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English Folk Song: Some Conclusions

Sharp, Cecil J.

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English Folk Song Some Conclusions

Richard M. Dorson



English Folk Song Some Conclusions:

English Folk Song Cecil James Sharp, 1965 With an appreciation of Cecil Sharp Ralph Vaughan Williams **English Folk-song** Cecil James Sharp, 1907 **English Folk Song, Some Conclusions (Classic Reprint)** Cecil James Sharp, 2017-10-12 Excerpt from English Folk Song Some Conclusions The question too admits of no doubt Folk songs genuinely and demonstrably English have already been gathered in their hundreds and of a quality at least as remarkable as their number The work of collection too on any comprehensive scale has only just begun The larger part of rural England is still virgin soil while of those districts that have already been visited very few have as yet been explored with any degree of thoroughness The future therefore may hold still greater surprises in store for us About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works [English Folk-Song, Some Conclusions](#) Sharp Cecil James, 2022-10-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **English Folk Song, Some Conclusions** Cecil James Sharp, 2019 *English Folk Song* CECIL J. SHARP, 1954 [English folk song](#) Cecil J. Sharp, Maud Karpeles, 1965 **English Folk Song, Some Conclusions - Scholar's Choice Edition** Cecil James Sharp, 2015-02-12 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *English*

Folk-Song Some Conclusions Cecil J. Sharp, 2019-05-20 This book has been considered by academicians and scholars of great significance and value to literature This forms a part of the knowledge base for future generations We have represented this book in the same form as it was first published Hence any marks seen are left intentionally to preserve its true nature

The Late Victorian Folksong Revival E. David Gregory, 2010-04-13 In *The Late Victorian Folksong Revival* The Persistence of English Melody 1878 1903 E David Gregory provides a reliable and comprehensive history of the birth and early development of the first English folksong revival Continuing where Victorian Songhunters his first book left off Gregory systematically explores what the Late Victorian folksong collectors discovered in the field and what they published for posterity identifying differences between the songs noted from oral tradition and those published in print In doing so he determines the extent to which the collectors distorted what they found when publishing the results of their research in an era when some folksong texts were deemed unsuitable for polite ears The book provides a reliable overall survey of the birth of a movement tracing the genesis and development of the first English folksong revival It discusses the work of more than a dozen song collectors focusing in particular on three key figures the pioneer folklorist in the English west country Reverend Sabine Baring Gould Frank Kidson who greatly increased the known corpus of Yorkshire song and Lucy Broadwood who collected mainly in the counties of Sussex and Surrey and with Kidson and others was instrumental in founding the Folk Song Society in the late 1890s The book includes copious examples of the song tunes and texts collected including transcriptions of nearly 300 traditional ballads broadside ballads folk lyrics occupational songs carols shanties and national songs

demonstrating the abundance and high quality of the songs recovered by these early collectors **England's Folk Revival and the Problem of Identity in Traditional Music** Joseph Williams, 2022-08-12 Establishing an intersection between the fields of traditional music studies English folk music history and the philosophy of Gilles Deleuze and Félix Guattari this book responds to the problematic emphasis on cultural identity in the way traditional music is understood and valued Williams locates the roots of contemporary definitions of traditional music including UNESCO designated intangible cultural heritage in the theory of English folk music developed in 1907 by Cecil Sharp Through a combination of Deleuzian philosophical analysis and historical revision of England's folk revival of the Victorian and Edwardian eras Williams makes a compelling argument that identity is a restrictive ideology that runs counter to the material processes of traditional music's production Williams reimagines Sharp's appropriation of Darwinian evolutionary concepts asking what it would mean today to say that traditional music evolves in light of recent advances in evolutionary theory The book ultimately advances a concept of traditional music that eschews the term's long standing ontological and axiological foundations in the principle of identity For scholars and graduate students in musicology cultural studies and ethnomusicology the book is an ambitious and provocative challenge to entrenched habits of thought in the study of traditional music and the historiography of England's folk revival *English Folk Poetry* Roger deV. Renwick, 2016-11-11 Drawing on the long tradition of folklore study Roger

deV Renwick examines three genres traditional English folksongs local songs of regional interest and working class poetry In the span of time that extends from the eighteenth to the twentieth century he finds govern world views underlying a large sampling of poems related by common language imagery or topic and then shows how these world views relate to the everyday lives and beliefs of the poetry s makers and users There is in addition a pattern of historical continuity that links the rural folksongs of the eighteenth century with the part rural part urban local songs of the nineteenth and twentieth centuries and with the fully urban working class poetry of the present day English Folk Poetry is an immensely important contribution to folklore scholarship in its examination of contemporary working class poetry in its approach to questions of tacit meaning and in its exploration of the relationship of inferential meanings to real everyday lives **The Musical Times** ,1907

Folklore and Folklife Richard M. Dorson,1972 Describes the characteristics of folk cultures and discusses the procedures used by social scientists to study folklife **The Routledge Companion to English Folk Performance** Peter

Harrop,Steve Roud,2021-07-12 This broad based collection of essays is an introduction both to the concerns of contemporary folklore scholarship and to the variety of forms that folk performance has taken throughout English history Combining case studies of specific folk practices with discussion of the various different lenses through which they have been viewed since becoming the subject of concerted study in Victorian times this book builds on the latest work in an ever growing body of contemporary folklore scholarship Many of the contributing scholars are also practicing performers and bring experience and understanding of performance to their analyses and critiques Chapters range across the spectrum of folk song music drama and dance but maintain a focus on the key defining characteristics of folk performance custom and tradition in a full range of performances from carol singing and sword dancing to playground rhymes and mummers plays As well as being an essential reference for folklorists and scholars of traditional performance and local history this is a valuable resource for readers in all disciplines of dance drama song and music whose work coincides with English folk traditions **"Beyond**

Jerusalem: Music in the Women's Institute, 1919?969 " Lorna Gibson,2017-07-05 Music in the Women s Institute has become stereotyped by the ritualistic singing of Jerusalem at monthly meetings Indeed Jerusalem has had an important role within the organization and provides a valuable means within which to assess the organization s relationship with women s suffrage and the importance of rurality in the Women s Institute s identity However this book looks beyond Jerusalem by examining the full range of music making within the organization and locates its significance within a wider historical cultural context The Institute s promotion of conducting a regular part of its musical activity since the 1930s is discussed within the context of embodying overtly feminist sentiments Lorna Gibson concludes that a redefinition of the term feminism is needed and the concept of gendered spheres of conducting provides a useful means of understanding the Institute s policy The organization s promotion of folk song is also examined and reveals the Institute s contribution to the Folk Revival as well as providing a valuable context within which to understand the National Federation s first music commission Ralph Vaughan

Williams's Folk Songs of the Four Seasons 1950 This work and the Institute's second commission Malcolm Williamson's The Brilliant and the Dark 1969 are examined with the context of the organization's music policy In addition to discussing the background to the works issues of critical reception are addressed The book concludes with an Epilogue about the National Society Choir later known as the Avalon Singers which tested the organization's commitment to amateur music making The book is the result of meticulous work undertaken in the archives of the National Federation the BBC Written Archives Centre the V A archives the Britten Pears Library the Ralph Vaughan Williams Library the Women's Library and the Newspaper Library *English Folk Song. Some Conclusions ... Revised by Maud Karpeles, Etc. (Third Edition.)*. Cecil James

Sharp, Maud Karpeles, 1954 **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

Dictionary of Music Education, Irma H. Collins, 2013-10-18 Irma Collins's Dictionary of Music Education is more than just a lexicon It is a journey through time and the story of the evolution of music education including entries on notable individuals crucial terms important events and key organizations a broad survey of the field Collins includes information about a variety of English speaking countries such as the United States the United Kingdom Canada and Australia emphasizing the impact music education researchers and organizations have had on one another across the globe Biographical entries profile musicians and music educators who were among the founders or first implementers of significant pedagogical tools and methods Terms include standard concepts in the field of music education Event and organization entries are those crucial to the advancement of music education regionally nationally and internationally Dictionary of Music Education also includes a timeline cross references and a significant bibliography This work will interest anyone involved in the field of music education from students and faculty to administrators and private instructors **Handbook of Musical Identities** Raymond A. R. MacDonald, David John Hargreaves, Dorothy Miell, 2017 The Handbook of Musical Identities explores three features of psychological approaches to musical identities and four real life contexts in which musical identities have been investigated The multidisciplinary breadth of the Handbook reflects the changes that are taking place in music in digital technology and in their role in society

Unveiling the Magic of Words: A Report on "**English Folk Song Some Conclusions**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**English Folk Song Some Conclusions**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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