



# Jo Freya Traditional Songs of England



STEREO CD-SDL 402

|    |                                       |         |    |                             |         |
|----|---------------------------------------|---------|----|-----------------------------|---------|
| 1  | All Things Are Quite Silent           | [2'40"] | 12 | Geordie                     | [4'13"] |
| 2  | As I Set Off To Turkey                | [2'59"] | 13 | Maids When You're Young     |         |
| 3  | As Sylvie Was Walking                 | [5'19"] |    | Never Wed An Old Man        | [2'59"] |
| 4  | General Wolfe                         | [4'51"] | 14 | Bold William Taylor         | [2'51"] |
| 5  | Though I Live Not Where I Love        | [3'43"] | 15 | Lovely Joan                 | [2'29"] |
| 6  | A Sailor's Life                       | [3'23"] | 16 | A Blacksmith Courted Me     | [5'27"] |
| 7  | Rounding the Horn                     | [3'30"] | 17 | The Carnal and the Crane    | [2'16"] |
| 8  | Lord Franklin                         | [2'56"] | 18 | The Green Cockade           | [3'08"] |
| 9  | The Unquiet Grave                     | [3'32"] | 19 | Fourpence A Day             | [1'51"] |
| 10 | The Broomfield Wager                  | [3'36"] | 20 | The Streams of Lovely Nancy | [3'16"] |
| 11 | There Was A Lady All Skin<br>and Bone | [2'27"] | 21 | Sweet England               | [2'41"] |
|    |                                       |         |    | <i>Total duration:</i>      | 70'35"  |

## Jo Freya voice

Fi Fraser harmony vocals, Paul Burgess violin, recorders, Flos Headford violin  
Dave Townsend concertina, accordion, violin, Nigel Eaton hurdy-gurdy, Nick Hooper guitar  
Kathryn Locke cello, The Rose Consort of Viols

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*Arrangements: (1-13, 15-21) Gef Lucena, (14) Jo Freya/ Fi Fraser all © Matchbox Music*

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# Folk Song In England

**A. L. Lloyd**



## **Folk Song In England:**

**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 **Folk Song in England** A. L. Lloyd, 1967 [Folk Song in England](#) Albert Lancaster Lloyd, 1967

*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 **Folk-songs of England** Cecil James Sharp, 1908

**Fakesong** David Harker, 1985 Folksongs interest many people nowadays because they are meant to be the kinds of songs most of our ancestors sang before industrialisation before the mass media before music and song became commodities and before all the assorted evils associated with advanced capitalist society Folksongs and ballads represent real values something honest and straightforward and beautiful to hang on to and make us feel our roots in the Britain of 1900 or 1800 or even 1700 The only problem with this way of thinking is that it is based on myths What we now know as folksongs and ballads were sought after collected edited and published by individuals who were either members of the rising bourgeoisie or were ideologically sympathetic to bourgeois culture and values The working people who sang their songs and had them

chopped up amended and sometimes re written or invented on their behalf are remarkably absent from the story of folksong Before we can begin to piece together the real history of our ancestors culture we have to penetrate the mediations of people like Cecil Sharp Francis James Child and Albert Lancaster Lloyd and to begin building again on firmer foundations This book sets out to clear the ground Page 4 of cover *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 **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 **The Traditional Music of Britain and Ireland** James Porter, 1989 The

British Folk Revival Michael Brocken, 2022-08-26 Almost 20 years ago Michael Brocken created from his doctoral research what became both a seminal and contested volume concerning the social mores surrounding the British Folk Revival up to that point in time *The British Folk Revival 1944-2002* In this long overdue second edition he revisits not only his own research but also that of others from the 1990s and early 21st century He then considers how a discourse of folkloric authenticity emerged in the closing years of the 19th century and how a worrying nationalistic immanence came to surround folk music and dance during the inter war years Brocken also proposes that the media records radio and TV in post WWII folk revivalism can offer us important insights into how self directed learning of the folk guitar emerged Brocken moves on to consider the business structures of the contemporary folk scene and how relationships are formed between contemporary folk business and the digital and social media spheres In his penultimate chapter he discusses the masculinisation of folk traditions and asks important questions about how our folk traditions are carried and are authorised In the final chapter he also considers the rise of an exciting new folk live music built environment

**Journal of the Folk-Song Society** Folk-Song Society (Great Britain), 1909 Contains music

**Folk Music, Traditional Music, Ethnomusicology** Anna Hoefnagels, Gordon E. Smith, 2021-02-19 Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present features the proceedings of the Fiftieth Annual Conference of the Canadian Society for Traditional Music La Société Canadienne pour les Traditions Musicales formerly the Canadian Folk Music Society La Société canadienne de musique folklorique that took place in November 2006 in Ottawa at Carleton University and the Canadian Museum of Civilization This publication showcases the diversity of music research currently being conducted by folk and traditional music specialists ethnomusicologists and practicing musicians in Canada The papers are organized in five sections according to common themes in contemporary research in ethnomusicology and folk music studies and each section is preceded by a short introduction which highlights the section's theme as well as the individual papers Folk Music Traditional Music Ethnomusicology Canadian Perspectives Past and Present confirms the rich history of the Canadian Society for Traditional Music a history that comprises enormous changes in scholarly research musical practice emergent technologies changes in doing fieldwork and shifting identity boundaries over the past fifty years This volume is intended as a contribution to published literature on ethnomusicological and folklore research in Canada creating a new resource of historical contemporary and scholarly relevance that will appeal to academics and music enthusiasts alike Canadian ethnomusicologists expertise in the realm of First Nations musics and Anglo Celtic and French folksong repertoires is already well established This volume shows us the breadth of cultural territory with which 21st century Canadian scholars of music and scholars of Canadian musics are now engaged as well as their theoretical and methodological sophistication Kati Szego School of Music Memorial University

**Folk Songs of England, Ireland, Scotland, and Wales** William Cole, 1961 Over 100 songs all with English words and some with Gaelic and Welsh

**Grove's Dictionary of Music and Musicians** George

Grove,1910     Angela Carter and Folk Music Polly Paulusma,2022-12-01 From her unique standpoint as singer songwriter scholar Polly Paulusma examines the influences of Carter s 1960s folk singing unknown until now on her prose writing Recent critical attention has focused on Carter s relationship with folk fairy tales but this book uses a newly available archive containing Carter s folk song notes books LPs and recordings to change the debate proving Carter performed folk songs Placing this archive alongside the album sleeve notes Carter wrote and her diaries and essays it reimagines Carter s prose as a vehicle for the singing voice and reveals a writing style imbued with songfulness informed by her singing praxis Reading Carter s texts through songs she knew and sang this book shows from influences of rhythm melodic shape thematic focus imagery voice and breath how Carter steeped her writing with folk song s features to produce canorography song infused prose Concluding with a discussion of Carter s profound influence on songwriters focusing on the author s interview with Emily Portman this book invites us to reimagine Carter s prose as audial event dissolving boundaries between prose and song between text and reader between word and sound in an ever renewing act of sympathetic resonance     **Musical News**

,1894     **Percy Manning: The Man Who Collected Oxfordshire** Michael Heaney,2017-02-18 This volume provides the first detailed biography Percy Manning 1870 1917 an Oxford antiquary who amassed enormous collections about the history of Oxford and Oxfordshire     *The Show Must Go On! Popular Song in Britain During the First World War* Dr John Mullen,2015-08-28 Using a collection of over one thousand popular songs from the war years as well as around 150 soldiers songs John Mullen provides a fascinating insight into the world of popular entertainment during the First World War He considers the position of songs of this time within the history of popular music and the needs tastes and experiences of their working class audiences He assesses the different genres of musical entertainment which were common in the war years and presents a subtle and nuanced approach to the nature of popular song the ways in which audiences related to the music and the effects of the competing pressures of commerce propaganda patriotism social attitudes and the progress of the war

**The Oxford Handbook of Social Media and Music Learning** Janice L. Waldron,Stephanie Horsley,Kari K. Veblen,2020-10-02 The rapid pace of technological change over the last decade particularly the rise of social media has deeply affected the ways in which we interact as individuals in groups and among institutions to the point that it is difficult to grasp what it would be like to lose access to this everyday aspect of modern life The Oxford Handbook of Social Media and Music Learning investigates the ways in which social media is now firmly engrained in all aspects of music education providing fascinating insights into the ways in which social media musical participation and musical learning are increasingly entwined In five sections of newly commissioned chapters a refreshing mix of junior and senior scholars tackle questions concerning the potential for formal and informal musical learning in a networked society Beginning with an overview of community identity and the new musical self through social media scholars explore intersections between digital musical and social constructs including the vernacular of born digital performance musical identity and projection and the expanding

definition of musical empowerment The fifth section brings this handbook to full practical fruition featuring firsthand accounts of digital musicians students and teachers in the field The Oxford Handbook of Social Media and Music Learning opens up an international discussion of what it means to be a musical community member in an age of technologically mediated relationships that break down the limits of geographical cultural political and economic place **A Dictionary of Music and Musicians: T-Z and appendix** George Grove, John Alexander Fuller-Maitland, 1910

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