

FOLKSONGS OF BRITAIN & IRELAND

Edited by PETER KENNEDY



Folksongs Of Britain And Ireland

James Porter



Folksongs Of Britain And Ireland:

Folksongs of Britain and Ireland Peter Kennedy, 1975 *Folksongs of Britain and Ireland* Peter Kennedy, 1984 A treasure trove for anyone interested in the folklore of the British Isles Illustrated throughout this lovely collection contains 360 folk songs from field recordings Includes melody lines lyrics and chord symbols Melody line format *Folk Song in England* Steve Roud, 2017-08-15 In Victorian times England was famously dubbed the land without music but one of the great musical discoveries of the early twentieth century was that England had a vital heritage of folk song and music which was easily good enough to stand comparison with those of other parts of Britain and overseas Cecil Sharp Ralph Vaughan Williams Percy Grainger and a number of other enthusiasts gathered a huge harvest of songs and tunes which we can study and enjoy at our leisure But after over a century of collection and discussion publication and performance there are still many things we don't know about traditional song Where did the songs come from Who sang them where when and why What part did singing play in the lives of the communities in which the songs thrived More importantly have the pioneer collectors restricted definitions and narrow focus hindered or helped our understanding This is the first book for many years to investigate the wider social history of traditional song in England and draws on a wide range of sources to answer these questions and many more

Traditional Folk Songs David A. Hill, Andrew C. Rouse, 2012 **Folk Music of Britain - and Beyond** Frank Howes, 2015-12-22 Originally published in 1969 Until the latter half of the nineteenth century it was thought that England alone among the European countries and unlike Scotland and Ireland where collections of ballads and songs had already been published as early as the eighteenth century had no important native tradition of music The founding of the English Folk Song Society in 1898 however and the pioneering work of such collectors as Lucy Broadwood the Reverend S Baring Gould and later Cecil Sharp uncovered a still flourishing folk culture Since then interest in this subject has grown steadily and the bibliography of publications of actual folk songs and ballads is now huge Frank Howes sets out a general and scholarly introduction first examining in detail the history and origins of folk music and going on to show the nature and vast amount of the material enforcing his arguments with a wealth of examples from around the world His discussion of the differences of national idiom leads on to a comparison of British folk music with that of other European countries and America in which he pays due attention to the Celtic and Norse traditions Separate sections on balladry carols street cries broadsides sea shanties nursery rhymes and instruments illustrate both the variety of folk music and the extent to which it permeates our national heritage *Folksongs of Britain and Ireland* Peter Kennedy, 1975 **Unprintable Ozark**

Folksongs and Folklore: Roll me in your arms Vance Randolph, 1992-01-01 Roll Me in Your Arms Volume I includes 180 unexpurgated songs collected by Randolph with tunes transcribed from the original singers *A Catalog of Folk Song Settings for Wind Band* Mark Aldrich, 2004 Meredith Music Resource This comprehensive collection of folk songs used in band masterworks is a wonderful source for determining interpretation and style and will open the door to creative teaching

Folk song overviews include notated tunes lyrics and brief historical annotations A must have for the imaginative teacher conductor This volume should be on the shelf of every wind conductor s library Allan McMurray Director of Bands University of Colorado

Sources of Irish Traditional Music c. 1600-1855 Aloys Fleischman,2016-12-05 First Published in 1998 Irish traditional music is one of the richest treasuries of folk music in the world Being an oral tradition much of it has already been lost and what has been recorded is only partially available in isolated collections Until now no composite picture has yet been presented showing its remarkable range and diversity over four centuries This volume covers Irish materials in general collections up to 1800 and in Irish collections up to and including Petrie s Ancient Music of Ireland 1855 The purposes of the project are to identify Irish dance tunes and songs to present the scholar with a mass of material showing the evolution of the Irish vocal and instrumental folk style period by period from the earliest recorded tune up to the middle of the last century to put into circulation many of the splendid airs which were lost but have now been located Some 6 000 songs and dance tunes are presented also including Scottish and English tunes Included are Scottish tunes that were used by 18th century Irish poets for their verses and both English and Scottish tunes that are still current among Irish traditional musicians Tunes of present day currency which do not seem to be included may still be located by comparing their first 12 notes in the thematic index at the end of the volume To make the vast array of material readily available an index allows readers to locate a tune by its melodic incipit by any of its titles or by the first line of its text Unfortunately the vast majority of Irish songs noted up to the end of the last century lack texts since the collectors were ignorant of the Irish language But almost every other facet is covered provenance tonality structure and variants

The Musical Traditions of Northern Ireland and Its Diaspora David Cooper,2010 Northern Ireland remains a divided community in which traditional culture is widely understood as a marker of religious affiliation and ethnic identity David Cooper provides an analysis of the characteristics of traditional music performed in Northern Ireland as well as an ethnographic and ethnomusicological study of a group of traditional musicians from County Antrim In particular he offers a consideration of the cultural dynamics of Northern Ireland with respect to traditional music

The Traditional Music of Britain and Ireland James Porter,1989

The Function of Song in Contemporary British Drama Elizabeth Hale Winkler,1990 This comprehensive study formulates an original theory that dramatic song must be perceived as a separate genre situated between poetry music and theater It focuses on John Arden Margaretta D Arcy Edward Bond Peter Barnes John Osborne Peter Nichols Harold Pinter Tom Stoppard Peter Shaffer and John McGrath

The Folk Handbook John Morrish,2007-07-01 by David Atkinson Vic Gammon Rikky Rooksby Mark Brend John Morrish Martin Carthy and Nigel Williamson Words melodies for 80 traditional songs plus detailed explorations of their history meaning and their value to writers performers With audio tracks of 20 songs recorded in the field

[The Field Day Anthology of Irish Writing](#) Seamus Deane,Andrew Carpenter,Angela Bourke,Jonathan Williams,1991

Street Ballads in Nineteenth-Century Britain, Ireland, and North America David Atkinson,Steve Roud,2016-04-01 In recent years the

assumption that traditional songs originated from a primarily oral tradition has been challenged by research into street literature that is the cheap printed broadsides and chapbooks that poured from the presses of jobbing printers from the late sixteenth century until the beginning of the twentieth. Not only are some traditional singers known to have learned songs from printed sources but most of the songs were composed by professional writers and reached the populace in printed form. *Street Ballads in Nineteenth Century Britain* Ireland and North America engages with the long running debate over the origin of traditional songs by examining street literature's interaction with and influence on oral traditions. *Travellers' Songs from England and Scotland* Ewan MacColl, Peggy Seeger, 2015-12-22 Originally published in 1977 The Travellers from those living in bow tents and horse drawn caravans to those dwelling in motor caravans and permanent homes are an important source of traditional music. Their society means that songs that have died out in more settled communities are preserved among them. Ewan MacColl and Peggy Seeger widely known as two of the founding singers of the British and American folk revivals here display a vast fund of folklore scholarship around the songs of British travelling people. Resulting from extensive collecting in southern and southeastern England and central and northeastern Scotland in the 1960s and 70s this book contains 130 songs with music and comprehensive notes relating them to folkloristic and historical points of interest. It includes traditional ballads and ballads of broadside origin bawdy tragic and humorous songs about love work and death. Most are in English or in Scots dialect with four in Anglo Romani. **Folk Music Journal**, 1982 French Music in Britain 1830-1914 Paul Rodmell, 2020-11-26 French Music in Britain 1830-1914 investigates the presence reception and influence of French art music in Britain between 1830 roughly the arrival of grand opera and opéra comique in London and the outbreak of the First World War. Five chronologically ordered chapters investigate key questions such as Where and to whom was French music performed in Britain in the nineteenth century? How was this music received especially by journal and newspaper critics and other arbiters of taste? What characteristics and qualities did British audiences associate with French music? Was the presence and reception of French music in any way influenced by Franco-British political relations or other aspects of cultural transfer and exchange? Were British composers influenced by their French contemporaries to any extent and if so in what ways? Placed within the wider social and cultural context of Britain's most ambiguous and beguiling international relationship this volume demonstrates how French music became an increasingly significant part of the British musician's repertory and influenced many composers. This is an important resource for musicologists specialising in Nineteenth Century Music Music History and European Music. It is also relevant for scholars and researchers of French Studies and Cultural Studies. **Notes and Sources for Folk Songs of the Catskills** Norman Cazden, Herbert Haufrecht, Norman Studer, 1983-06-30 Notes and Sources to Folk Songs of the Catskills also published by the State University of New York Press is the companion volume to Folk Songs of the Catskills. It contains extensive reference notes that exemplify and support detailed citations in the commentary preceding each song. The book also includes a

comprehensive list of sources including books broadsides or pocket songsters disc recordings music publications periodicals tape archives and other miscellaneous material as well as information on variants adaptations comments or references texts and tunes These notes are designed to provide succinct reference information

The New Penguin Book of English Folk Songs Julia Bishop, Steve Roud, 2012-06-07 One of the Spectator's Books of the Year 2012 Farewell and adieu to you fair Spanish ladies Farewell and adieu to you ladies of Spain For we've received orders for to sail for old England But we hope in a short while to see you again One of the great English popular art forms the folk song can be painful satirical erotic dramatic rueful or funny They have thrived when sung on a whim to a handful of friends in a pub they have bewitched generations of English composers who have set them for everything from solo violin to full orchestra they are sung in concerts festivals weddings funerals and with nobody to hear but the singer This magical new collection brings together all the classic folk songs as well as many lesser known discoveries complete with music and annotations on their original sources and meaning Published in cooperation with the English Folk Dance and Song Society it is a worthy successor to Ralph Vaughan Williams and A L Lloyd's original Penguin Book of English Folk Songs Her keen eye did glitter like the bright stars by night The robe she was wearing was costly and white Her bare neck was shaded with her long raven hair And they called her pretty Susan the pride of Kildare In association with EFDSS the English Folk Dance and Song Society

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