The “Regulation” Melody

Variation in Halyard Shanties

Sea Music Symposium
Mystic Seaport Museum, Mystic Connecticut
9 June 2007

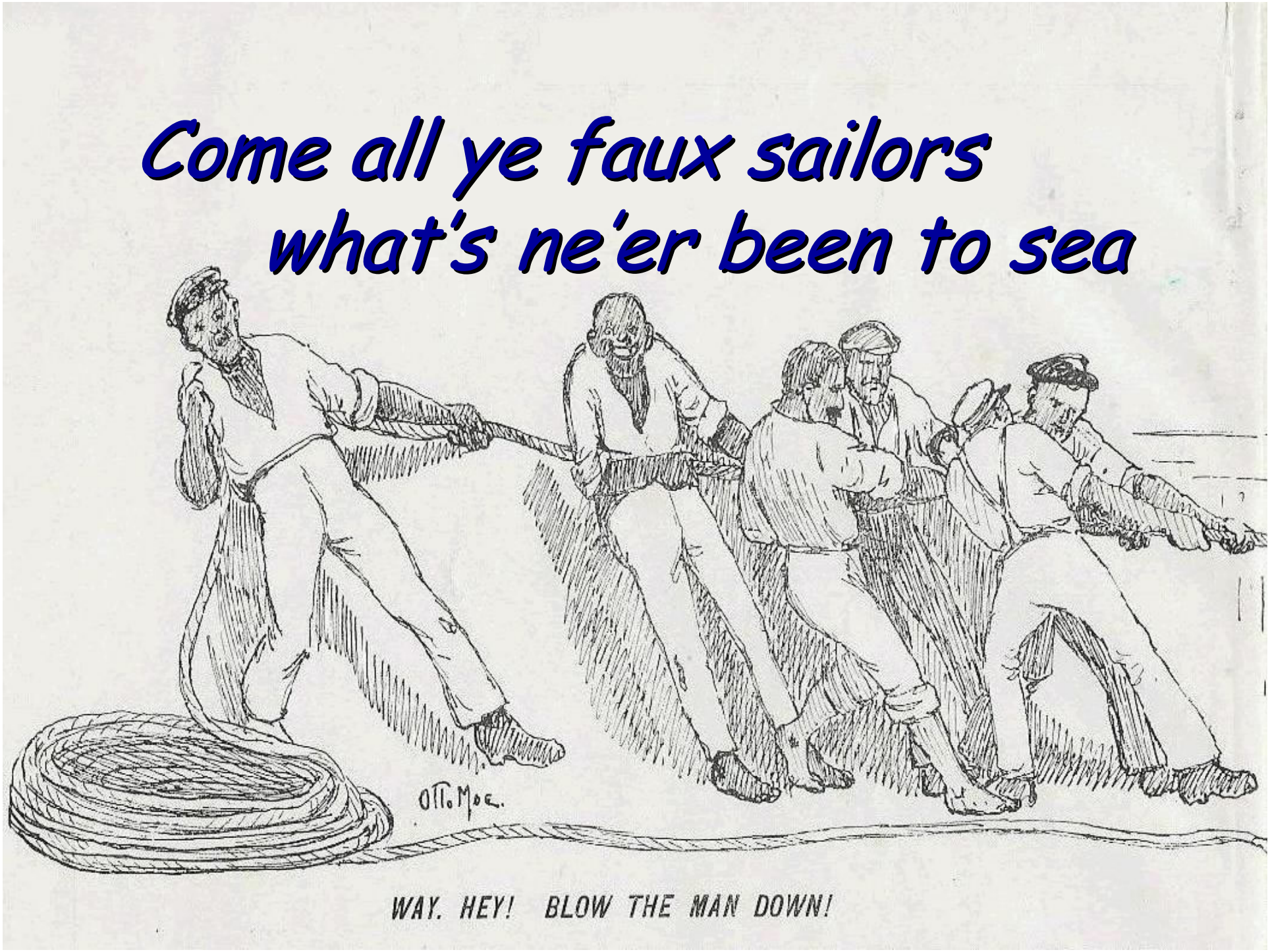
The “Regulation” Melody

What makes a ‘hit’ Halyard Shanty?

Sea Music Symposium
Mystic Seaport Museum, Mystic Connecticut
9 June 2007

Research Supported By:

Come all ye faux sailors what's ne'er been to sea



Come all ye faux sailors
what's ne'er been to sea

And I'll make up a song
just to sing unto thee...

WAY. HEY! BLOW THE MAN DOWN!

WHAT ABOUT A SEA SHANTEY, PAT?
Just wait till I find the right page, will yer.

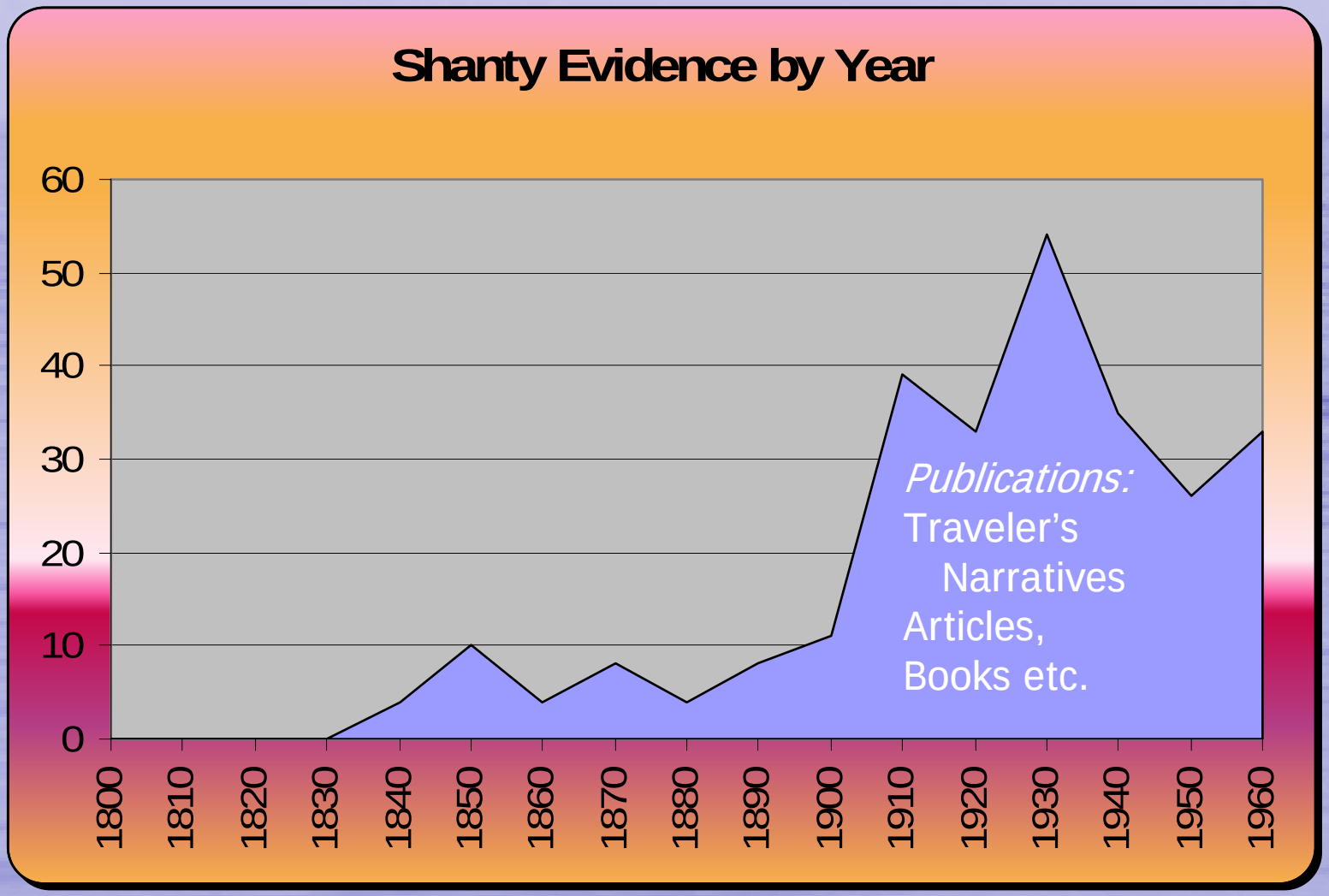
Archive of Folk Culture

Title	Appearances
Blow the Man Down	65

Archive of Folk Culture

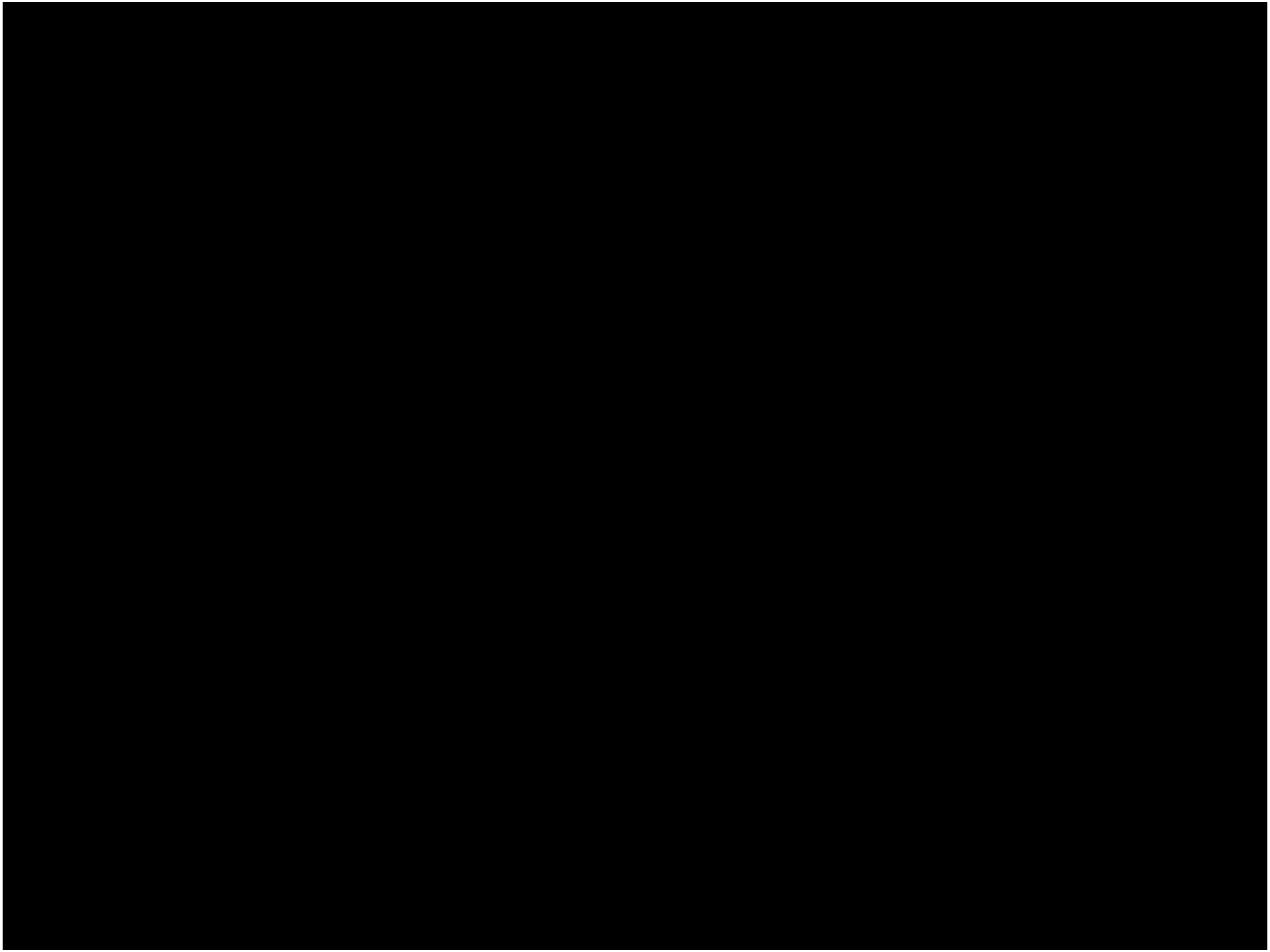
Shanty Hit Parade!

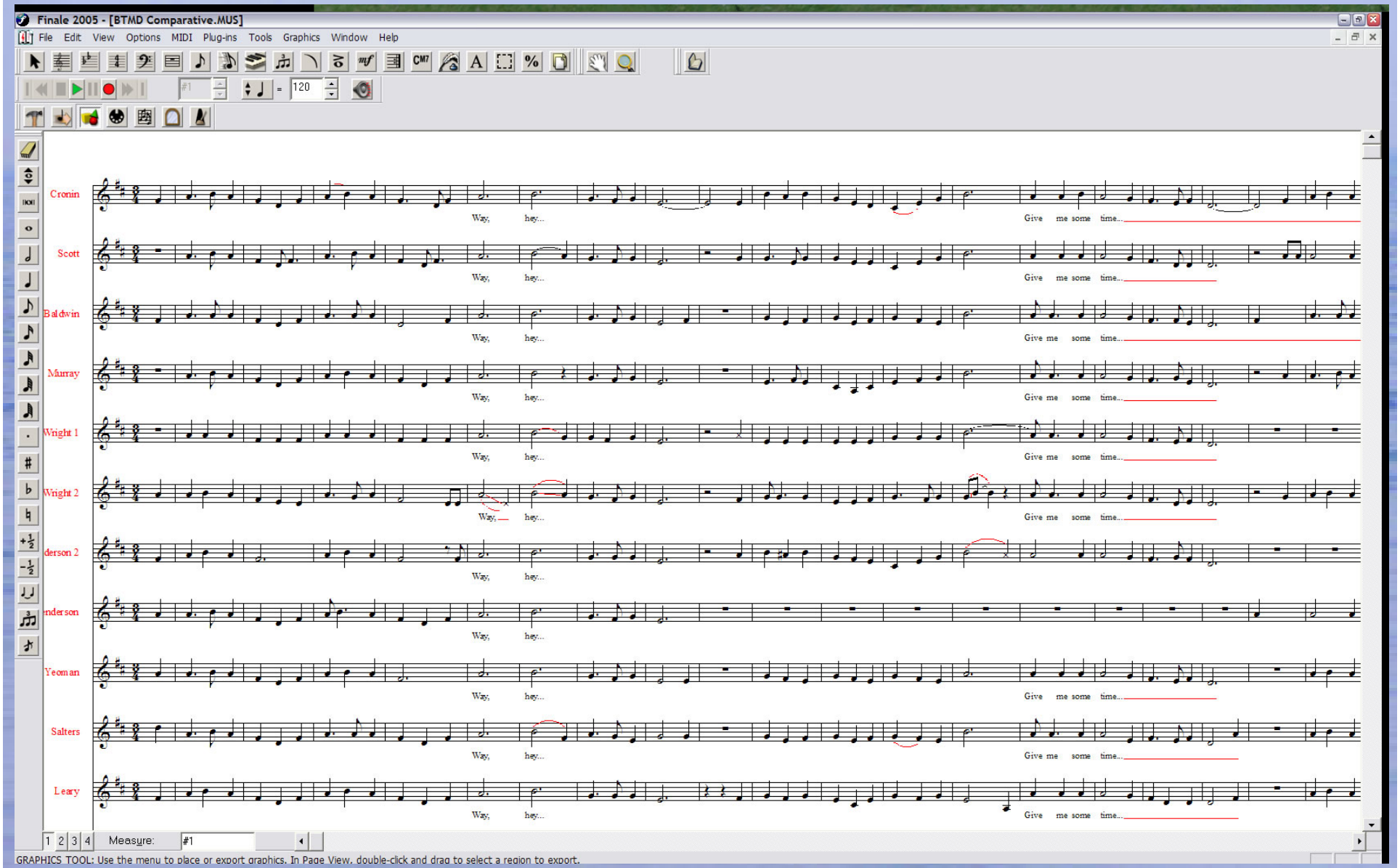
Title	Appearances
Blow the Man Down	65
Blow Boys Blow	43
Ranzo	42
Whiskey Johnny	41
Santy Anna	40
Shenandoah	40
Sally Brown	35
Haul Away Joe	33
Rio Grande	33
A Rovin’	28


Shanty Evidence by Year
60
50
40
30
20
10
0
1800
1810
1820
1830
1840
1850
1860
1870
1880
1890
1900
1910
1920
1930
1940
1950
1960
Publications:
Traveler's
Narratives
Articles,
Books etc.

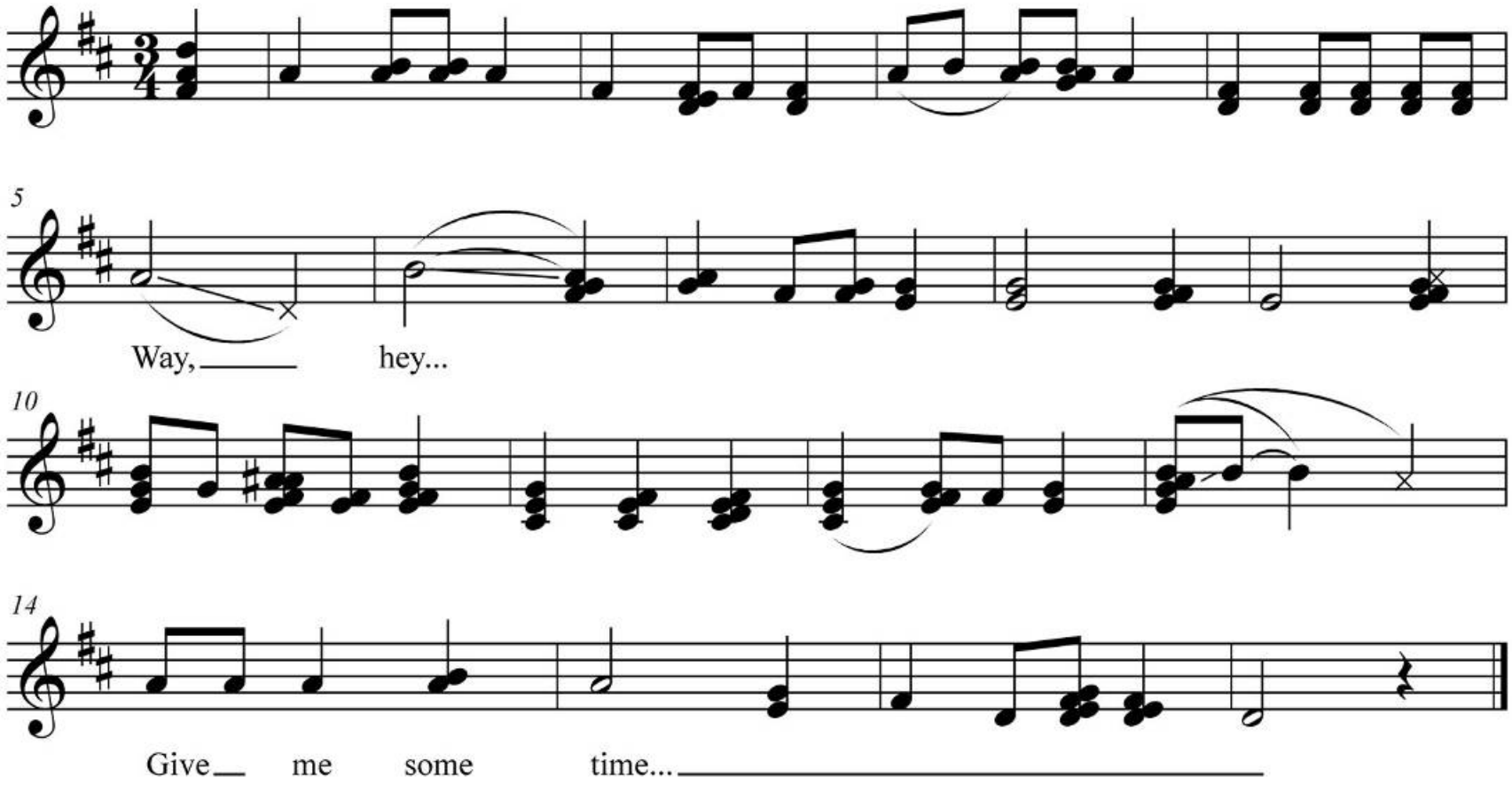
The Oral Tradition

On Steroids!




Finale 2005 - [BTMD Comparative.MUS]
File Edit View Options MIDI Plug-ins Tools Graphics Window Help
Cronin
Scott
Baldwin
Murray
Wright 1
Wright 2
derson 2
nderson
Yeoman
Salters
Leary
Way, hey...
Give me some time...
Measure: #1
GRAPHICS TOOL: Use the menu to place or export graphics. In Page View, double-click and drag to select a region to export.

Blow the Man Down - 12 Rendition Reduction



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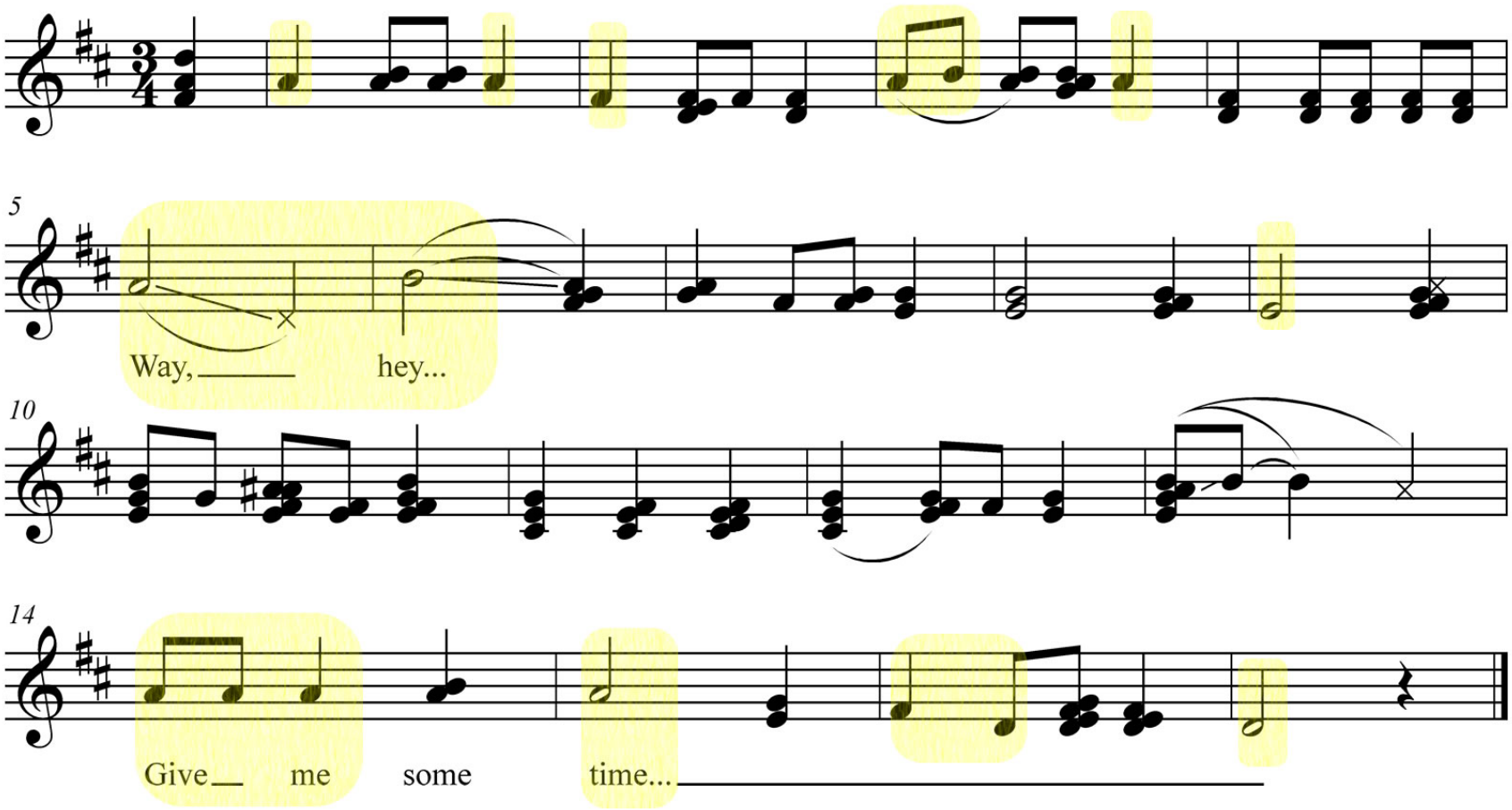

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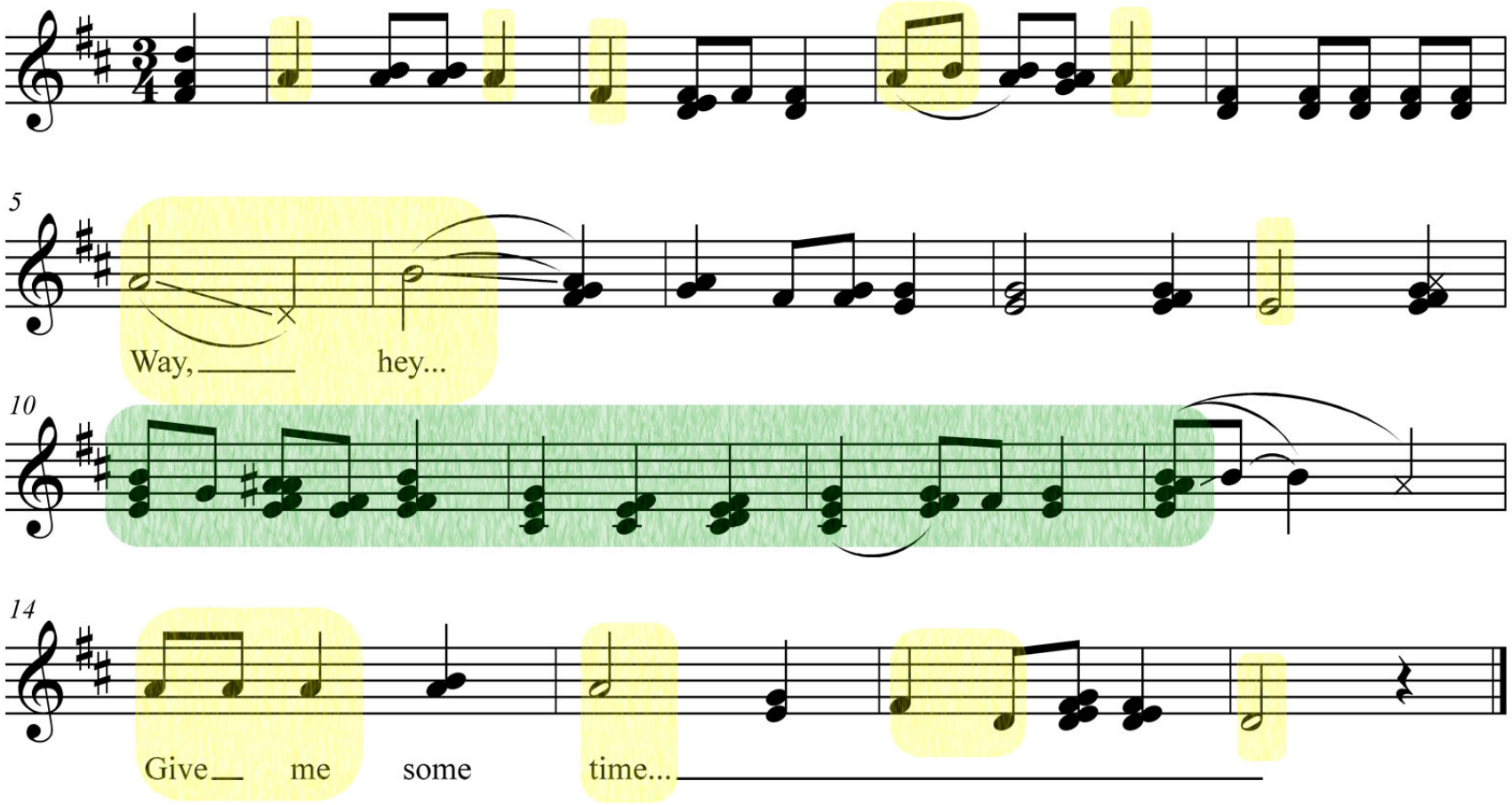

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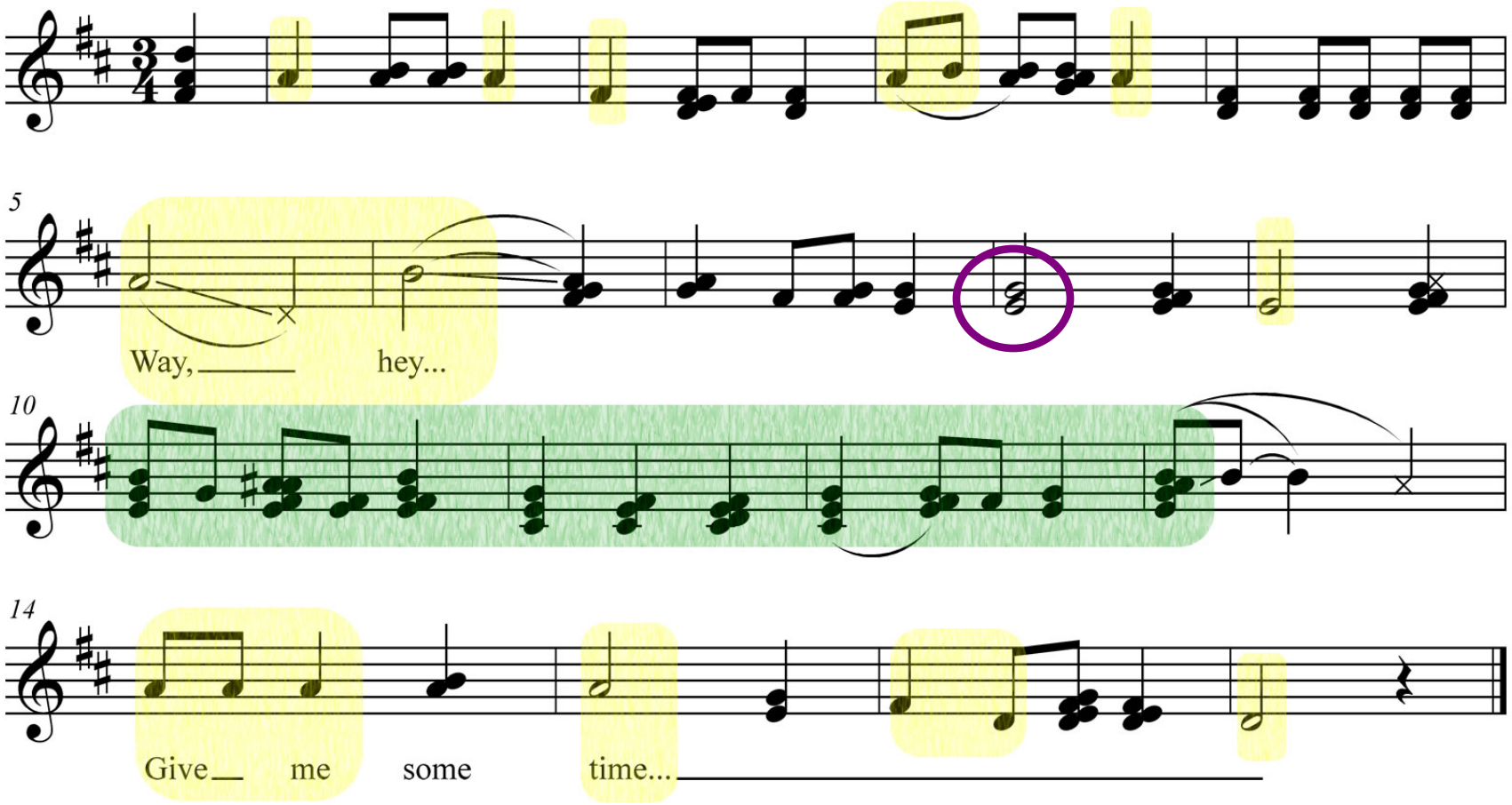

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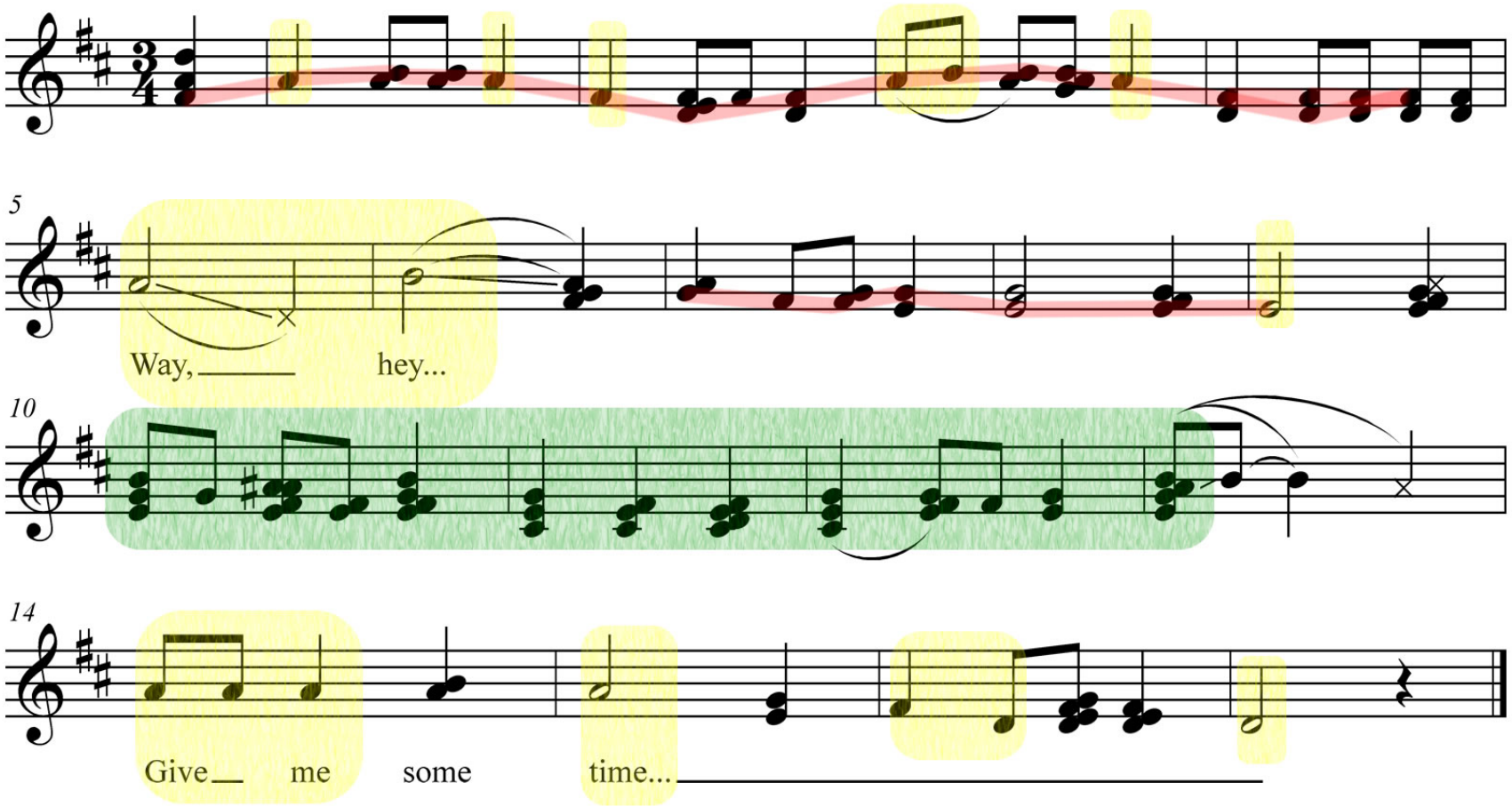

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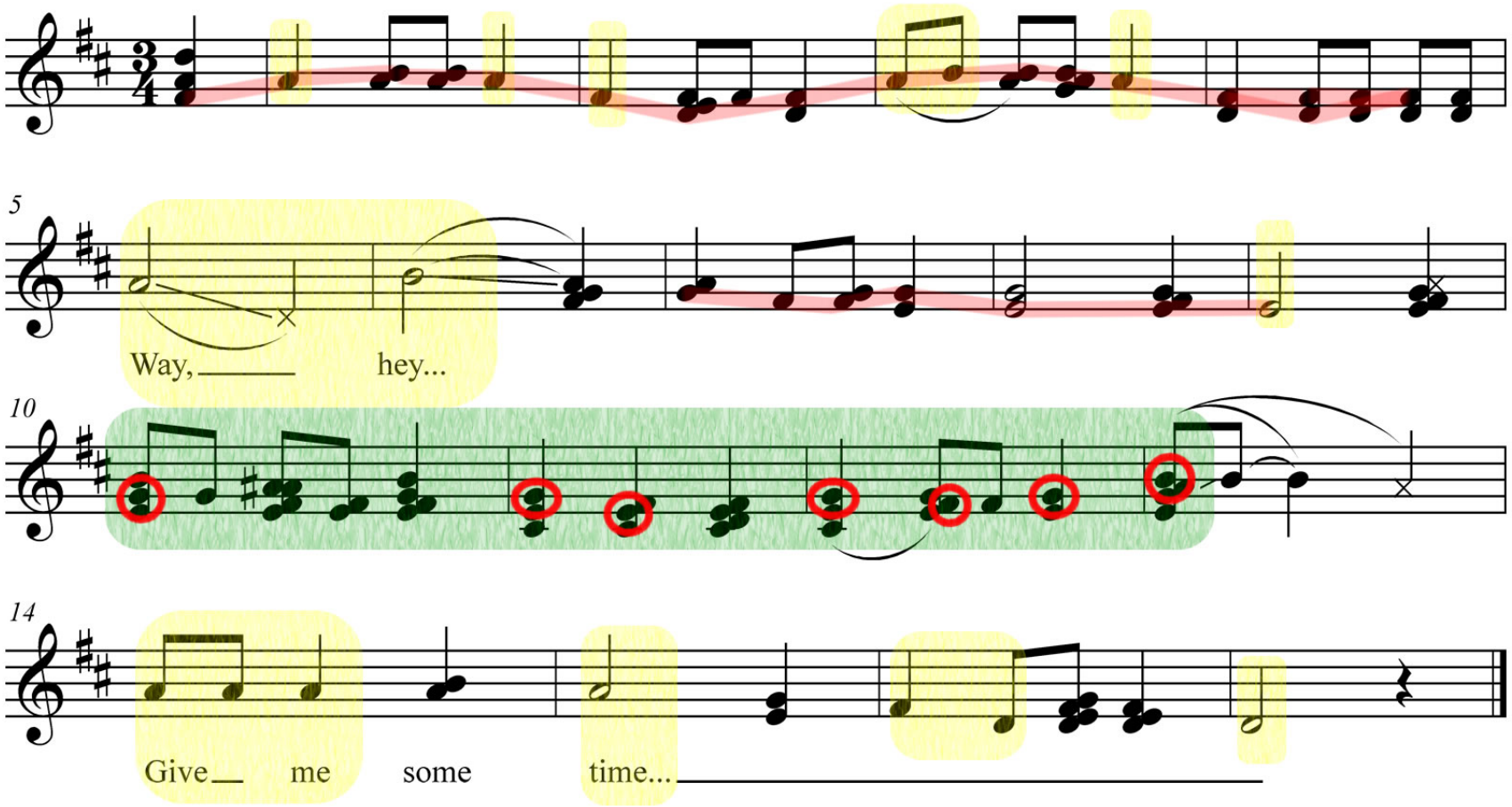
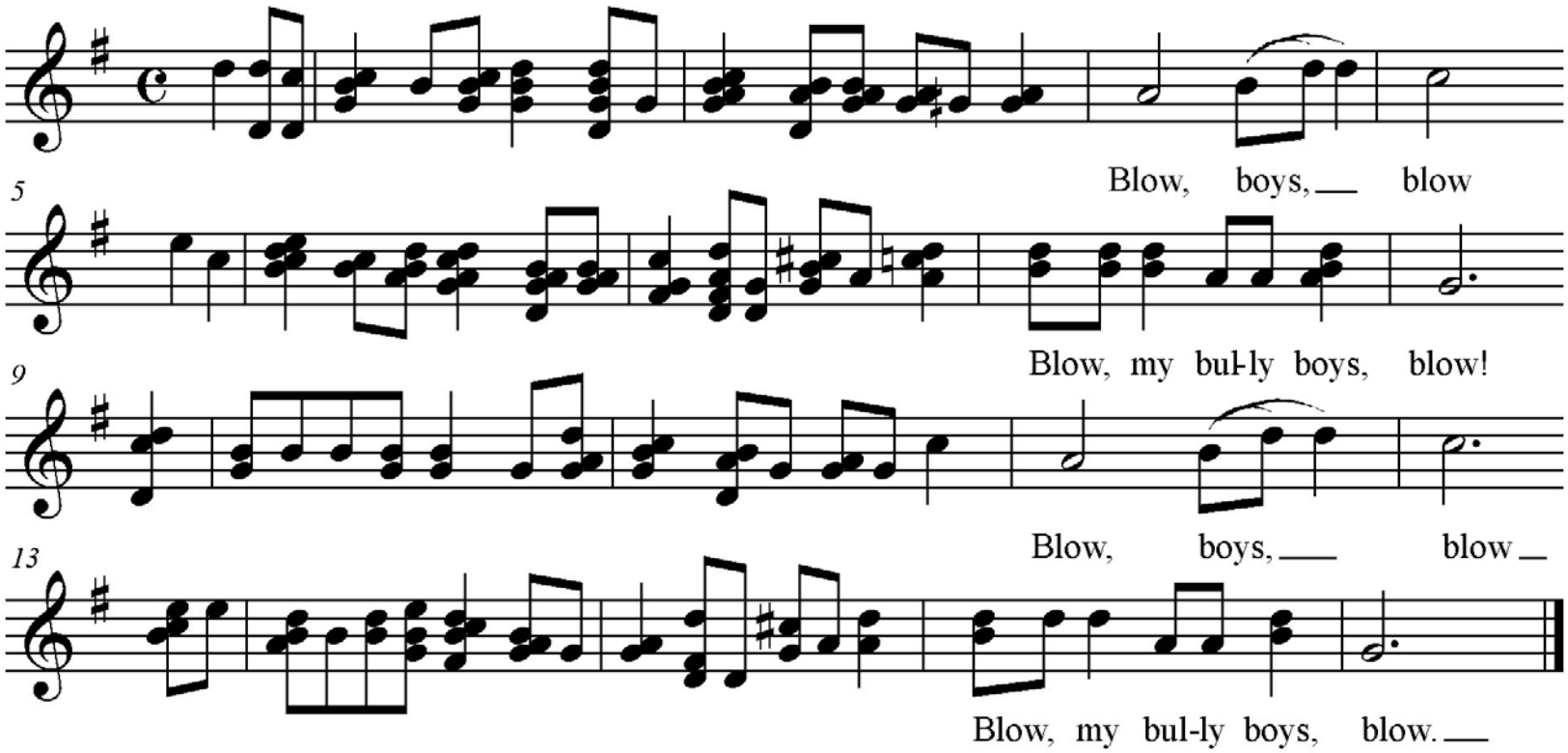


Blow, Boys, Blow - 12 version reduction



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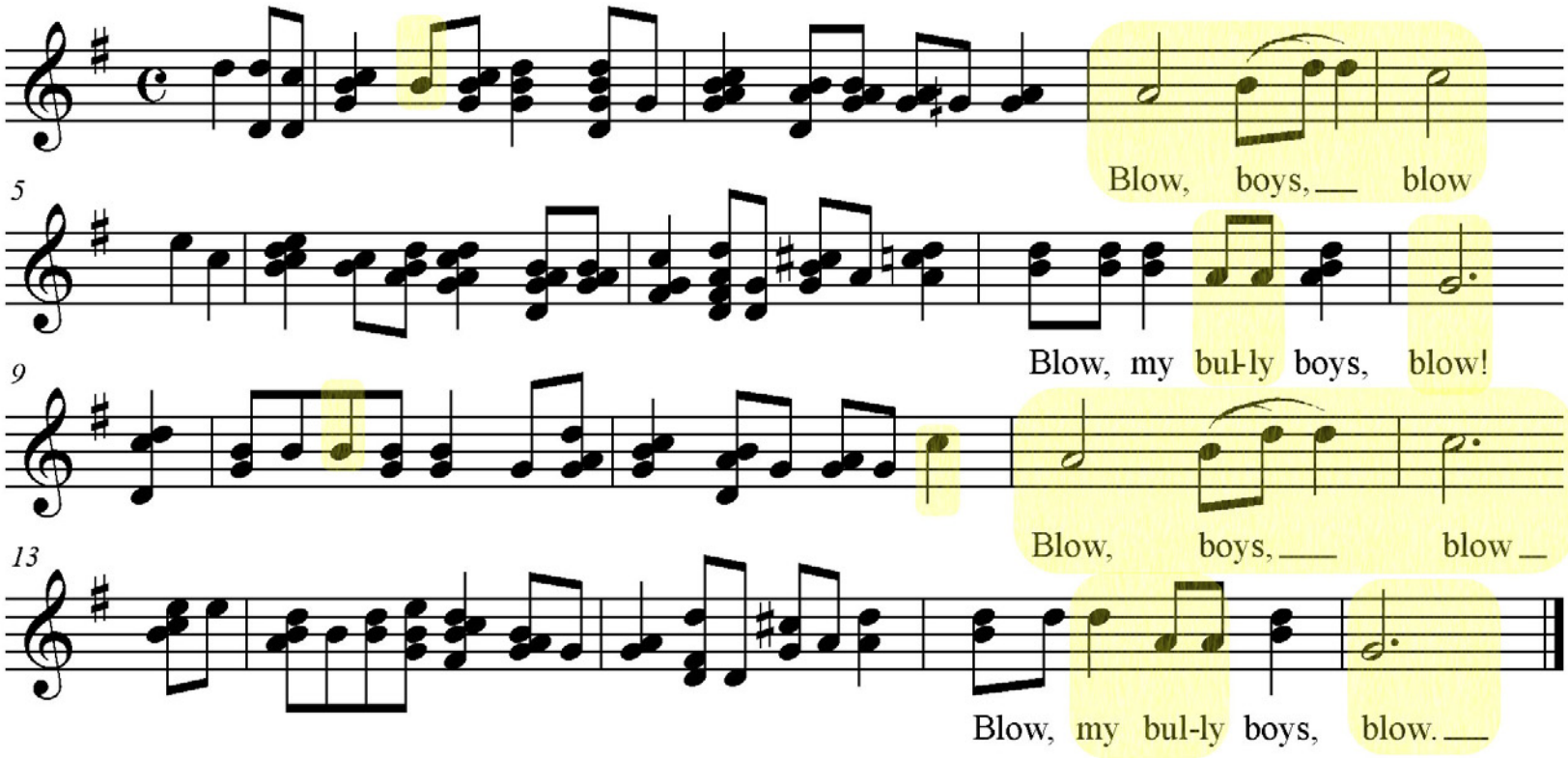

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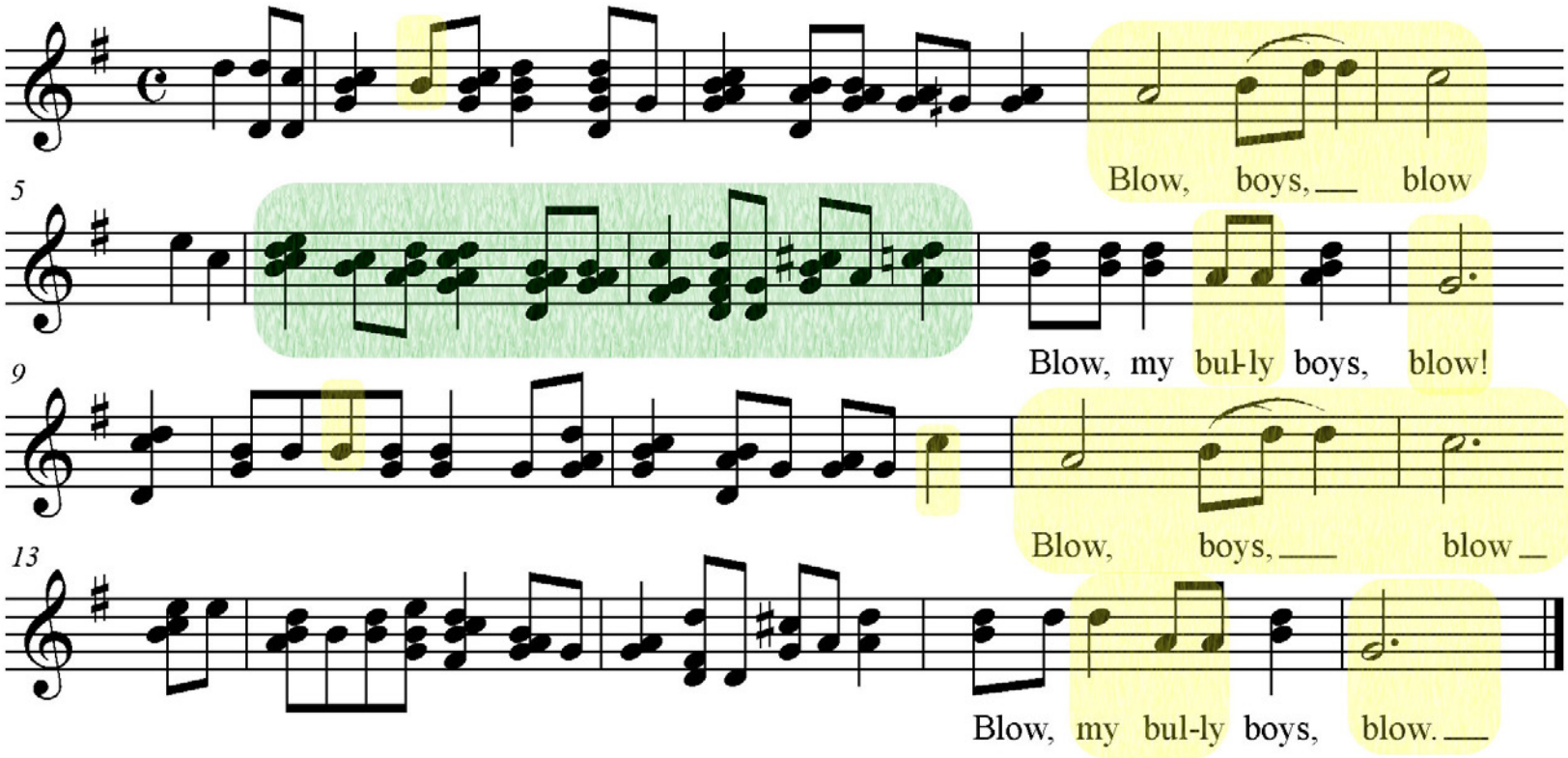

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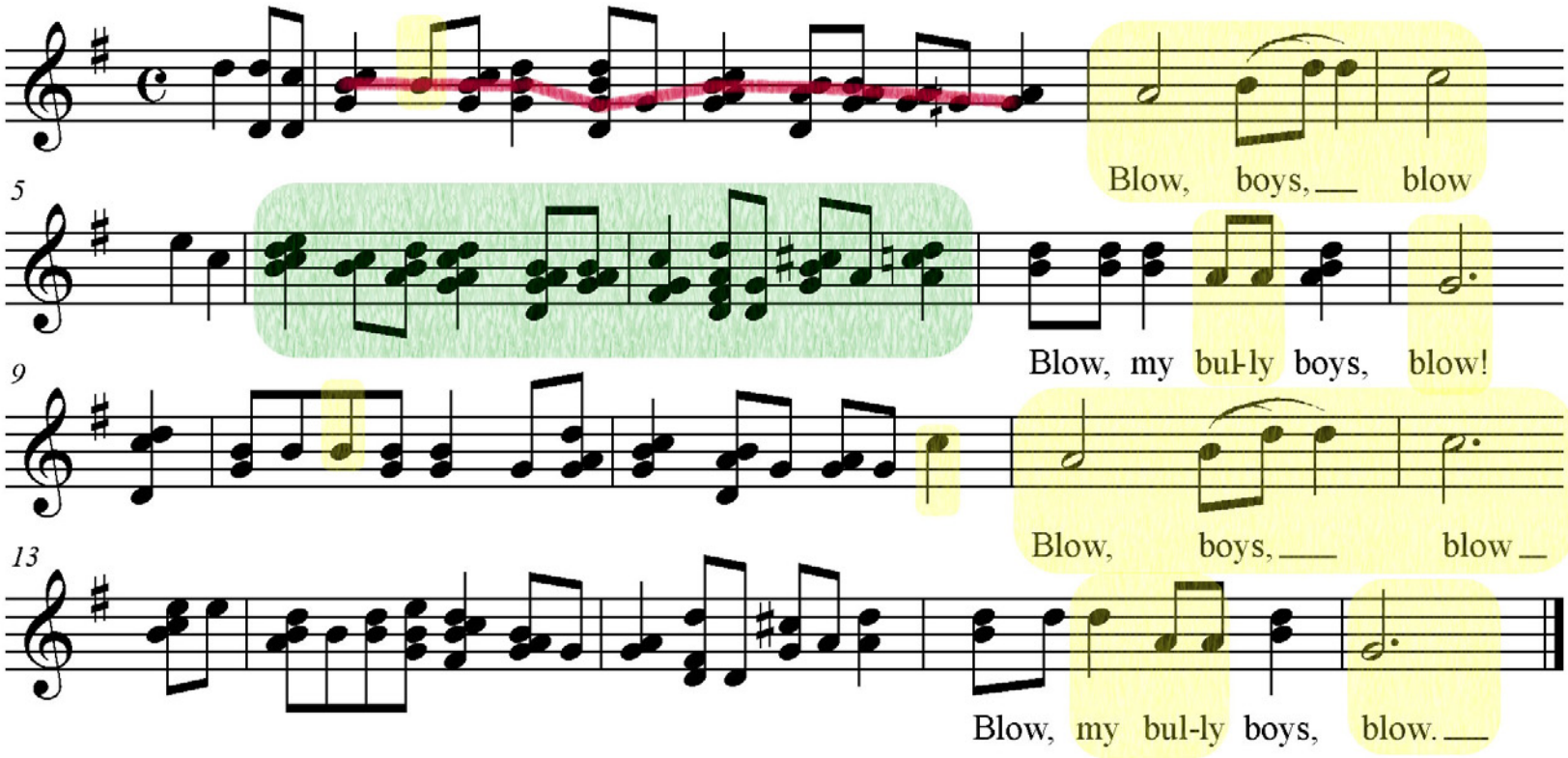

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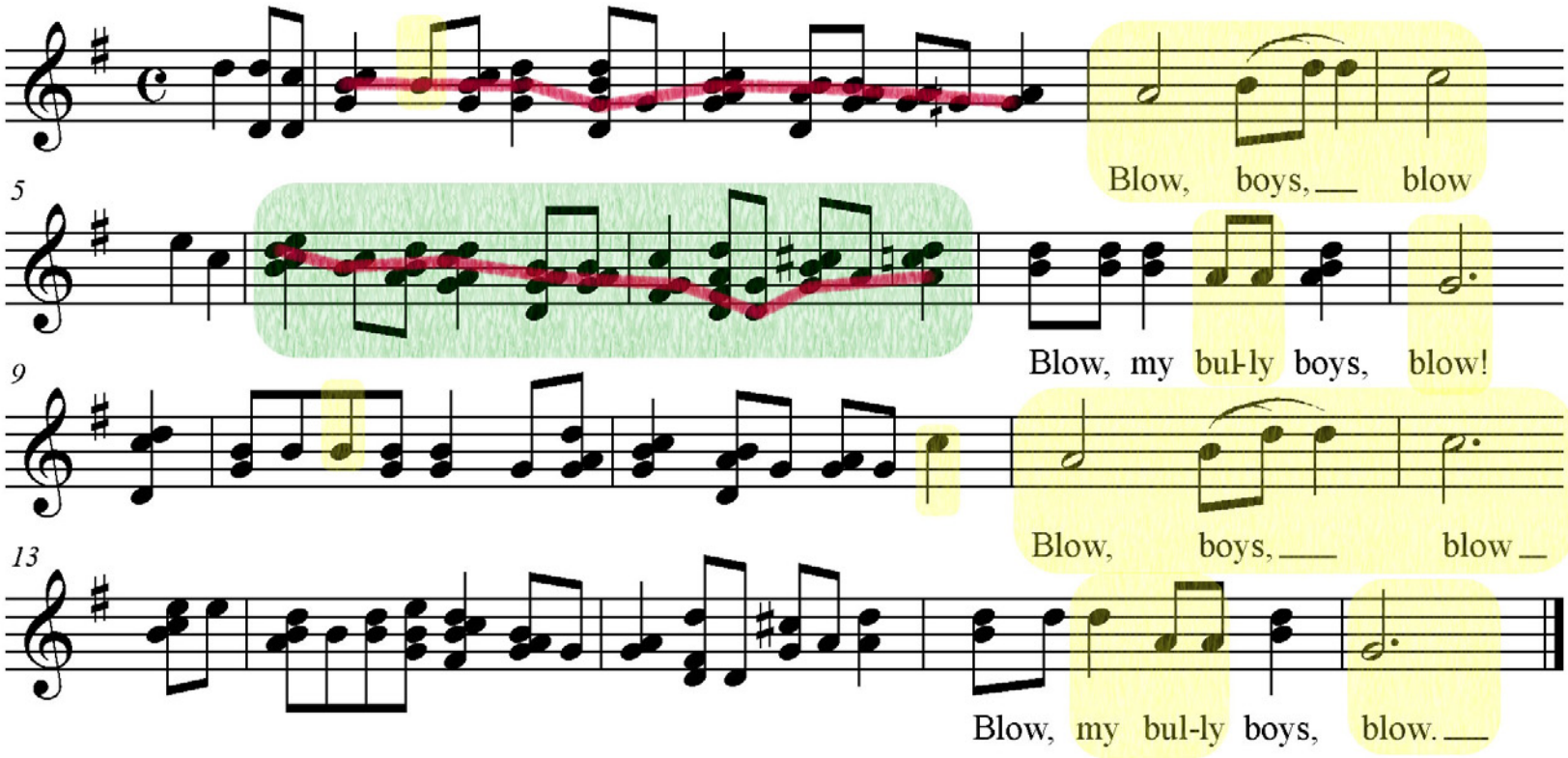
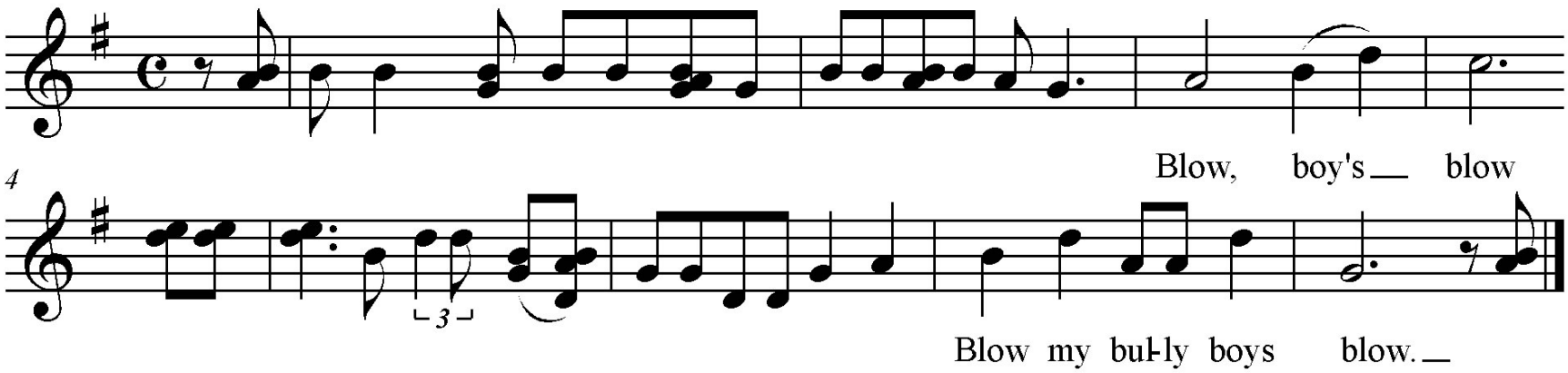
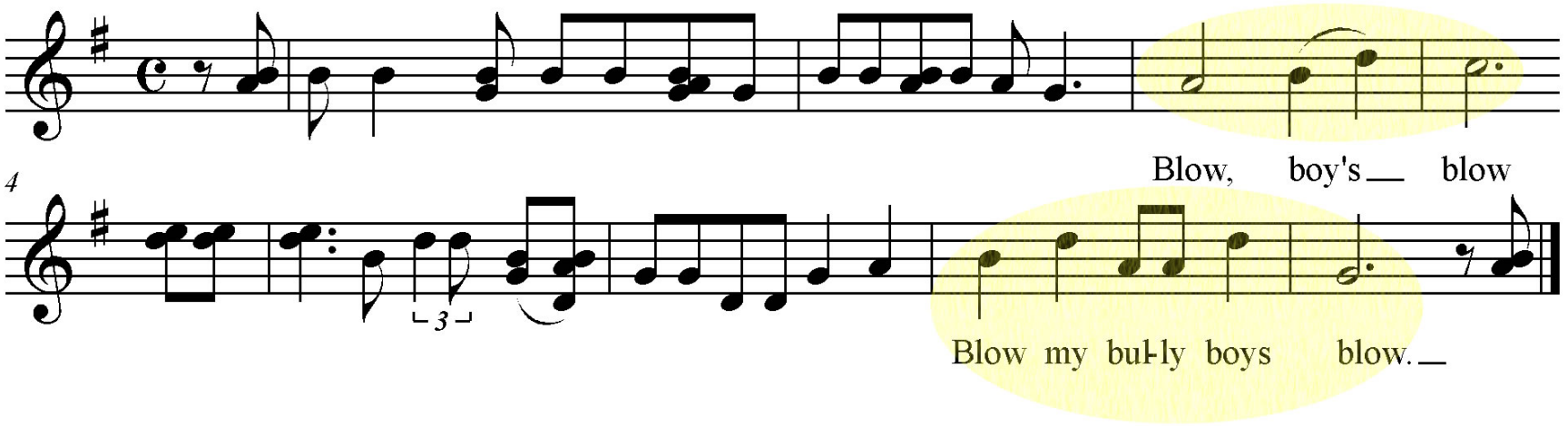


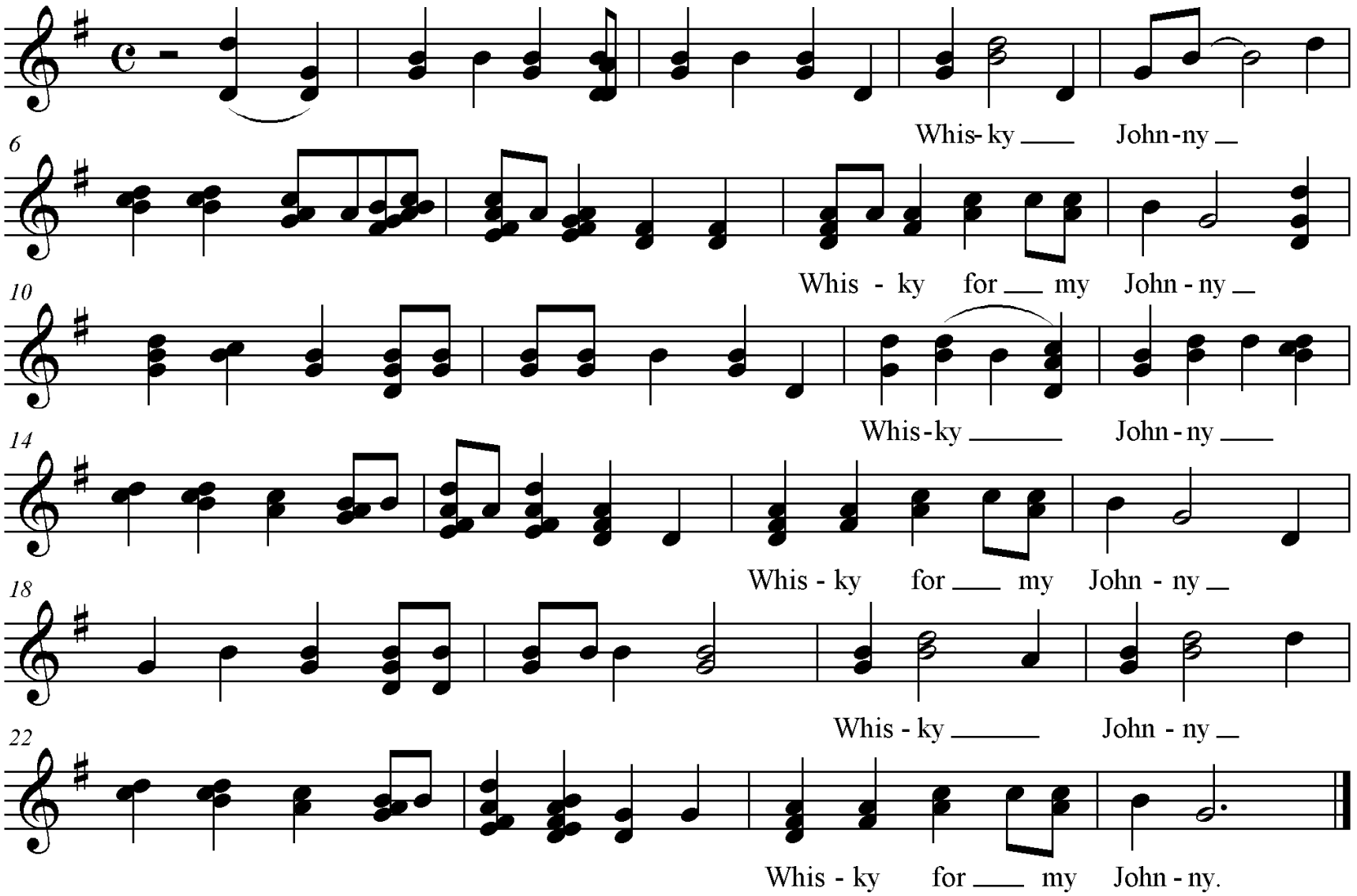
Blow Boys Blow - J. S. Scott, 8 verse reduction



Blow Boys Blow - J. S. Scott, 8 verse reduction



Whisky Johnny - 12 version reduction



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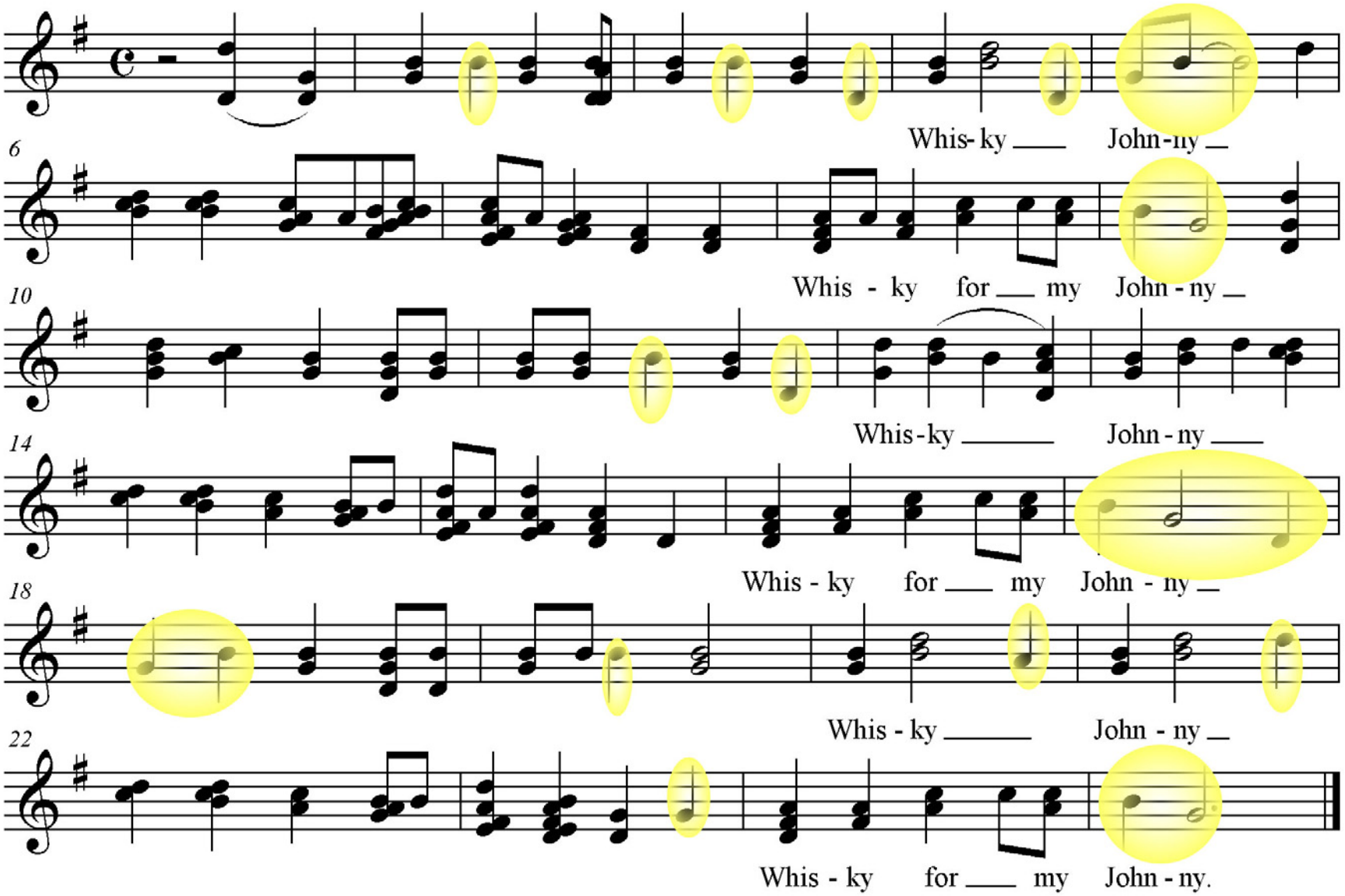

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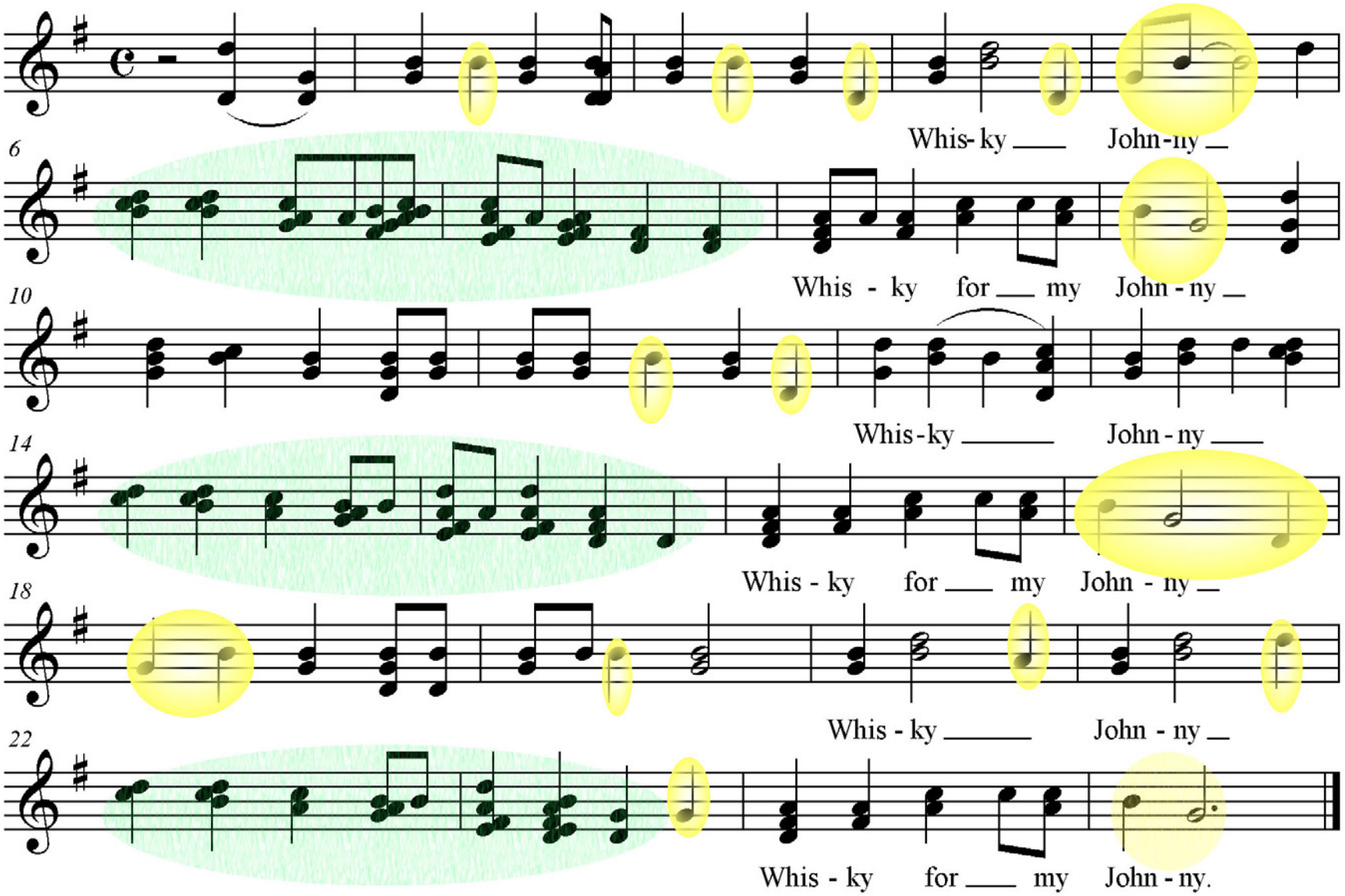

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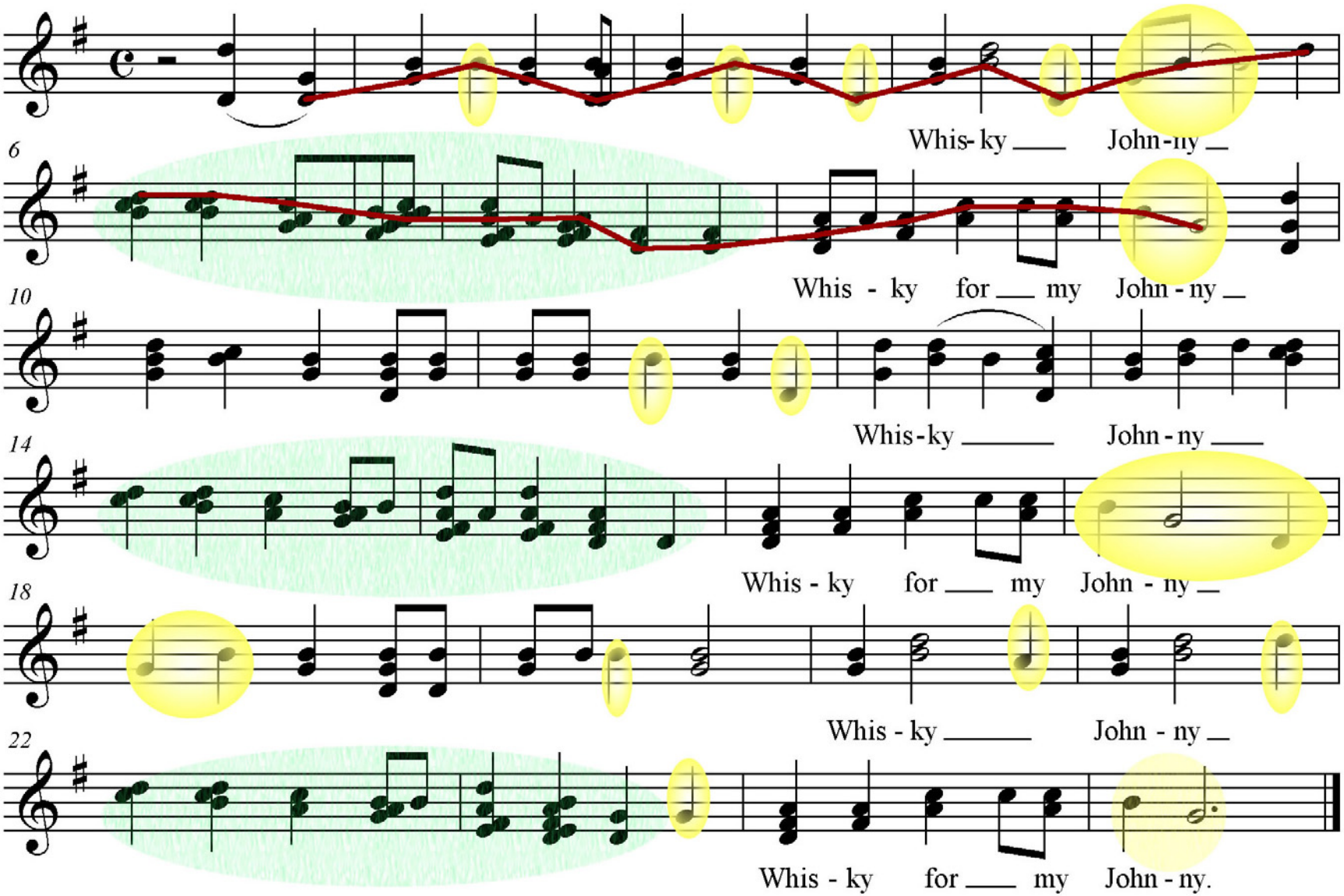

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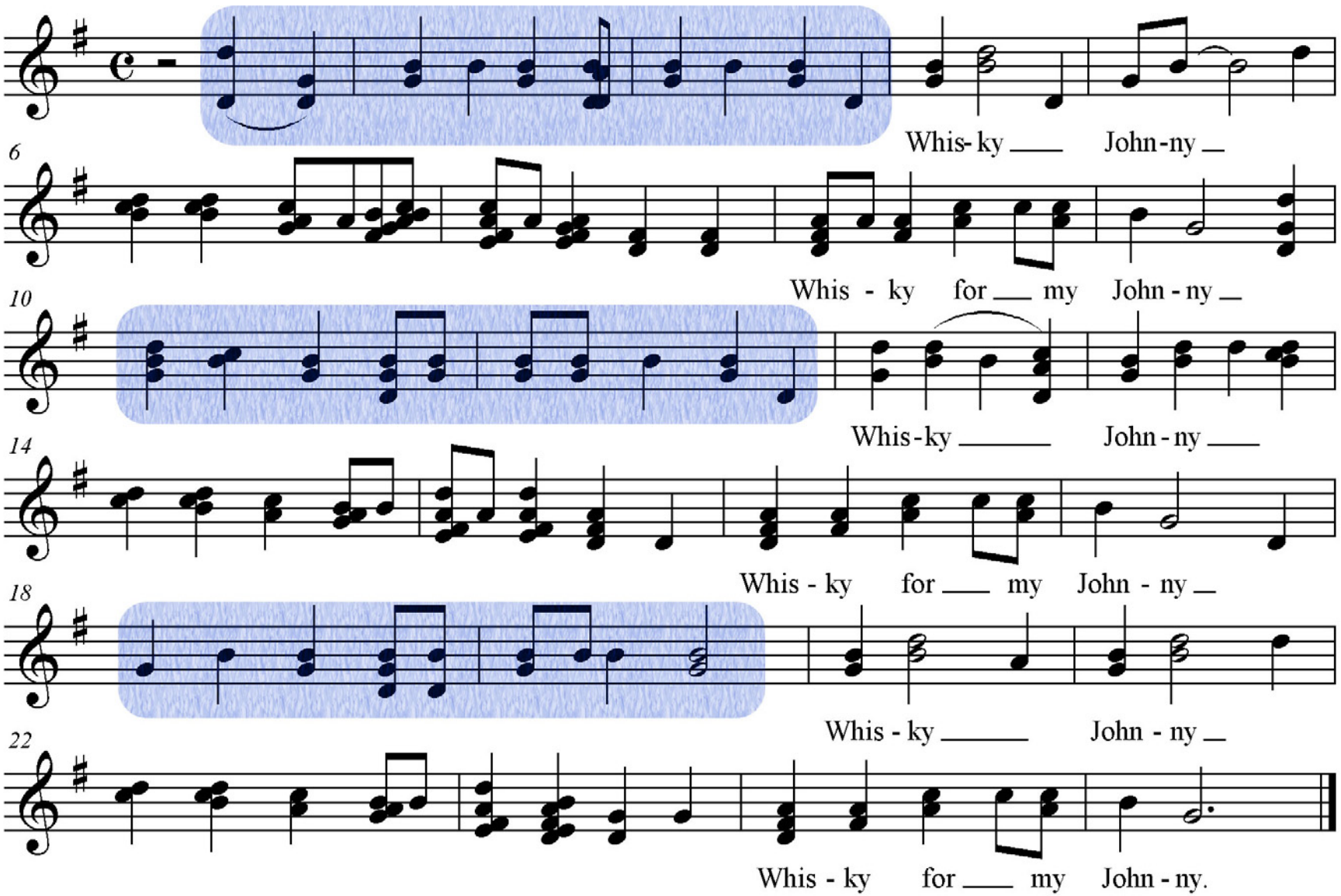

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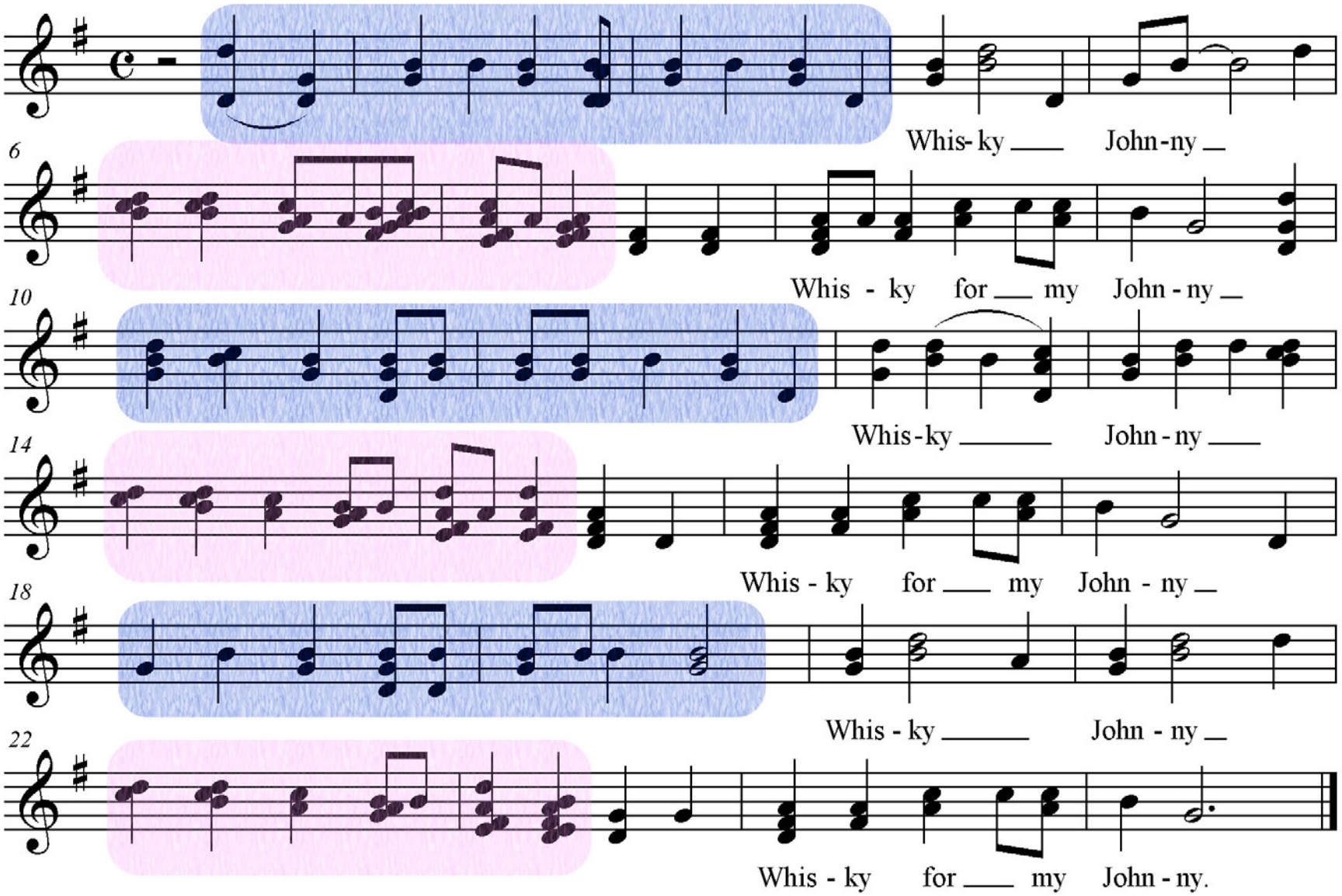


Halyard Shanties
Hierarchy of Stability

Halyard Shanties
Hierarchy of Stability

Essential Elements (least variation)

- Melody of refrain
- Text of refrain

Halyard Shanties
Hierarchy of Stability

Essential Elements (least variation)

- Melody of refrain
- Text of refrain

Stable Elements (little variation)

- Melody of first solo

Halyard Shanties
Hierarchy of Stability

Essential Elements (least variation)

- Melody of refrain
- Text of refrain

Stable Elements (little variation)

- Melody of first solo
- Text of first solo (in some songs)

Halyard Shanties
Hierarchy of Stability

Essential Elements (least variation)

- Melody of refrain
- Text of refrain

Stable Elements (little variation)

- Melody of first solo
- Text of first solo (in some songs)

Less Stable Elements (more variation)

- Melody of second solo
- Text of subsequent verses

"How or when men learned to sing these Chanties would be a difficult question but for the fact that all heavy work of heaving of hauling or hoisting was accompanied by them and thus the ***melodies were unconsciously absorbed*** even by the least tunefully minded sailor."

Bullen, Frank T. and W.F. Arnold (1914). *Songs of Sea Labour (Chanties)*. London: Orpheus Music Publishing, p. XII (emphasis added)

"…when I first heard 'Mudder Dinah' and being extremely fond of singing I became most anxious to learn it, so I asked one of our two boat-boys to teach me. Had I offered him a sovereign he could not have been more delighted. He set about his pleasant task at once but was very soon pulled up by a mate who demanded in indignant tones what he meant by teaching 'dat buckra chile' dem rude words. They nearly had a fight over it and then I learned that the words didn't matter, that you varied them according to taste, but that as taste was generally low and broad the words were usually what my negro friend called, in cheerful euphemism, rude."

Bullen, Frank T. and W.F. Arnold (1914). *Songs of Sea Labour (Chanties)*. London: Orpheus Music Publishing, p. XIII

PROCEEDINGS

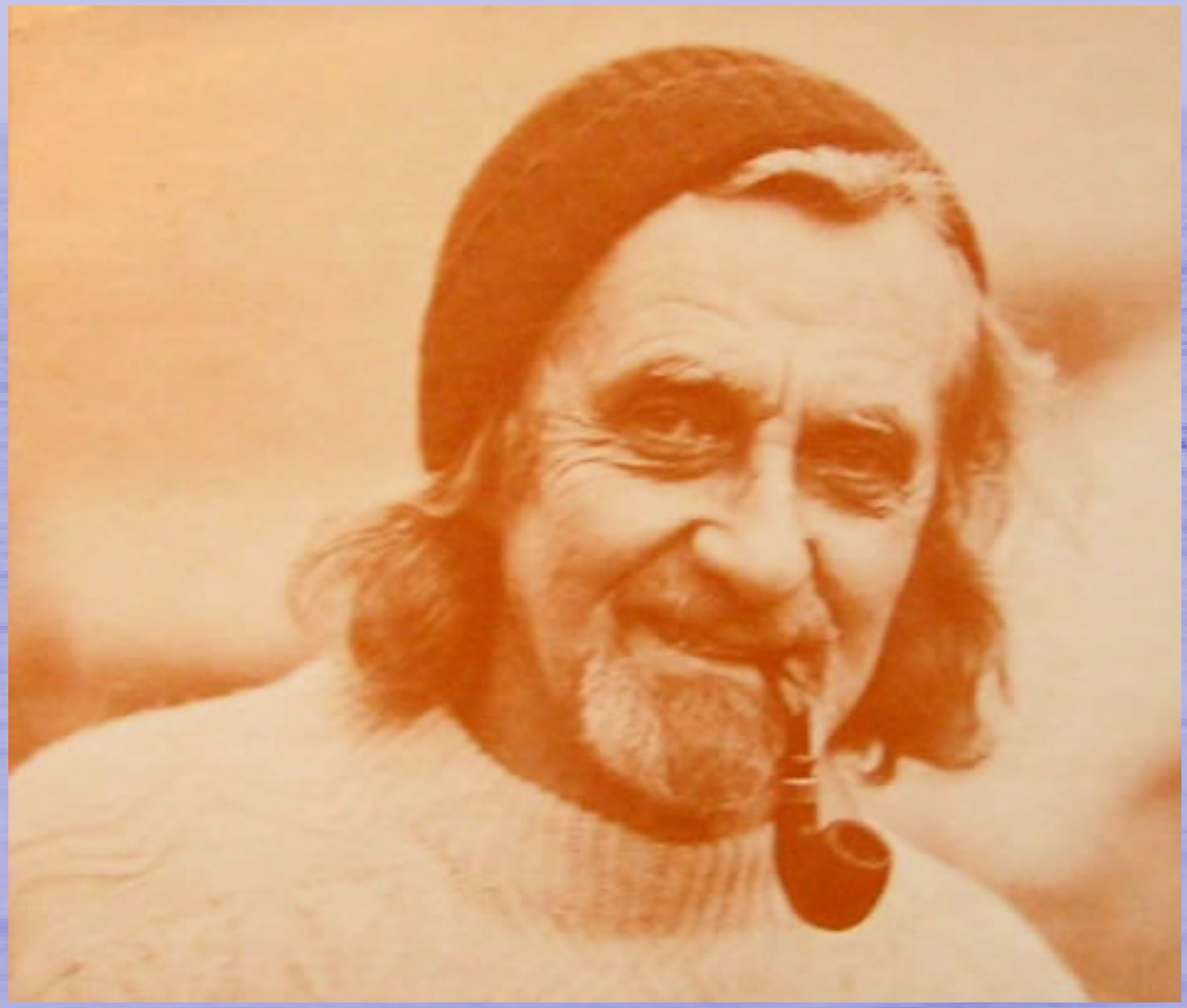
of the First Annual Symposium on

TRADITIONAL MUSIC OF THE SEA

Mystic Seaport Museum

Mystic, Connecticut

14 June 1980.



10. Songs of the Sailor: Folklore, Field-Collecting and Gleanings.
(William Main Doerflinger, E. P. Dutton & Company)

11. Hjalmar Rutzebeck, Chanteyman: The Folk Reconstitution Process.
(Clark Branson, University of California at Los Angeles)

12. Songs of the Whalemen: Gleanings from Manuscript Journals.
(Ellen R. Cohn, Franklin Papers, Sterling Library, Yale University)

13. The Origin of Songs Nineteenth-Century Sailors Sang:
A Comparison of Chanties and Forecastle Songs to
the Folk Songs of West Africa and Europe.
(Stuart P. Gillespie, Jr., Mattatuck Community College)

14. Research and Research Opportunities in
the G. W. Blunt White Library and the Library of Congress.
(Robert J. Walser, Mystic Seaport Museum)

15. Sea Chanteys: An Annotated Bibliography.
(David M. Kleiman, South Street Seaport Museum,
with Stuart M. Frank, Mystic Seaport Museum)

VI. Contributors to the Symposium and Proceedings

VII. List of Festival Musicians and Performers, 13-15 June 1980

VIII. Roster of Mystic Seaport Museum Chantey Interpreters, 1972-1980

To Bob -
Many Thanks,
K. C. King
Bob Hitchcock
Jonathan Eberhart
Tom McHenry
FOLK-LEGACY RECORDS, INC.
FSI-97

SEA MUSIC FESTIVAL

May 29-30-31, 1981

The BOARDING PARTY · Wash.
CLARK BRANSON · Los Angeles
ELLEN COHN · New Haven, Ct.
DAVE CRUTHERS · Mystic
STUART FRANK · Mystic
TOM GOUX · Woods Hole, Mass.
CLIFF HASLAM · Essex, Conn.
DICK HOLDSTOCK · San Francisco
STAN HUGILL · Wales
DAVID JONES · Leonia, N.J.
LOUIS KILLEN · Boston
DAVID KLEIMAN · Newark

SEA SONGS & CHANTEYS
CONCERT
FRIDAY, MAY 29, 8:00 P.M.

Featuring "Swallowtail": NEW ENGLAND
COUNTRY DANCE
SATURDAY, MAY 30, 8:00 P.M.

SECOND ANNUAL
SYMPOSIUM
"TRADITIONAL MUSIC OF THE SEA".
SAT. & SUN. MORNINGS, MAY 30-31.

CONCERTS & SEA MUSIC WORKSHOPS.
SAT. & SUN. AFTERNOONS, MAY 30-31.
ABOARD MYSTIC'S HISTORIC SHIPS.

Vancouver, BC · JILL KING
San Francisco · ALAN McLEOD
The MORGANS · Hartford
CAITLIN O'SULLIVAN · NYC
Marshfield, Mass. · MARK RYER
NYC · BILL SHUSTICK
Woods Hole, Ma. · JACK SULANOWSKI
Bridgeport · RICH'D. SWIDERSKI
Mystic · BOB WALSER
Vancouver, BC · BOB WEBB
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MYSTIC SEAPORT MUSEUM

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Research Supported By: