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## English Folk Song Performance on Tuba: An Annotated Bibliography

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## English Folk Song Performance on Tuba An Annotated Bibliography

English folk song and tuba performance are mostly unrelated topics, the closest they come to intertwining is in the compositions of English folk influenced composers like Ralph Vaughan Williams or Percy Grainger. However, this combination is limited to Western Art Music performance, not the traditional performance of English Folk Song. This paper aims to describe how a tubist may perform English folk song in a more traditional setting not disturbed by the iterations created by composers rooted in Western Art Music.

1. Featherstone, Simon. "The English Folk Voice: Singing and Cultural Identity in the English Folk Revival (1955–65)." In *Bodies of Sound: Studies Across Popular Music and Dance*, edited by Sherril Dodds and Susan C. Cook, 73–84. Farnham: Ashgate Publishing, 2013.

This article describes debate practice revolving around English vocal folk song ranging over the English Folk Revival. "For Sharp and his disciples, the essential qualities of folk songs were to be found in their tunes rather than in the embodied articulation of the original performances." This seems to be in line with a common criticism of folk music (grove article on folk music) and not in English Folk Style (style as described by Lomax). This source implies, if not directly raises, very strong questions about transcriptions of folk songs and the modification of English folk song performance by notable transcribers and spreaders of it (Cecil Sharp, for one). While this author unable to find any biography on Simon Featherstone, he is able to find that Featherstone wrote a book on 20th century pop culture and English identity. Additionally, Featherstone seems to have written many articles on English song, ethnomusicology, or English identity/culture.

2. Gillies, Malcolm, and David Pear. "Grainger, (George) Percy." *Grove Music Online*. 2001.  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011596>.

This encyclopedia article describes, briefly, the life and work of Percy Grainger. It notes his controversy. It does not go into amazing detail regarding his work and interaction with folk music, unlike other sources in this bibliography (Featherstone). Its bibliography is especially useful- it may be used to go further into Grainger's perspective on folk performance, which is significant to the study of English Folk Song performance philosophy. The question arises about how his pro-nordic+anti-medditeranian racial sentiments affected his interactions with English folk music. David Pear and Malcolm Gillies wrote a book together on Percy Grainger. Malcolm Gillies has an extensive academic pedigree and is recognized as a reputable source on Grainger, this author assumes Pear is also a reputable source on Grainger, although he is unable to find any biography on him.

3. Howes, Frank. "Sharp, Cecil." *Grove Music Online*. 2001.  
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025594>.

This encyclopedia article provides a short biography of Cecil Sharp- an important figure in the popularization of English folk songs, as well a collector of these tunes. It contains basic information on him, but nothing relevant to his philosophy when it came to the collection and performance of English folk. This is in contrast to the source by Simon Featherstone, which gives details on his philosophy when it comes to English Folk Song performance. This sparse entry has the author questioning what the popular view of Cecil Sharp is- he was massively important in the English Folk Song revival and establish the English Folk Dance and Song Society. Why is so little provided about him or his philosophy, which no doubt is in place in the institutions he's established? Frank Howes has written a book titled *Folk Music of Britian - and Beyond*. It covers the history of English folk music and goes on to "show the nature and vast amount of material" (<https://www.taylorfrancis.com/books/mono/10.4324/9781315659619/folk-music-britain-beyond-frank-howes>) as well as comparing it to other European and American folk music.

4. Hynds, Aaron. "The Composer's Guide to the Tuba: Creating a New Resource on the Capabilities of the Tuba Family." DMA diss., Bowling Green State University, 2019. [http://rave.ohiolink.edu/etdc/view?acc\\_num=bgsu1558255903237631](http://rave.ohiolink.edu/etdc/view?acc_num=bgsu1558255903237631)

This source is the author's sole source on performance on tuba(although not his only source on tuba, see the grove article in his full bibliography), and what the tuba is capable of as an instrument. It being my only source tuba's performance abilities is no issue, however, as it is incredibly thorough. Dr. Aaron Hynds is a Doctor of tuba and, at the time of release, was in the process of getting his DMA. He got his DMA in tuba at a reputable tuba school- his advisor was, in fact, one of this author's teachers! This dissertation doesn't necessarily seem to bring up a question but is able add credibility when talking about what is possible on the tuba.

5. Keegan-Phipps, Simon, and Trish Winter. "Contemporary English Folk Music and the Folk Industry." In *The Oxford Handbook of Music Revival*, edited by Catherine Bitttel and Juniper Hill, 489–509. New York: Oxford University Press, 2014.

This article looks at the interaction of English folk with economic functions(generation of income and how economic functions influence the development of contemporary English Folk Music) and the narrative of English Folk Music being in conflict with popular music or the functions associated with it. One of the authors, Simon Keegan-Phipps, also wrote another source on this annotated bibliography! This article seems unique it that it focuses on the economic powers that enable folk music to function in our time. A question to consider, prompted by this source, is how economic incentives influenced the development of English folk-music before now- was English folk funded? Simon Keegan-Phipps is a lecturer of Ethnomusicology at the University of Sheffield. He has a focus on the interaction between traditional/folk arts with modern society and runs the project Digital Folk. He's written encyclopedia entries on folk music categories and is a founding co-editor of the Open Access International Journal of Traditional Arts. Trish Winter is a Professor of Cultural Studies at University of Sutherland. She seems to have co-written multiple papers with Simon Keegan-Phipps on English folk music. She also seems to write on English tradition independent of Keegan-Phipps, although the focus in those papers is not on English Folk Music.

6. Keegan-Phipps, Simon. "Folk for Art's Sake: English Folk Music in the Mainstream Milieu." *Radical Musicology* 4 (2009).

This article talks about the transition of English Folk song from its place in folk venues and folk style to venues associated with Western Art Music, like concert and opera halls, and a similar shift in how some performers play folk music: sometimes uncharacteristically and in a style similar to Western Art Music performance and sometimes in homage and in an effort to maintain English folk style. This article, in conjunction with parts of the article on folk music from grove, can allow me to justify steering away from compositions based on folk by composers like Vaughan Williams, "the very *modus operandi* of the first English folk revival was the combination and reworking of collected folk material into large scale chamber or orchestral works. However, these were only ever regarded as alluding to or engaging with folk music, rather than actually *being* folk music." It also raises a question about performance of folk music- both in choice of venue and choice of group- can a single individual perform English folk music, or is English folk so collaborative that playing alone would be too significant of a deviancy to be true to English folk performance? Simon Keegan-Phipps is a lecturer of Ethnomusicology at the University of Sheffield. He has a focus on the interaction between traditional/folk arts with modern society and runs the project Digital Folk. He's written encyclopedia entries on folk music categories and is a founding co-editor of the Open Access International Journal of Traditional Arts.

7. Lomax, Alan. "Folk Song Style." *American Anthropologist* 61, no. 6 (December 1959): 927–54. <http://www.jstor.org/stable/666774>.

This source is a very academic exploration of folk music, not focusing on English folk, as most of the other sources do. However, what's very useful about this source is that Alan Lomax introduces a system to analyze recordings of folk song and it notes qualities that he finds define and differentiate different folk styles. He then applies this system and links these qualities to how women and children are treated in the societies that selected folk songs come from. He claims that music reflects fundamental human values and experiences, and the study of musical style can be used to determine the emotional and esthetic history of past societies. The system introduced is clearly fabricated, and there may be the question of whether this system of analysis is actually useful or merely a reflection of biases of the creator. Alan Lomax was a prolific collector of folk song recordings. He received the National Medal of Arts in 1986 and was awarded an Honorary Doctorate in Philosophy from Tulane University.

8. O'Loughlin, Niall. "What Is English Music? The Twentieth Century Experience". *Musicological Annual* 43, no. 1(2007): 147-66.

This article looks at how Western Art Music composers in England associated their music with England through using or referencing to English folk music. It also looks at how some songs built into the idea of an English sound. This seems like it'll have little purpose on the topic of performing English Folk Music, looking more at English music than English Folk music- it doesn't seem to go into detail on how this process occurred(the question may be raised, how did this process occur?). Niall O'Loughlin was a professor at Loughborough University. His

focus seemed to be primarily on Slovenian music, not English music. He was a member of the editorial board of *Muzikoloski zbornik*.

9. Pegg, Carole. "Folk music." Published Online 2001. *Grove Music Online*.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009933>.

This source provides a basic overview of Folk Music, discussing various aspects of all folk music; it is an encyclopedic entry, after all. It touches on Alan Lomax and also mentions the folk song revival in Europe, which is demonstrated by Sam Sweeney (although he is not mentioned in this article.) It also mentions criticisms and controversies within the study of folk music, which some of my other sources are engaged with. Carole Pegg is a folksinger, fiddle player, and ethnomusicologist. She has a doctorate from Cambridge for her work in East Suffolk. She's done 20 years of fieldwork and was founding co-editor of the "British Journal of Ethnomusicology". This source seems to question the objectivity of my other sources and brings critiques to their basic methods.

10. Stock, Jonathan P. J. "Ordering Performance, Leading People: Structuring an English Folk Music Session." *The World of Music* 46, no. 1 (2004): 41–70.

<http://www.jstor.org/stable/41699541>.

This source questions the idea of English Folk sessions being egalitarian. It looks at sessions of English folk and notes that there is deference to individuals and different relationships between individuals based on shared experiences. It seems to say there is authority present in English Folk sessions, and it seems systemic. Jonathan Stock is a lecturer at University of Sheffield, where he established an ethnomusicology program. He is a past chairman of the British Forum for Musicology. The source seems to raise the issue of there needing to be greater exploration of authority and organization in English folk sessions.

11. Sweeney, Sam. "A Guide to Playing English Folk Music." *Strad* 125, no. 1488 (April 2014): 80–83.

This source is the only source explicitly about English Folk Music Performance practice. It comes from a violin player's perspective on how to play English folk music. It describes various aspects of performance, including ornamentation, and describes the idea of a micropulse. It also raises some suspicions about using sheet music for folk performance- not dismissing it entirely but including the text "Any tune written in a manuscript or tune collection should be read with a certain amount of scepticism". Violin is an instrument that is common in English folk music and so has a defined idea about how it fits into English folk performance, but it may also be more sequestered into a certain role, so its performance practice may not apply to all aspects of performance practice- how does performance practice on violin translate to performance practice on tuba? Sam Sweeney is a classically trained violinist who learned to play English folk music and now plays it frequently, being described in this article as "A folk fiddler". He seems very successful as a folk fiddler, having won Musician Of The Year at the BBC Radio 2 Folk Awards in 2015.

12. Wilson Family. "Folk in Our Pub." *English Dance & Song* 84, no. 3 (September 2022): 6–8.

This article discusses the Wilson family's pub and how it hosts folk clubs. This gives details of the continual running of an English folk music club from a primary perspective. As such this could be analyzed with ideas of the social aspects of performance mentioned by Lomax in his article to glean information on the social aspects of performance, specifically context and relation of performers (Stock's article). As this source is a primary one and from a non-academic perspective, it doesn't engage directly with any ideas presented by sources on this list. The Wilson family is a family that has been running folk song clubs for about 50 years. This was published by the *English Dance and Song Journal*, an established source for English Folk Music (first published in 1936), however this article is less academic than others and seems closer to a case study.