

## Act 4

### Death & Resurrection

1900AD to 2018AD



## Act 4 : Death & Resurrection

### From Sayers Creek to St Andrews Dock;

An alternative history of folk music & England



In 1903 Cecil Sharp commenced collecting songs in Somerset and Dorset. Around the same time an antipodean by the name of Percy Grainger also started to show an interest in folk music. The contrast between the two could not have been greater.

Sharp was very much a middle-class gentleman who used the old tried and tested technique of notating songs (ie: writing down the tunes and words using a pencil and paper). Grainger was a modernist who used the new medium of recording to capture songs. Grainger came in for severe criticism, but his methods are now-a-days regarded as scientific in their approach.

Grainger's recordings do allow us to listen to singers in Brigg in Lincolnshire performing in 1908. We can hear that the songs are unadorned, unaccompanied and unadulterated.

Unto Brigg Fair



Joseph Taylor  
and other traditional Lincolnshire singers  
recorded in 1908 by  
Percy Grainger

The Singers



(standing l. to r.) Unidentified singer from Barton-on-Humber, Percy Grainger, Joseph Leasing from Barton-on-Humber; (seated) Joseph Taylor from Sleaford, George Wray from Barton-on-Humber. Photographed at Brigg in 1906 (P.E.R. Hallgrett's Collection)



Percy Grainger's recording of Joseph Taylor singing Sprig O' Thyme - 1908

## ENGLISH FOLK-SONGS FOR SCHOOLS.

COLLECTED AND ARRANGED BY  
S. BARING GOULD, M.A.  
and  
CECIL J. SHARP, B.A.



LONDON:  
J. CURWEN & SONS Ltd, 24 BERNERS STREET, W.

## Introduction to English Folk Songs for Schools

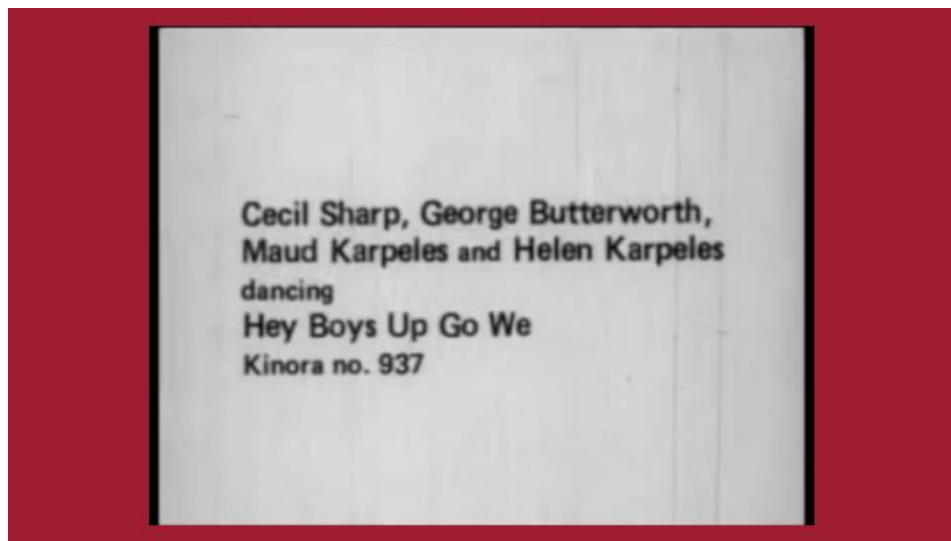
by Sabine Baring-Gould and Cecil Sharp  
(1906);



THE BROTHERS WYPER.

In 1908 up in Scotland a musician called Peter Wyper was also making use of recording. Here we can hear him playing a selection of hornpipes from an old 78 rpm record:

The dancers in the clip are include Cecil Sharp, Maude Karpeles and George Butterworth.



Sharpe, however was not without his critics as this letter from 1907 proves:

Sheffield Daily Telegraph 13<sup>th</sup> March 1907

It seems to me that Mr Sharp is, in one or two matters, working in the wrong direction.

He states that practically (if not entirely) all our folk songs are in the ancient modes and is the natural scale. Why therefore, I would ask, does he give as illustrations to his lecture a number of songs the melodies of which, as he presents them to us, are so far removed from the natural scale as to be capable of excellent and elaborate accompaniment on a modern toned pianoforte tuned to equal temperament?

Herbert Antcliffe, Esq.

Why the criticism? Well, here we have Kathleen Ferrier singing O Waly, Waly to a piano arrangement written by Sharp. The contrast with Joseph Taylor recording could not be greater.



Since the 1870's folk music had been used as a vehicle for nationalism, as highlighted in the following letter:

Sheffield Daily Telegraph 18<sup>th</sup> March 1907

Germany, the home of classical music, is particularly rich in her folk-songs, thanks to the labours of Herder, Goethe, and, Schiller, and if Mr Sharp can draw such a rich harvest for us as there men did for Germany, and as Scott and Burns did for Scotland, he will not have laboured in vain.

Music, poetry, and patriotism in all their freshness and purity are to be found in the folk-songs of a nation.

Melody

Within 7 years Britain would become embroiled in the largest conflict in history to date as the flames of Nationalism and Patriotism throughout Europe had been well and truly stoked.

The outbreak of World War 1 saw troops living, fighting and dying in terrible conditions. The effects on music saw a reversal of the process which took place during the formation of the music halls.

Disenchanted soldiers took established music hall tunes and attached subversive lyrics to them. F.T Nettingham recorded these songs in 1917 in his book Tommy's Tunes. It was a modern version of the Oral tradition at work.

**Songs: I Don't Want to be a Soldier/Marie sung by HFC Start note D**



**I don't want to be a soldier**

**I don't want to be a soldier**

**I don't want to go to war**

**I'd rather roam**

**Here at home**

**And keep myself on the earnings of a lady typist**

**I don't want a bayonet in my stomach**

**Nor my eyelids shot away**

**For I am quite happy**

**With my mammy and pappy**

**So I wouldn't be a soldier any day.**

**Tipperary (soldiers song)**

**That's the wrong way to tickle Marie**

**That's the wrong way to kiss**

**Don't you know that over here, lad**

**They like it better like this**

**Hoorah pour la France!**

**Farewell Angletarre**

**We didn't know the way to tickle Marie**

**But now we've learnt how!**



Unsurprisingly, after the war, the Nationalistic views, and reports on folk song collecting subsided dramatically.

It was left to a new crop of collectors such as Ewan MacColl and A.L Lloyd to carry the torch of folk music. Along with the Topic Record Company they championed a more inclusive view of folk music. Modern folk music was that music ignored by Sharp. It was Industrial and left wing. The music of the people.

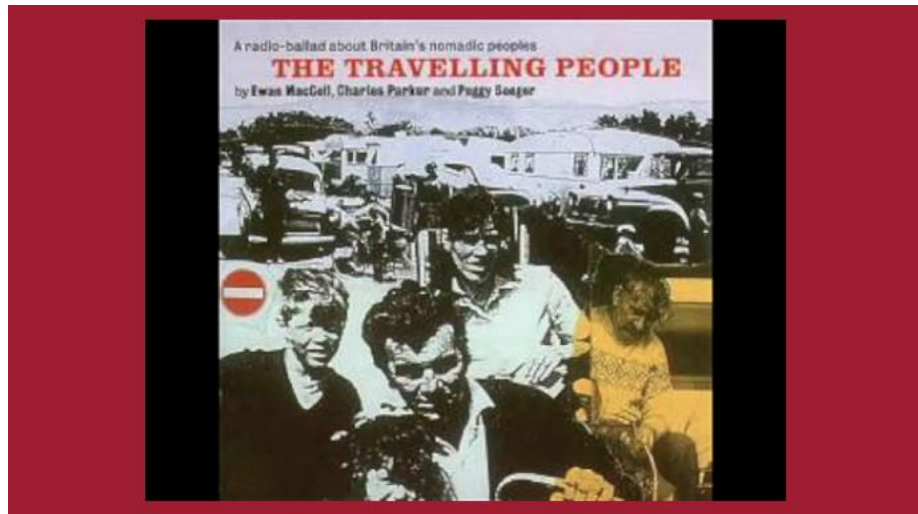
Gradually folk clubs started springing up around the country as a folk revival got under way. Folk Union One, in Ye Olde Blue Bell was Hull's premier folk club, started and run by the Waterson's.

However, running a folk club in the early 1960's was not without difficulties as Mike Waterson explains:

"The Club being on a Sunday, we had to present ourselves every now and then to the Lord's Day Observation Society. We had to explain what we were doing and we had to have a set of books and be a non-profit making organisation."



**Song: 30 Foot Trailer (Guitar/banjo – sung by Hull Folk Collective)**



### **30 Foot Trailer**

The old ways are changing, you cannot deny,  
The day of the traveller is over;  
There's nowhere to go and there's nowhere to bide,  
So farewell to the life of the rover.

**Farewell to the tent and the old caravan,  
To the tinker, the Gypsy, the travelling man  
And farewell to the thirty-foot trailer.**

**Farewell to the cant and the travelling tongue,  
Farewell to the Romany talking,  
The buying and selling, the old fortune telling,  
The knock on the door and the hawking.**

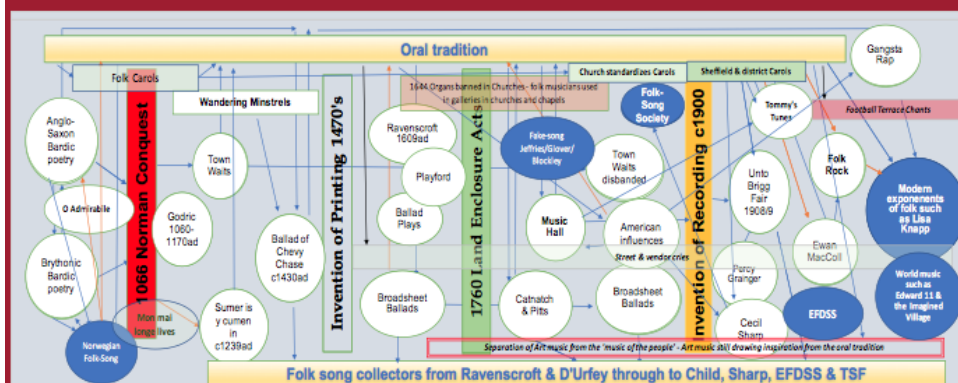
**You've got to move fast to keep up with the times  
For these days a man cannot dander;  
It's a bylaw to say you must be on your way  
And another to say you can't wander.**

**Farewell to the besoms of heather and broom,  
Farewell to the creel and the basket,  
For the folks of today they would far sooner pay  
For a thing that's been made out of plastic.**

**Farewell to the pony, the cob, and the mare  
Where the reins and the harness are idle;  
You don't need a strap when you're breaking up scrap  
So farewell to the bit and the bridle.**

**Farewell to the fields where we've sweated and toiled  
At pulling and shoving and lifting,  
They'll soon have machines and the travelling queens  
And their menfolk had better be shifting.**

### Self Indulgence!



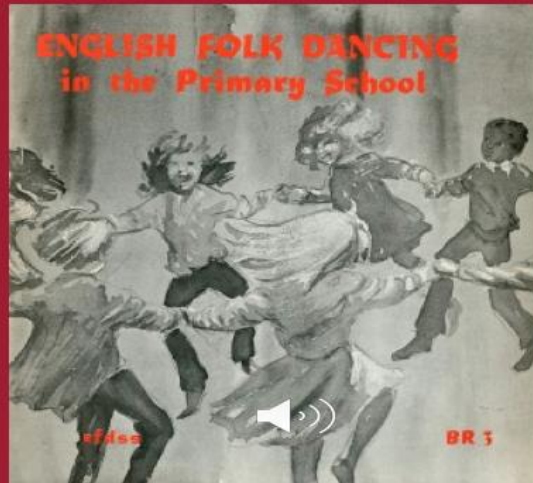
A History of Folk Music 600AD to 2018AD - my research so far

**The early 1960's was when I got my first taste of folk music. It was not a favourable one!**

The curriculum championed and set up by Cecil Sharp and Sabine Baring Gould still held full sway in Primary School Education. My first contact with folk music was via English Country Dance classes held at Bilton County Primary School in 1962.

**No disrespect to the Greensleeves Country Dance Band but their versions of folk tunes are somewhat mechanical and uninspiring.....**

## Dance Tunes on Dansette.



'the single most important figure in English folk rock' Bob Dylan.

Founder of  
Fairport Convention,  
Steeleye Span  
&  
the Albion Band



Ashley Hutchings

Ashley Hutchings spearheaded the folk-rock movement through groups like Fairport Convention, Steeleye Span and the Albion Band. It was through these groups I was reacquainted with folk music, oh and discovered the joys of a pint or two of beer!

N.M.E Book of Rock (1975)

"Traditional folk-song (as opposed to jigs, reels, etc., which adapt like a dream to rock treatment) has always been essentially non-rhythmic, and bass/drum underpinning of folk-rock has evolved to satisfy eclectic ears conditioned to rock but liking folk melody and lyrics." (Logan and Finnis, 1975)

**Steeleye Span – One Misty Moisty Morning**



I attended Centre Bar Folk and Folk Union One in Hull, however, the 1980's saw a rapid decline in folk music that only began to revive around the mid to late 1990's with the dawn of large festivals.

As Norma Waterson put it:

Norma Waterson:

” When punk came about it should have been allowed in the folk clubs, but punks weren’t allowed in and that’s why folk music stagnated for a time in the 1980’s”

Some folk, however, kept the flame burning and we have been very fortunate to be endowed with two of the foremost folk song collectors emanating from Hull in Steve Gardham and Paul Davenport. Steve Gardham has collected many songs recording people in pubs and their own homes since the 1960’s.

A few years ago, he recorded Maggie Graham singing the Effects of Love, also known as On Humber Banks, a song collected by Percy Grainger in Barrow on Humber in 1906.

**The Effects of Love (sung by Maggie Graham)**



### The Effects of Love

**Betsy Watson is my name,  
I brought myself to grief and shame  
By loving one who ne'er loved me,  
With sorrow that I plainly see.**

**To his fond tales I did give way,  
And from the paths of virtue stray:  
By his fond tales I was beguiled,  
And then to him I prove with child.**

**My grief and shame I cannot bear,  
I am degraded everywhere;  
Like a blooming flower I am cut down,  
And now my love on me doth frown.**

**I did propose on Sunday night  
To meet once more my heart's delight.  
On the Humber banks where the billows roar,  
We parted there to meet no more.**

**As token that I die for love  
There will be seen a milk-white dove  
Over my wat'ry tomb to fly,  
And there you'll find my body lie.**





However, revive it did. Many places now have their own festivals and, in Hull dedicated folk clubs and sessions such as The Minerva, Ye Olde Black Boy, Whittington & Cat, Keyingham Folk Club, Beggars Folk Club and Sailmakers Arms. There is also a dedicated army of people keeping the tradition alive lead by Steve Gardham & Spare Hands, Mick McGarry, Lloyd Dobbs & The Hillbilly Troupe, Mark Pollard & Beggars Bridge, Paul & Liz Davenport, Jim Gray, Andy Buckton, Barry Cundill and Kevin Young. Folk music now, is more inclusive than it has ever been but, even so, new and younger musicians are required to keep the tradition burning well into the future.



Both 1066 and 1760 saw massive transfers of wealth and power upwards from the poor to the ruling classes. Will 2019 see more of the same? Only history and time will tell.

One thing above all is certain and that is that the music of the people will live on.

Breaking news item!!!!!! We have just received in a live report from Professor Chas Jones reporting live from Sayers Creek in October 1066:

Professor Chas Jones reporting from Sayers Creek in early October 1066

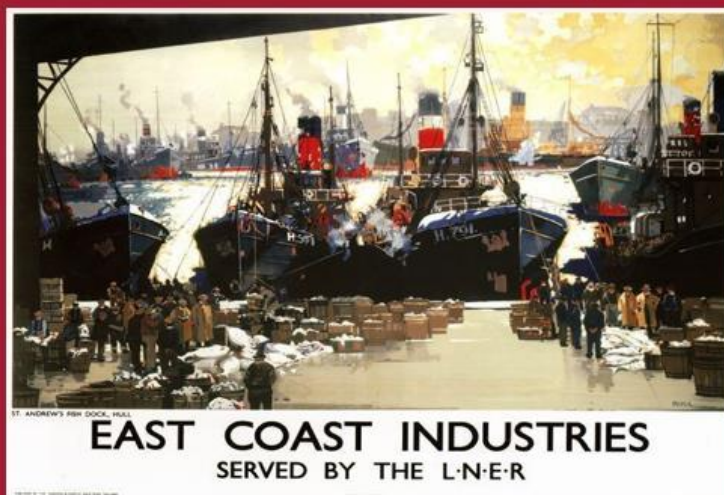


Thank you, Charles.

From Sayers Creek to St Andrews Dock.

**St Andrews Dock (Guitar – sung by Hull Folk Collective) CAPO 5TH**

Song: St Andrews Dock



Thank you.....



From Sayers Creek to St Andrews Dock

