## Contents

Li	st of Images	page x
Li	st of Figures	xi
Li	st of Tables	xii
Preface		xiii
	The state of the s	
	Introduction	1
	Essentials of Folk Performance	1
	The Structure of the Book	3
	A Reference Performance	4
	The Website	7
	Conventions	8
	A Functional Definition of Folk Song	9
	Bonding People Together through Song	11
	'All Music is Folk Music'	15
	Prologue	17
1	Language and Music	19
	Language and Music as Communication Systems	19
	Languaging and Musicking	19
	Missing Links	21
	'Hmmmmm' and Human Language	22
	Mithen's Hypothesis	23
	What Happened to 'Hmmmmm'?	25
	Ontogenetic Evidence for the Priority of 'Hmmmmm'	26
	Song <sub>1</sub> and Song <sub>2</sub> : Distinguishing Hominins from Other Species	29
	Bird Song and Hominid Song	29
	Hominid Song as an Exaptive Ability or an Adaptive Faculty: Song <sub>1</sub> ?	31
	The Emergence of Song <sub>2</sub>	32
	A Footnote on the Development of Instrumental Music	33
	Containing Ritual	33
	Symbolic Containers	34
	The Symbolic Container of Ritual as the Source of Music	35
	The Sociolinguistics of Song Performance	37

	Part I: Creating Community and Identity through Song	41
2	'Breaking through' into Performance	43
	Singing, Languaging 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
	Languaging 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	57
	Performance Continuum Representational Performances	60
	The Performance Continuum and Hybrid Performance Types	61
	Classifying Performance Contexts	62
	Classifying I cholinance contexts	02
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	82
	Marching Songs	83
	Community in Song	85
	Song Choices	86
	Characteristics of Communal Songs	86 88
	From Rubber Soul to Rubber Folk	90
4	Answering Back: Rebels with and without a Cause	
•	A Social Conundrum	91
	Finding a Voice	91
	The Voice of Folk Song	92
	Answering Back	93
	Folk Song and Modernity	94
	Folk Song and Protest	96
	The Nature of Protest in Song: Musical Aspects	98
	Strategies for 'Answering Back' in Song	98
	Answering Back in English-speaking Folk Worlds	100
	Answering Back in Scotland and Ireland: A Historical Sketch	102
	Answering Back in the USA: A Historical Sketch	103
	Concluding Issues	106 109
		109

Contents	vii

	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'  'Goordie' in Child's The Frediels and Spottish Regular Ballada	132
	'Geordie' in Child's <i>The English and Scottish Popular Ballads</i> Two Seventeenth-Century 'Geordie' Broadsides	135 136
	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 Searching for Authenticity: The Second Folk Song Revival	156 157
	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

	Part III:	Folk Song Performance and Linguistics	197
8	Voices in	the Folk Song	199
	Voices in P	erformance	199
	Frith's V		200
		d Voicing	201
		ance Voices	203
		fying Performance Voices	205
	Voices and	Music in Narrative Songs	206
	Exempli	fying Fictional Voices: Two Songs about a Tailor	206
		and Ventriloquising	211
	Looking fo	r Voices in the Ballad	212
	Voice Co	emplexity in Ballads	214
	Voicing :	and Ventriloquising in Ballads	216
	The Role o	f the First-person Narrator in Implied Narratives	217
	Presentin	ng a Representative 'I'	218
		ag a 'You'	220
	Song Voice	rs .	223
9	The Song	g: Text and Entextualisation in Performance	226
	In Search o	of the Text	226
	Written	Texts vs Performance Blueprints	228
	Text and	Entextualisation Revisited	228
	A 'Flexible	Schematic' for Performance	230
	The 'Fle	xible Schematic'	230
	The 'Co	mponents'	231
	_	age of Folk Song	235
		ic Lexis and Phrases	236
		ic Lines, Stanzas and Episodes	237
		e for Structuring Narratives	238
		Elements': Functions of Language and Form for Entextualisation	241
	Song Sc		242
		ic Song Motifs (FSMs)	244
	Stanza a	nd Verse	246
10		ut There and Doing Your Thing	249
		ces in Relational and Representational Frames	249
		ance Types	249
		s on Representational Performance	250
		y': A Case Study	251
		Blake's Song and First Recording	252
		s and Adapters	254
		nd Pronunciation	257
		North American Instantiations	257
		Old World Adaptations	259
		nary Conclusions	262
	From Perp	petuation to Performance	263
	Two Ty	pes of Language 'Standardisation'	263
	Deanng	with Differences	265

Contents	ix
Contents	ix

	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: Enregisterment,	283
	Characterological Figures and Distinctive Features	283
	Enregisterment <sub>1</sub> in Maddy Prior's Performance 'Back to the Tradition'	286
	Enregistering Geordie through Song: Enregisterment <sub>2</sub>	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
Anı	pendix: Overview of Musical Concepts	328
FF	Modes and Scales	328
	Basic Chords and Keys	329
	Harmonies/Chords for the Modal Scales	331
Par		332
-	rences	
Ind	ex	347