## Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Images</td>
<td>x</td>
</tr>
<tr>
<td>List of Figures</td>
<td>xi</td>
</tr>
<tr>
<td>List of Tables</td>
<td>xii</td>
</tr>
<tr>
<td>Preface</td>
<td>xiii</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Essentials of Folk Performance</td>
<td>1</td>
</tr>
<tr>
<td>The Structure of the Book</td>
<td>3</td>
</tr>
<tr>
<td>A Reference Performance</td>
<td>4</td>
</tr>
<tr>
<td>The Website</td>
<td>7</td>
</tr>
<tr>
<td>Conventions</td>
<td>8</td>
</tr>
<tr>
<td>A Functional Definition of Folk Song</td>
<td>9</td>
</tr>
<tr>
<td>Bonding People Together through Song</td>
<td>11</td>
</tr>
<tr>
<td>‘All Music is Folk Music’</td>
<td>15</td>
</tr>
<tr>
<td>Prologue</td>
<td>17</td>
</tr>
<tr>
<td>1 Language and Music</td>
<td>19</td>
</tr>
<tr>
<td>Language and Music as Communication Systems</td>
<td>19</td>
</tr>
<tr>
<td>Language and Music as Communication Systems</td>
<td></td>
</tr>
<tr>
<td>Bird Song and Hominid Song</td>
<td>29</td>
</tr>
<tr>
<td>Hominid Song as an Exaptive Ability or an Adaptive Faculty: Song_1?</td>
<td>31</td>
</tr>
<tr>
<td>The Emergence of Song_2</td>
<td>32</td>
</tr>
<tr>
<td>A Footnote on the Development of Instrumental Music</td>
<td>33</td>
</tr>
<tr>
<td>Symbolic Containers</td>
<td>34</td>
</tr>
<tr>
<td>The Symbolic Container of Ritual as the Source of Music</td>
<td>35</td>
</tr>
<tr>
<td>The Sociolinguistics of Song Performance</td>
<td>37</td>
</tr>
<tr>
<td>Song_1 and Song_2: Distinguishing Hominins from Other Species</td>
<td>29</td>
</tr>
<tr>
<td>Ontogenetic Evidence for the Priority of ‘Hmmmmm’</td>
<td>26</td>
</tr>
<tr>
<td>Missing Links</td>
<td>21</td>
</tr>
<tr>
<td>‘Hmmmmm’ and Human Language</td>
<td>22</td>
</tr>
<tr>
<td>Mithen’s Hypothesis</td>
<td>23</td>
</tr>
<tr>
<td>What Happened to ‘Hmmmmm’?</td>
<td>25</td>
</tr>
<tr>
<td>Ontogenetic Evidence for the Priority of ‘Hmmmmm’</td>
<td>26</td>
</tr>
<tr>
<td>Song_1 and Song_2: Distinguishing Hominins from Other Species</td>
<td>29</td>
</tr>
<tr>
<td>Ontogenetic Evidence for the Priority of ‘Hmmmmm’</td>
<td>26</td>
</tr>
</tbody>
</table>
vi  Contents

Part I: Creating Community and Identity through Song  41

2 ‘Breaking through’ into Performance  43
  Singing, Languageing and Performing  43
  Hymes’ Notion of Breaking through into Performance  44
  The Chip Shop: Keying-in and Keying-out  45
  Performance in the Social Sciences since the 1950s  48
    Languageing in the Performance Mode and Conceptualising Performance in the Social Sciences  48
    Performance as Ritualised Social Drama  51
    Defining ‘Performance’  53
    Constructing and Using the Container  54
    Constructing the Container in Emergent Social Practice  55
    Relational and Representational Singing Performances and the Performance Continuum  57
    Representational Performances  60
  The Performance Continuum and Hybrid Performance Types  61
    Classifying Performance Contexts  62

3 The Communality of Folk Song: Co-performance and Co-production  68
  Singing to Create a Community  68
    The Eel’s Foot  69
    The Princess Charlotte  72
    The Monkseaton Arms  75
  Community Concepts in Sociolinguistics  77
    The Community of Practice  78
    The Discourse Community  81
  Co-performance and the Co-production of a ‘Folk’
    Shanties and Rowing Songs  83
    Marching Songs  85
  Community in Song  86
    Song Choices  86
    Characteristics of Communal Songs  88
    From Rubber Soul to Rubber Folk  90

4 Answering Back: Rebels with and without a Cause  91
  A Social Conundrum  91
    Finding a Voice  92
      The Voice of Folk Song  93
      Answering Back  94
      Folk Song and Modernity  96
    Folk Song and Protest  98
      The Nature of Protest in Song: Musical Aspects  98
      Strategies for ‘Answering Back’ in Song  100
  Answering Back in English-speaking Folk Worlds  102
    Answering Back in Scotland and Ireland: A Historical Sketch  103
    Answering Back in the USA: A Historical Sketch  106
  Concluding Issues  109
Contents vii

Part II: Variation in Language and Folk Song 113

5 ‘The Times They Are a-Changin’: Language Change and Song Change 115

The Longevity of Songs 115
The Actuation Process in Language Change and the Transmission Process in Song Change 116
Three Hypothetical Principles for Tracing the History of Folk Songs 119
A Song Schema 121
Songs as Narratives 122
Songs as Blueprints 123
Variable Song Schemata, but One Song 126
Two Minimally Different Song Schemata and Two Songs 132
The Song Schema of ‘Geordie’ 132
‘Geordie’ in Child’s The English and Scottish Popular Ballads 135
Two Seventeenth-Century ‘Geordie’ Broadsides 136
Songs with No Apparent Song Schema 139
‘The Four Loom Weaver’ 141
Creating New Songs from Old Material 144

6 Ideologies, Authenticities and Traditions 148

Tradition and Authenticity 148
Tradition and ‘Traditional’ Songs 149
‘The Tradition’ 151
The Discourse on Folk Song in Britain: The First Folk Song Revival 152
Discourses and Discourse Archives 153
History and Nostalgia 153
The Discursive Expropriation of Folk Songs 156
Searching for Authenticity: The Second Folk Song Revival 157
Bonding the ‘Nation’ 158
Redefining the ‘Folk’ 159
The Authenticity Trope in Sociolinguistics and Music Performance 162
Authenticity as the Process of Searching for the ‘Lost Other’ 163
‘The Good Ship Authenticity’ and the Second Folk Revival 165
Adapting a Song to Different Performance Contexts: Authenticating the Singer 168

7 ‘Insects Caught in Amber’: Preserving Songs in Print, Transcript and Recording 173

Folk Song as a Process or a Product? 173
Preservation in Performance and the Perpetuation of Songs 174
Standardisation 175
Further Ideologies 177
Types of Amber 179
Preservation in Print 179
Preservation in Notation 182
Preservation in Recordings 187
Perpetuation and Transmission 191
Table of Contents

Part III: Folk Song Performance and Linguistics

8 Voices in the Folk Song
8.1 Voices in Performance
8.2 Frith’s Voices
8.3 Voice and Voicing
8.4 Performance Voices
8.5 Exemplifying Performance Voices
8.6 Voices and Music in Narrative Songs
8.7 Exemplifying Fictional Voices: Two Songs about a Tailor
8.8 Voicing and Ventriloquising
8.9 Looking for Voices in the Ballad
8.10 Voice Complexity in Ballads
8.11 Voicing and Ventriloquising in Ballads
8.12 The Role of the First-person Narrator in Implied Narratives
8.13 Presenting a Representative ‘I’
8.14 Imagining a ‘You’
8.15 Song Voices

9 The Song: Text and Entextualisation in Performance
9.1 In Search of the Text
9.2 Written Texts vs Performance Blueprints
9.3 Text and Entextualisation Revisited
9.4 A ‘Flexible Schematic’ for Performance
9.5 The ‘Flexible Schematic’
9.6 The ‘Components’
9.7 The Language of Folk Song
9.8 Formulaic Lexis and Phrases
9.9 Formulaic Lines, Stanzas and Episodes
9.10 Formulae for Structuring Narratives
9.11 The ‘Song Elements’: Functions of Language and Form for Entextualisation
9.12 Song Schemata
9.13 Formulaic Song Motifs (FSMs)
9.14 Stanza and Verse

10 Going Out There and Doing Your Thing
10.1 Performances in Relational and Representational Frames
10.2 Performance Types
10.3 A Focus on Representational Performance
10.4 ‘Billy Grey’: A Case Study
10.5 Norman Blake’s Song and First Recording
10.6 Adopters and Adapters
10.7 Lyrics and Pronunciation
10.8 The North American Instantiations
10.9 The Old World Adaptations
10.10 Preliminary Conclusions
10.11 From Perpetuation to Performance
10.12 Two Types of Language ‘Standardisation’
10.13 Dealing with Differences
Contents

Style and Stylisation 267
  Style as a Sociolinguistic Dimension 269
  Phonological Constraints 272
Rounding Off: The Impact of and on Performance 274

11 Enregisterment through Song: The Performer’s Credibility 276
  Enregistering Social Practices and Beliefs through Song 276
  Registers and Enregisterment 277
    Voices, Indexicality, Styles and Enregisterment 278
    Enregisterment, De-enregisterment and Re-enregisterment 278
  Features of Enregisterment 279
    Enregisterment in America 280
    De- and Re-enregisterment in British and ‘New Folk’ Versions 281
    Shifts in Enregisterment and ‘Answering Back’ 282
  Enregistering ‘Folk Talk’ in Performance: Enregisterment1 283
    Characterological Figures and Distinctive Features 283
    Enregisterment1 in Maddy Prior’s Performance ‘Back to the Tradition’ 286
  Enregistering Geordie through Song: Enregisterment2 292
    Songs from Bell’s Rhymes of Northern Bards (1812) 292
    Nineteenth-century Enregisterment of Geordie in Song 298
    De-enregistering and Re-enregistering Geordie: ‘Byker Hill’ 302

Epilogue 309

12 Whither Folk Song, whither Sociolinguistics? 311
  Tying the Ends Together 311
  Performance in Languaging 313
  Folk Song as Song that Bonds Communities 316
  New Approaches in Sociolinguistic Research 320
  In Defence of Appropriation and Authenticity: The Resilience of Folk Song 322
  And So to Conclude 327

Appendix: Overview of Musical Concepts 328
  Modes and Scales 328
  Basic Chords and Keys 329
  Harmonies/Chords for the Modal Scales 331

References 332

Index 347