



# The "Regulation" Melody

## Variation in Halyard Shanties

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



# The "Regulation" Melody

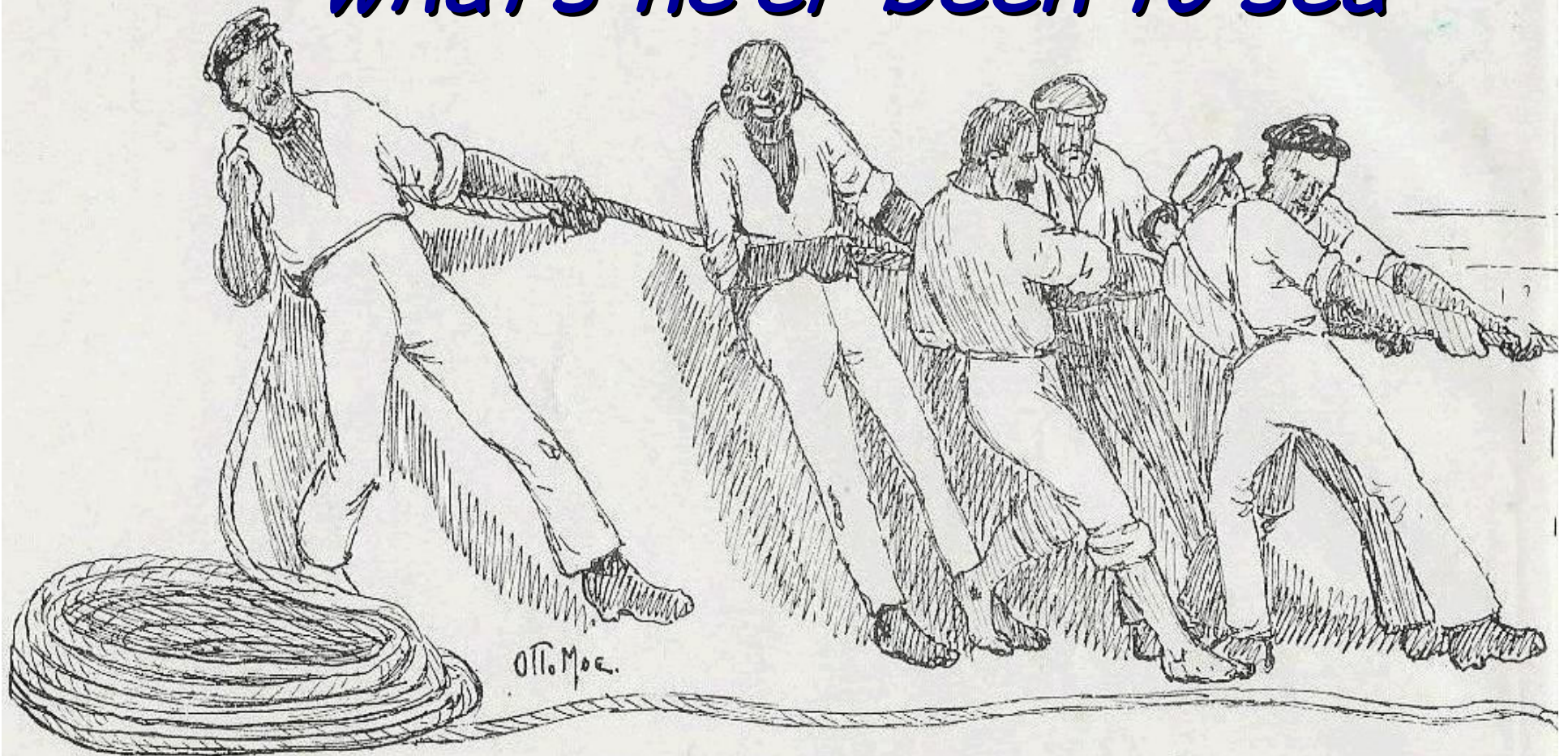
## What makes a 'hit' Halyard Shanty?

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

# Research Supported By:



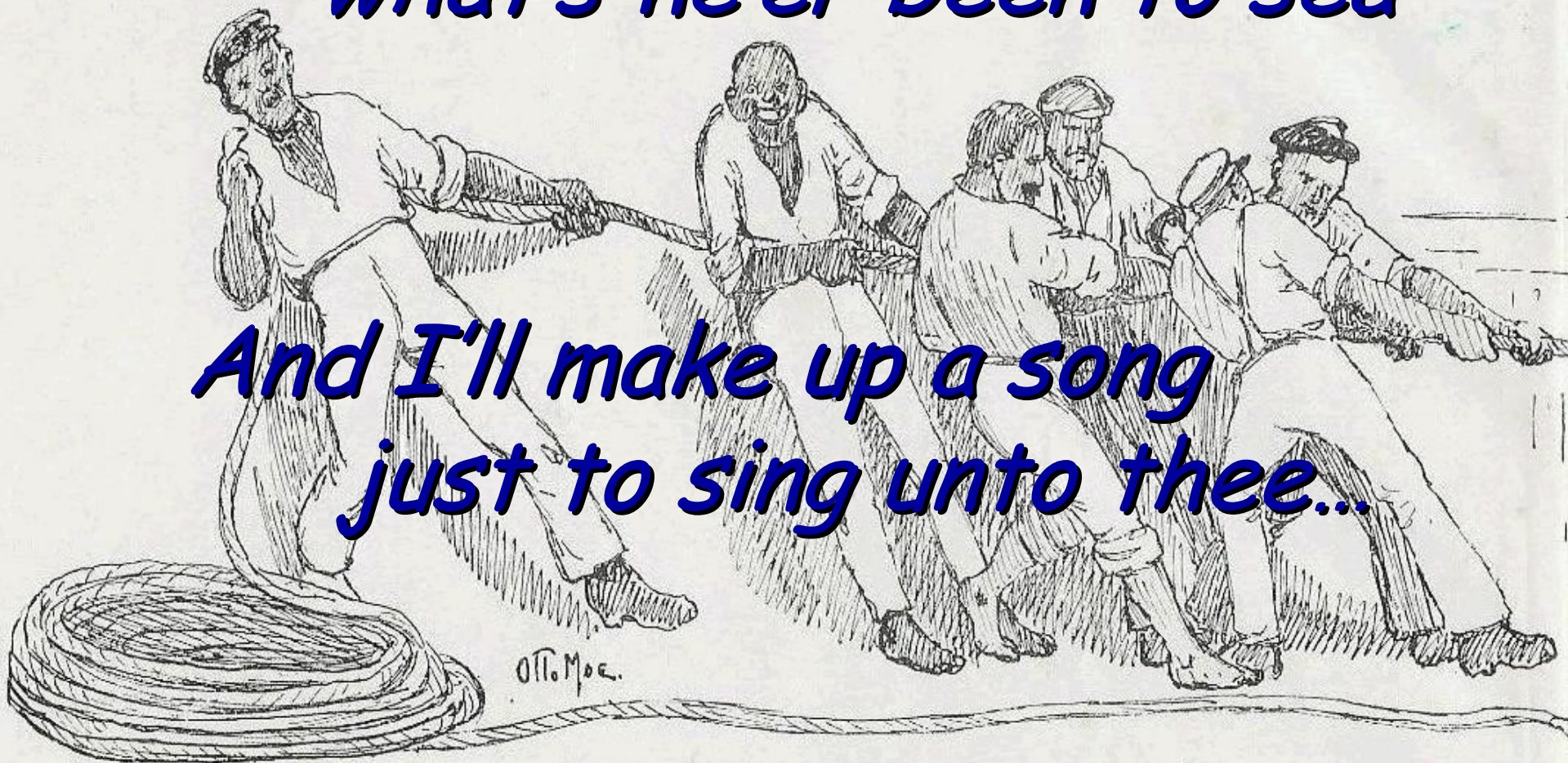
*Come all ye faux sailors  
what's ne'er been to sea*



*WAY. HEY! BLOW THE MAN DOWN!*

*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**

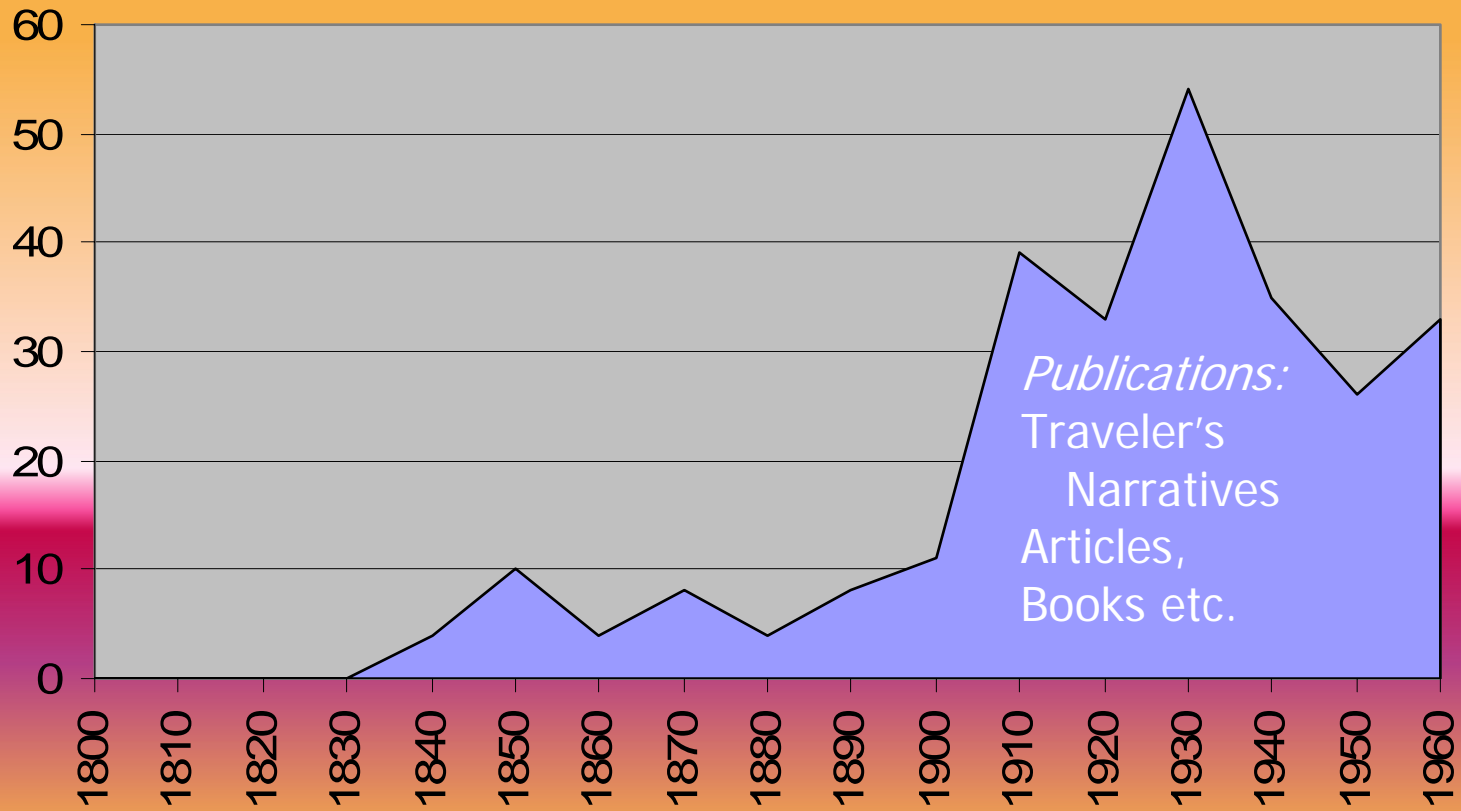
# Archive of Folk Culture

## *Shanty Hit Parade!*

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



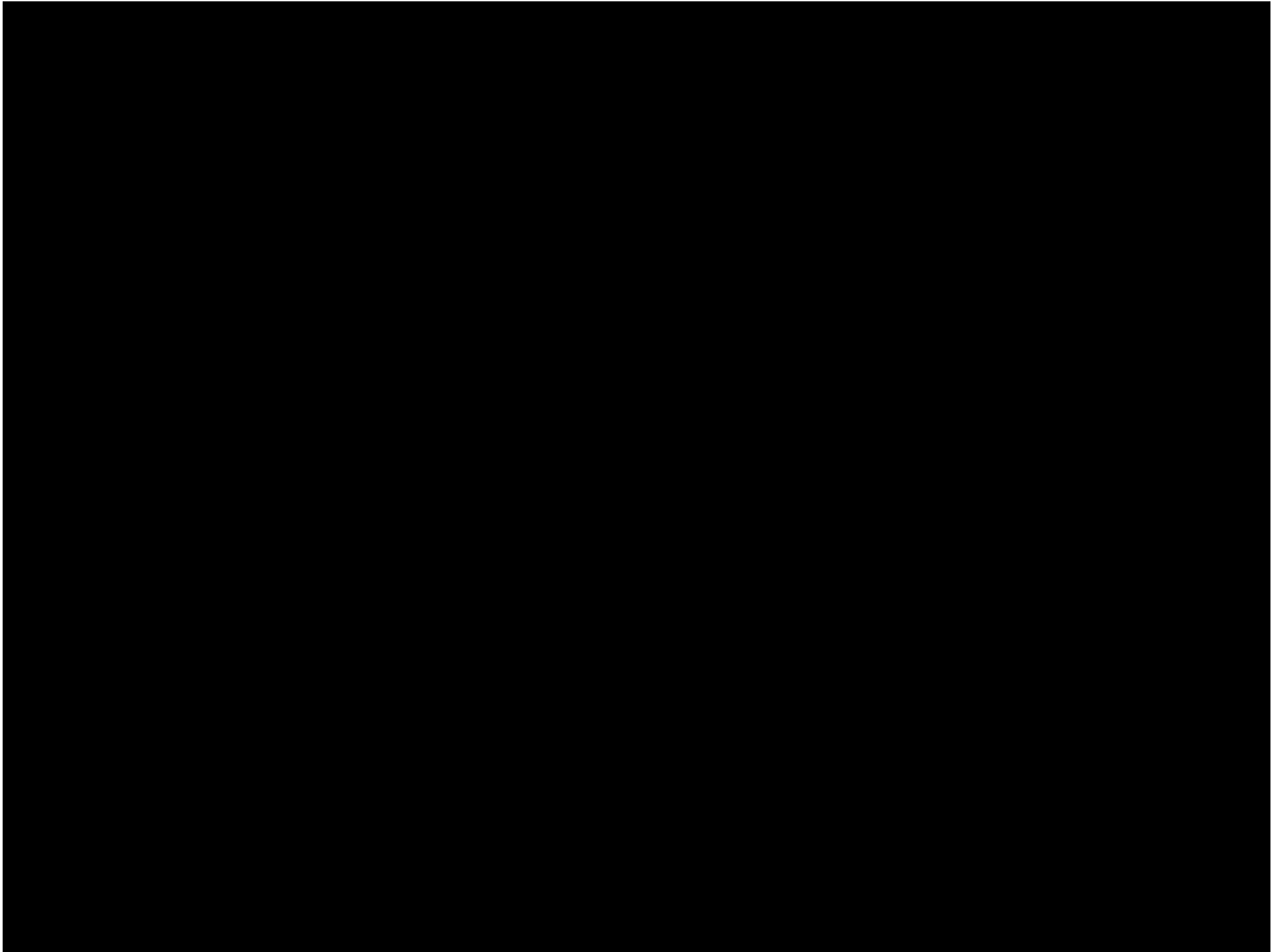
## Shanty Evidence by Year



# The Oral Tradition



On  
Steroids!



Finale 2005 - [BTMD Comparative.MUS]

File Edit View Options MIDI Plug-ins Tools Graphics Window Help

120

1 2 3 4 Measure: #1

Cronin  
 Scott  
 Baldwin  
 Murray  
 Wright 1  
 Wright 2  
 erson 2  
 nderson  
 Yeoman  
 Salters  
 Leary

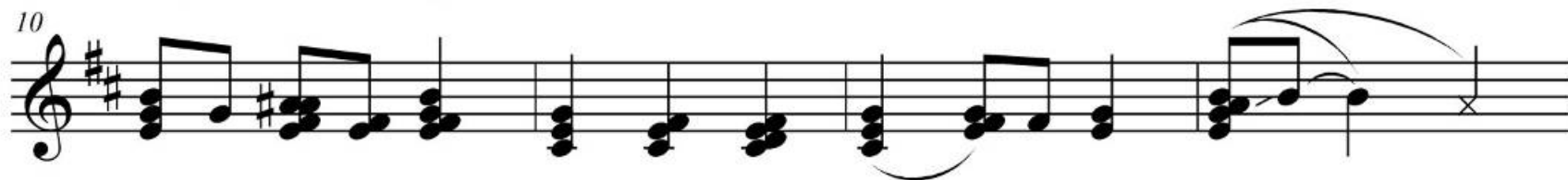
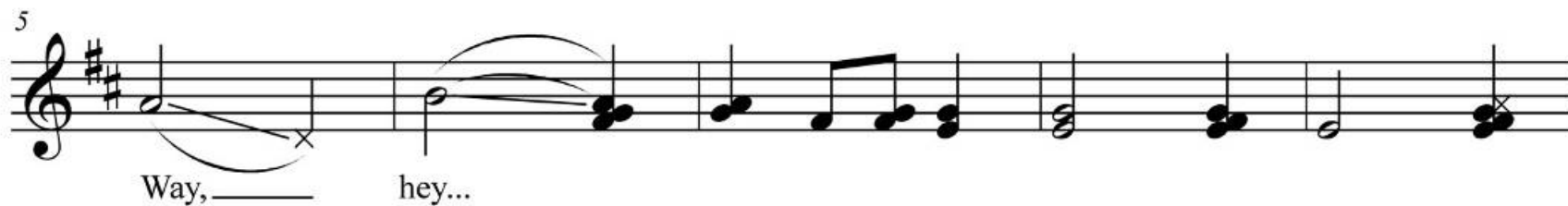
Way, hey... Give me some time...

The screenshot shows the Finale 2005 software interface. At the top is the title bar 'Finale 2005 - [BTMD Comparative.MUS]' and a menu bar with 'File Edit View Options MIDI Plug-ins Tools Graphics Window Help'. Below the menu bar is a toolbar with various icons for editing and playback. A control bar shows a tempo of 120. The main area contains a multi-staff musical score with ten staves, each labeled with a name: Cronin, Scott, Baldwin, Murray, Wright 1, Wright 2, erson 2, nderson, Yeoman, Salters, and Leary. Each staff has musical notation and lyrics: 'Way, hey...' followed by 'Give me some time...'. The lyrics are underlined in red. At the bottom left, there is a measure indicator showing '1 2 3 4 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



# Blow the Man Down - 12 Rendition Reduction

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of notes and chords. Several notes are highlighted with yellow boxes: the first quarter note, the second quarter note, the third quarter note, the eighth note of the second measure, and the eighth note of the third measure.

5

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes and chords. A large yellow box highlights the first two measures, which contain the lyrics "Way, ——— hey...". The notes are connected by a long horizontal line, indicating a sustained or glissando effect. The rest of the staff contains several chords and notes.

10

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes and chords. The notes are mostly eighth and quarter notes. The staff ends with a double bar line.

14

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of notes and chords. Several notes are highlighted with yellow boxes: the first quarter note, the second quarter note, the eighth note of the second measure, the eighth note of the third measure, and the eighth note of the fourth measure. The lyrics "Give — me some time..." are written below the staff, with a long horizontal line extending across the measures.

# Blow the Man Down - 12 Rendition Reduction

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a series of chords and eighth notes. Several notes are highlighted with yellow boxes: the first note of the first measure, the second note of the second measure, the first note of the third measure, the first note of the fourth measure, and the first note of the fifth measure.

5

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a series of chords and eighth notes. A yellow box highlights the first two measures, which contain the lyrics "Way, ——— hey...". The first measure has a fermata over the note. The second measure has a fermata over the note. The third measure has a fermata over the note. The fourth measure has a fermata over the note. The fifth measure has a fermata over the note. The sixth measure has a fermata over the note. The seventh measure has a fermata over the note. The eighth measure has a fermata over the note. The ninth measure has a fermata over the note. The tenth measure has a fermata over the note. The eleventh measure has a fermata over the note. The twelfth measure has a fermata over the note.

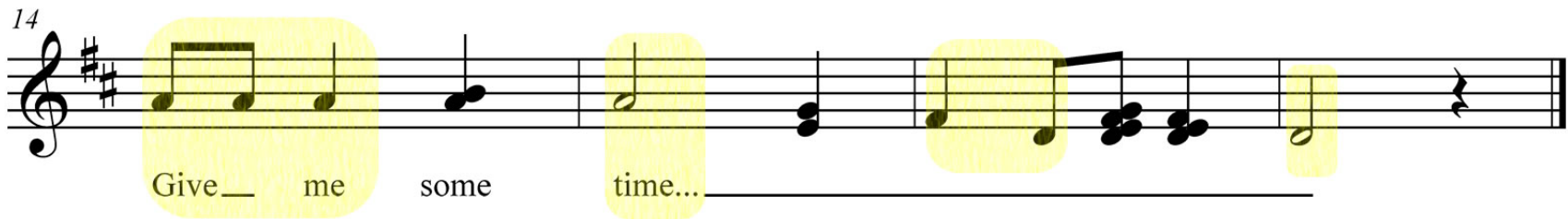
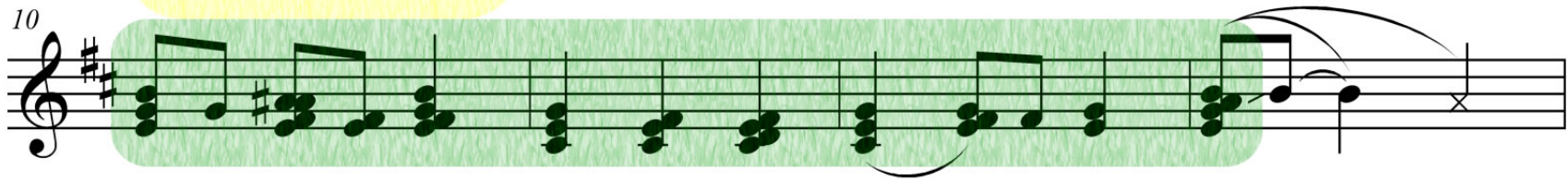
10

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a series of chords and eighth notes. A green box highlights the first ten measures of this staff.

14

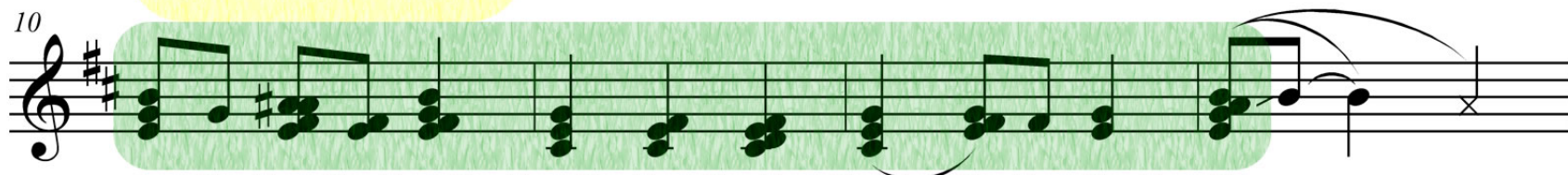
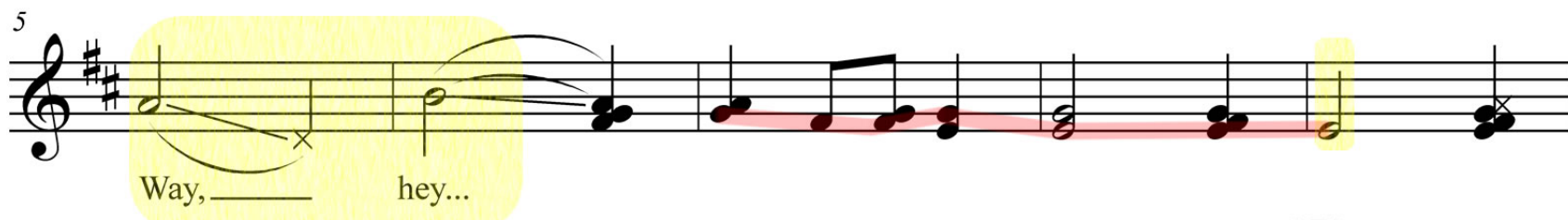
Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a series of chords and eighth notes. Yellow boxes highlight the first two notes of the first measure, the first note of the second measure, the first note of the third measure, and the first note of the fourth measure. The lyrics "Give — me some time..." are written below the staff.

# Blow the Man Down - 12 Rendition Reduction

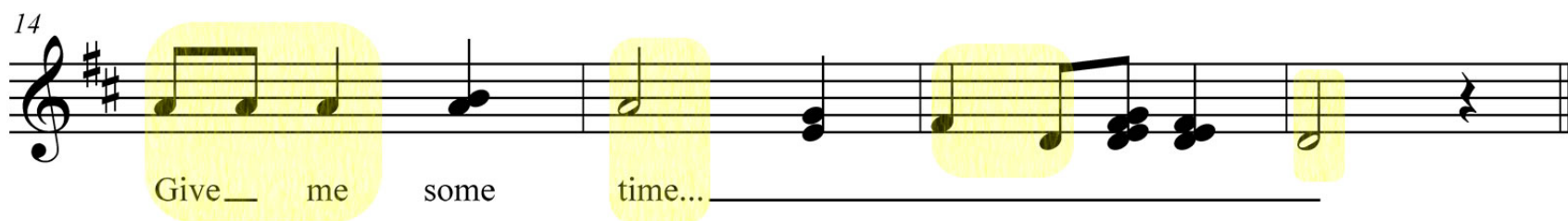
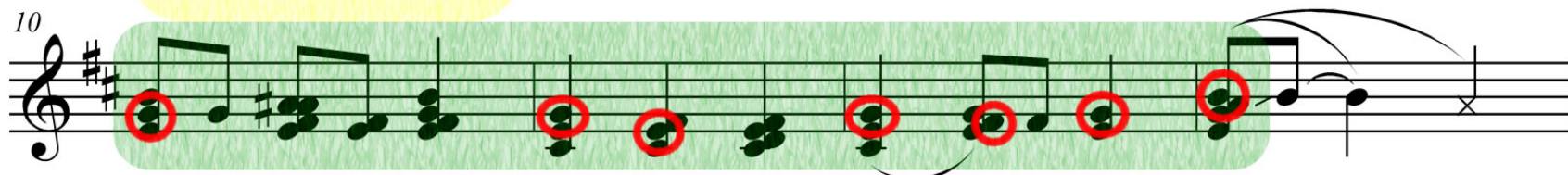
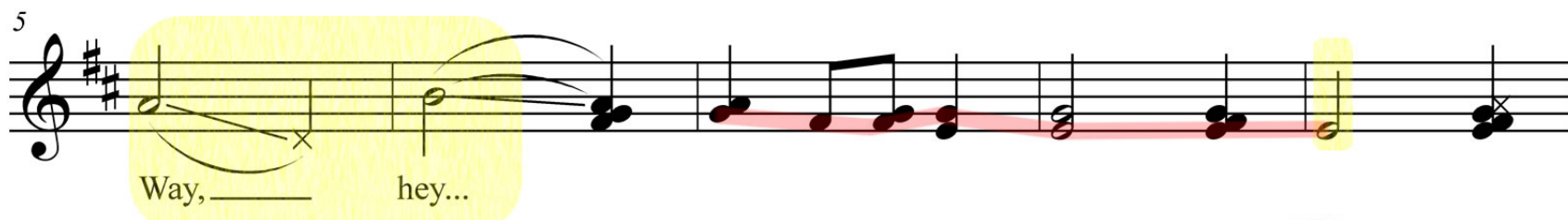




# Blow the Man Down - 12 Rendition Reduction



# Blow the Man Down - 12 Rendition Reduction



# Blow, Boys, Blow - 12 version reduction

Blow, boys, — blow

Blow, my bul-ly boys, blow!

Blow, boys, — blow —

Blow, my bul-ly boys, blow. —

The musical score is written in G major (one sharp) and 12/8 time. It consists of four staves. The first staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The second and fourth staves contain the vocal line, with lyrics written below the notes. The third staff is a continuation of the piano accompaniment. The piece concludes with a double bar line at the end of the fourth staff.

# Blow, Boys, Blow - 12 version reduction

Blow, boys, — blow

5

Blow, my bul-ly boys, blow!

9

Blow, boys, — blow —

13

Blow, my bul-ly boys, blow. —

The image shows a musical score for the song 'Blow, Boys, Blow' in a 12-measure reduction. It consists of four staves of music in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. Several notes and phrases are highlighted in yellow: the first measure of the first staff, the phrase 'Blow, boys, — blow' in the first staff, the phrase 'Blow, my bul-ly boys, blow!' in the second staff, the phrase 'Blow, boys, — blow —' in the third staff, and the phrase 'Blow, my bul-ly boys, blow. —' in the fourth staff. The measure numbers 5, 9, and 13 are indicated at the beginning of their respective staves.

# Blow, Boys, Blow - 12 version reduction

Blow, boys, — blow

Blow, my bul-ly boys, blow!

Blow, boys, — blow —

Blow, my bul-ly boys, blow. —

The image shows a musical score for the song 'Blow, Boys, Blow' in a 12-measure reduction. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody is primarily composed of eighth and sixteenth notes, often beamed together. There are several instances of notes being highlighted in yellow: a pair of eighth notes in the first measure, a quarter note in the second measure, and a quarter note in the fourth measure. The lyrics 'Blow, boys, — blow' are written below the first staff. The second staff starts with a measure number '5' and contains a large green rectangular highlight covering the first six measures. The lyrics 'Blow, my bul-ly boys, blow!' are written below the second staff. The third staff starts with a measure number '9' and has a yellow highlight under a quarter note in the eighth measure. The lyrics 'Blow, boys, — blow —' are written below the third staff. The fourth staff starts with a measure number '13' and has yellow highlights under a quarter note in the thirteenth measure and a quarter note in the fourteenth measure. The lyrics 'Blow, my bul-ly boys, blow. —' are written below the fourth staff. The score ends with a double bar line.

# Blow, Boys, Blow - 12 version reduction

Blow, boys, — blow

Blow, my bul-ly boys, blow!

Blow, boys, — blow —

Blow, my bul-ly boys, blow. —

The image shows a musical score for the song 'Blow, Boys, Blow' in a 12-measure reduction. It consists of four staves of music in the key of D major (one sharp) and common time. The first staff contains measures 1-4, with a red line connecting the notes and a yellow highlight on the first measure. The second staff contains measures 5-8, with a green highlight on measures 5-7 and yellow highlights on measures 8 and 9. The third staff contains measures 9-12, with a yellow highlight on measure 10 and yellow highlights on measures 11 and 12. The fourth staff contains measures 13-16, with yellow highlights on measures 14 and 15. The lyrics are placed below the notes: 'Blow, boys, — blow' under the first staff, 'Blow, my bul-ly boys, blow!' under the second staff, 'Blow, boys, — blow —' under the third staff, and 'Blow, my bul-ly boys, blow. —' under the fourth staff.

# Blow, Boys, Blow - 12 version reduction

Blow, boys, — blow

5

Blow, my bul-ly boys, blow!

9

Blow, boys, — blow —

13

Blow, my bul-ly boys, blow. —

The image shows a musical score for the song 'Blow, Boys, Blow' in G major and common time. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a red line connecting the notes. A yellow highlight is under the first measure. The second staff begins at measure 5 and features a green highlight under the first four measures. The third staff begins at measure 9 and has a yellow highlight under the first measure. The fourth staff begins at measure 13 and has yellow highlights under the first and last measures. The lyrics are placed below the notes: 'Blow, boys, — blow' (measures 1-3), 'Blow, my bul-ly boys, blow!' (measures 5-7), 'Blow, boys, — blow —' (measures 9-11), and 'Blow, my bul-ly boys, blow. —' (measures 13-15).

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

The image shows a musical score for the song "Blow Boys Blow" by J. S. Scott, presented as an 8-verse reduction. The score is written on two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains the first four measures of the melody. The second staff begins with a measure rest marked with a '4', followed by the continuation of the melody. The lyrics "Blow, boy's\_\_ blow" are placed above the second staff, and "Blow my bu-ly boys blow.\_\_" are placed below it. A triplet of eighth notes is indicated with a bracket and the number '3' below it in the second staff.



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

The image shows a musical score for the song "Blow Boys Blow" by J. S. Scott, presented as an 8-verse reduction. The score is written on two staves in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The second staff starts with a measure number "4" and contains a triplet of eighth notes. The lyrics "Blow, boy's\_\_ blow" are positioned above the second staff, and "Blow my bu-ly boys blow.\_\_" are positioned below it. Two yellow oval highlights are present: one on the first staff covering the final three notes, and another on the second staff covering the notes corresponding to the lyrics "Blow my bu-ly boys blow.\_\_".

Blow, boy's\_\_ blow

Blow my bu-ly boys blow.\_\_

# Whisky Johnny - 12 version reduction

Whis-ky — John-ny —

Whis - ky for — my John - ny —

Whis-ky — John - ny —

Whis - ky for — my John - ny —

Whis - ky — John - ny —

Whis - ky for — my John - ny.

# Whisky Johnny - 12 version reduction

Whis-ky — John-ny —

Whis - ky for — my John - ny —

Whis-ky — John - ny —

Whis - ky for — my John - ny —

Whis - ky — John - ny —

Whis - ky for — my John - ny.

The image shows a musical score for the song 'Whisky Johnny' in G major (one sharp) and 2/4 time. The score consists of six staves of music. The lyrics are: 'Whis-ky — John-ny —', 'Whis - ky for — my John - ny —', 'Whis-ky — John - ny —', 'Whis - ky for — my John - ny —', 'Whis - ky — John - ny —', and 'Whis - ky for — my John - ny.'. The notes for the words 'Whis-ky' and 'John-ny' are highlighted with yellow circles. The score is a reduction, meaning it shows the essential notes and chords without all the original accompaniment details.

# Whisky Johnny - 12 version reduction

Whis - ky — John - ny —

Whis - ky for — my John - ny —

Whis - ky — John - ny —

Whis - ky for — my John - ny —

Whis - ky — John - ny —

Whis - ky for — my John - ny .

The image shows a 12-measure reduction of the song 'Whisky Johnny'. It consists of six staves of music in G major (one sharp) and 4/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the melody. Annotations include yellow circles around specific notes in the melody and green shaded areas under the accompaniment. The lyrics are: 'Whis - ky — John - ny —', 'Whis - ky for — my John - ny —', 'Whis - ky — John - ny —', 'Whis - ky for — my John - ny —', 'Whis - ky — John - ny —', and 'Whis - ky for — my John - ny .'.

# Whisky Johnny - 12 version reduction

The image displays a musical score for the song 'Whisky Johnny' in G major (one sharp) and 2/4 time. The score is presented in six systems, each with a treble clef and a key signature of one sharp. A red line traces the melody across the systems. Annotations include yellow ovals highlighting specific notes and green shaded areas highlighting chordal accompaniment.

6 Whis-ky — John-ny —

10 Whis - ky for — my John - ny —

14 Whis-ky — John - ny —

18 Whis - ky for — my John - ny —

22 Whis - ky — John - ny —

Whis - ky for — my John - ny.

# Whisky Johnny - 12 version reduction

Whis-ky — John-ny —

Whis - ky for — my John - ny —

Whis-ky — John - ny —

Whis - ky for — my John - ny —

Whis - ky — John - ny —

Whis - ky for — my John - ny.

The image shows a musical score for the song 'Whisky Johnny' in G major (one sharp) and common time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. The lyrics 'Whis-ky — John-ny —' are placed below the first staff. The second staff continues the melody with the lyrics 'Whis - ky for — my John - ny —'. The third staff continues with 'Whis-ky — John - ny —'. The fourth staff continues with 'Whis - ky for — my John - ny —'. The fifth staff continues with 'Whis - ky — John - ny —'. The sixth staff concludes the piece with 'Whis - ky for — my John - ny.' There are three blue shaded regions highlighting specific parts of the melody: the first measure of the first staff, the first five measures of the third staff, and the first five measures of the fifth staff. The lyrics are written in a simple, sans-serif font, with hyphens indicating syllable placement and dashes indicating breath marks or phrasing.

# Whisky Johnny - 12 version reduction

Whis-ky — John-ny —

Whis - ky for — my John - ny —

Whis-ky — John - ny —

Whis - ky for — my John - ny —

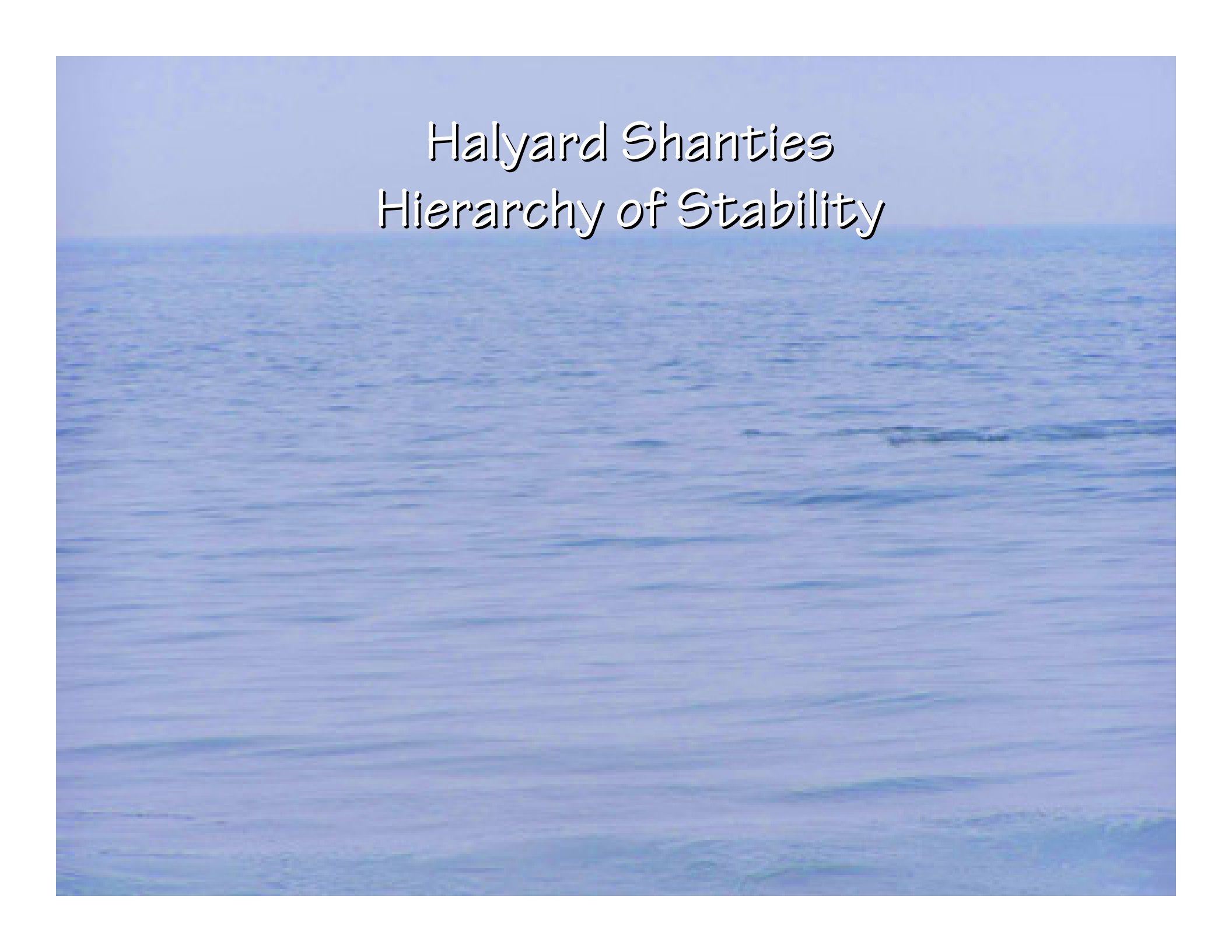
Whis - ky — John - ny —

Whis - ky for — my John - ny .

Detailed description: The image shows a 12-measure musical score for the song 'Whisky Johnny'. It consists of six staves of music. The first staff is the vocal line, starting with a whole rest followed by a melodic line. The second staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The third staff is the vocal line with lyrics 'Whis - ky for — my John - ny —'. The fourth staff is the piano accompaniment. The fifth staff is the vocal line with lyrics 'Whis - ky — John - ny —'. The sixth staff is the piano accompaniment. The seventh staff is the vocal line with lyrics 'Whis - ky for — my John - ny .'. The eighth staff is the piano accompaniment. The score includes blue and pink highlights on various measures and notes. The key signature is one sharp (F#) and the time signature is common time (C).







# 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

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of the First Annual Symposium on

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TRADITIONAL MUSIC OF THE SEA

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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 Whalemens: 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.L.  
King

Bob  
Wregeleski

Jonathan  
Eberhart

Tom  
McHenry

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# SEA MUSIC FESTIVAL



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 TOM GOUK • Woods Hole, Mass.  
 CLIFF HASLAM • Essex, Conn.  
 DICK BOLDSTOCK • San Francisco  
 STAN HUGILL • Wales  
 DAVID JONES • Leiria, N.J.  
 LOUIS KILLEN • Boston  
 DAVID KLEIMAN • New York

SEA SONGS & CHANTEYS  
**CONCERT**  
 FRIDAY, MAY 29, 8:00 P.M.  
 Featuring "Swallowtail": NEW ENGLAND  
**COUNTRY DANCE**  
 SATURDAY, MAY 30, 8:00 P.M.

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