

2.13: Cor Elow – 5/4 tunes

(This appendix is been added to the web version of the thesis in order to provide navigation to an audio clip of the tune. It was not included in the original submission and is not included in the full PDF version of the thesis)

Sources

Publications (Book / Album)

Ralph Dunstan, Cornish Song Book, (London, Reid Bros Ltd, 1929) p91

Forth an Syns – music from an ancient trackway, Pyba, 1995 CD / Cassette, format Frances Bennett, Hilary Coleman et al. Editors *Racca 2: Cornish Tunes for Cornish Sessions*, (Calstock, RACCA, 1997).

Participatory Action Research

Instrumental sessions at The Ring of Bells, St Issey and Liskeard.

Neil Davey- Correspondences with author November 2010,

Notes

The folk process trajectory of a Carol called “Choirs of Angels” provides an example of the way in which notions of Cornish identity can affect the way in which music is arranged and adapted. Dunstan learned this carol from his father who came by it in 1865. In 1993, the author arranged this as an instrumental and the diagram below outlines how the structure of the melody was changed:

Diagram 4: Choirs of Angels as published by Ralph Dunstan

Bars	1	2	3 (repeat of bar 1)	4	5	6	7
Time Signature	5/2	5/2	5/2	5/2	4/2	3/2	2/2 (One note)

Diagram 5: Cor Elow (Choir of Angels) as arranged by Author

Bars	1	2	3 (repeat of bar 1)	4	Last 3 bars ignored 4 X 4-bar phrases added, each a variation on the first.
Time Signature	5/4	5/4	5/4	5/4	

Choirs of Angels: Ralph Dunstan, Cornish Song Book, (London, Reid Bros Ltd, 1929)
p91 As sung by his father circa 1865

as sung by my Father; noted c. 1865.

1. While Choirs of An-gels in the sky Our Sa - viour's birth pro-claim, We'll join in Heav'n-ly me-lo - dy,
In — hon-our of the same, In hon - our of the same.
hon-our of the same,

2. The wonders of Redeeming Love,
Surpassing human thought !
Who left the glorious realms above.
And our Salvation bought.

3. Wherefore to His Almighty Name,
Who reigns above the sky,
Whose love is evermore the same,
Sing praise eternally.

Cor Elow (Literally Angels' Choir) as arranged by the author in 1995 (See appendix 13 for audio clip of tune)

The image shows an instrumental musical score for 'Cor Elow' in G major, 5/4 time. It consists of three staves of music. The first staff has a tempo marking of quarter note = 66. The second and third staves are variations of the melody. Chords G, D, and C are indicated above the notes.

In summary, the carol was arranged as an instrumental by the simple expedient of increasing the speed and adding four variations. The author was engaged in a project¹ that needed some original instrumental material with a Cornish connection and had “quarried” Dunstan’s collection for inspiration. The project involved a celebration of Cornish history and the story of the pilgrims’ route between Padstow and Fowey and thus the need for a Cornish identity influenced the choice of material. The outcome was

the arrangement of a traditional carol as an instrumental that straddled the border between individual creativity and natural change within the folk process.

During the project it was paired with a song composed by John Mills,² Tansys Golowan, also in 5/4 time. Both tunes were included as instrumentals in the Racca project of 1995 /1997³ and had evidently stimulated interest as a further two 5/4 instrumentals were composed and included in the pack that underpinned this project. In 2010 some eight 5/4 tunes had been composed and were regularly being played at instrumental music sessions⁴ and had a dance written to go with them.⁵ Whilst the introduction of newly composed 5/4 instrumentals into the repertoire of instrumental sessions in Cornwall is clearly a creative rather than reflective activity, drawing inspiration from Dunstan's original carol was arguably a reflective one.

In 2004 Dalla included a 5/4 track "An Vug e'n Loor" on their album *Hollan Mouy / More Salt*⁶ and in 2010 they arranged a version of "Barbara Allen" – "Ann Tremellan" (collected by Sharp in Camborne 1913), as a 5/4 dance tune⁷.

¹ *Forth an Syns – music from an ancient trackway*, Pyba, 1995 CD / Cassette, format.

² Tansys Golowan, *Forth an Syns*.

³ Frances Bennett, Hilary Coleman et al. Editors *Racca 2: Cornish Tunes for Cornish Sessions*, (Calstock, RACCA, 1997).

⁴ Participant observation: instrumental sessions at The Ring of Bells, St Issey and Liskeard. Neil Davey- Correspondences with author November 2010, Jackie Oates You Tube <http://www.youtube.com/watch?v=bVcQY6jmUmY> Accessed 2nd Dec 2010

⁵ Cabm Pypm – five step. A Dance based on a combination of the Tea Treat Serpent Dance and the Scoot dances of North Cornwall: *Resources*, "Cumpas Cornish Music Projects" <http://www.cumpas.co.uk/resources/resources.php>, accessed 9th November 2010.

⁶ Dalla, *Hollan Mouy / More Salt*, DACD 03 Dalla 2004

⁷ Dalla, Cribbar, DACD05 Dalla 2010