

Starting off with a classic, although not a shanty.

Etymology[edit] The origin of the word "shanty" is unknown, though several inconclusive theories have been put forth. One of the earliest published uses of this term for such a song came in G. Every man sprang to duty. The cheerful chanty was roared out, and heard above the howl of the gale. The cable held very hard, and when it surged over, the windlass sent the men flying about the deck, as if a galvanic battery had been applied to their hands. Around the late s, Charles Nordhoff observed work gangs engaged in a type of labor called "cotton-screwing" in Mobile Bay. Characterized by Nordhoff as one of the heaviest sorts of labor, cotton-screwing involved the use of large jack-screws to compress and force cotton bales into the holds of outbound ships. Work gangs consisted of four men, who timed their exertions in turning the jack-screw to songs called chants. Singing, or chanting as it is called, is an invariable accompaniment to working in cotton, and many of the screw-gangs have an endless collection of songs, rough and uncouth, both in words and melody, but answering well the purposes of making all pull together, and enlivening the heavy toil. The foreman is the chanty-man, who sings the song, the gang only joining in the chorus, which comes in at the end of every line, and at the end of which again comes the pull at the screw handles The chants, as may be supposed, have more of rhyme than reason in them. The tunes are generally plaintive and monotonous, as are most of the capstan tunes of sailors, but resounding over the still waters of the Bay, they had a fine effect. While the above noted, American sources used a "ch" spelling, the next published appearances of the term, coming in two very similar articles from British publications from and , used "shanty. Lloyd and Ewan MacColl. During the s, the phrase came into regular use by lay commentators, [20] though it was not documented in use by sailors themselves, nor has it been used by knowledgeable authors on the subject such as Stan Hugill. However, the shanty genre is distinct among various global work song phenomena. Its formal characteristics, specific manner of use, and repertoire cohere to form a picture of a work song genre that emerged in the Atlantic merchant trade of the early 19th century. As original work songs, shanties flourished during a period of about fifty years. Work chants and "sing-outs"[edit] There is a notable lack of historical references to anything like shanties, as they would come to be known, in the entirety of the 18th century. A dictionary of maritime terms, in describing the anchor-hauling mechanical device known as a windlass , noted the use of such a chant. This particular old-fashioned style of windlass was one that required workers to continually remove and re-insert "handspikes" wooden leverage bars into the device to turn its gears. It requires, however, some dexterity and address to manage the handspec to the greatest advantage; and to perform this the sailors must all rise at once upon the windlass, and, fixing their bars therein, give a sudden jerk at the same instant, in which movement they are regulated by a sort of song or howl pronounced by one of their number. UN, deux, trois, an exclamation, or song, used by seamen when hauling the bowlines, the greatest effort being made at the last word. English sailors, in the same manner, call out on this occasion, "haul-in" "haul-two" "haul-belay! First-hand observers such as Frederick Pease Harlow, a sailor of the s, attested to their ubiquity, saying that they were brought into use whenever a brief task required one. This has led some to believe that the more sophisticated shanties of later years developed from the more primitive chants. When we came to mast-head the top-sail yards, with all hands at the halyards, we struck up "Cheerily, men," with a chorus which might have been heard half way to Staten Land. Detailed reference to shipboard practices that correspond to shanty-singing was extremely rare before the s. In the first place, singing while working was generally limited to merchant ships, not war ships. A black fiddler accompanying heaving at the capstan, from The Quid On board a well-disciplined man-of-war, no person except the officers is allowed to speak during the performance of the various evolutions. Crew and passengers alike were noted to join in at heaving the capstan around. They were said to sing "old ditties," along with which a few verses to one or more songs is given. These songs do not appear to correspond to any shanty known from later eras. It is possible that the long, monotonous task of heaving the capstan had long inspired the singing of time-passing songs of various sorts, such as those in The Quid. For example, the composition of capstan-style "sailor songs"

by Norwegian poet Henrik Wergeland as early as [36] implies that Scandinavians also used such songs. However, these older songs can be distinguished from the later type of songs that were given the label shanty, suggesting there were other formative influences that gave birth to an appreciably new and distinctly recognized phenomenon. You may improve this article , discuss the issue on the talk page , or create a new article , as appropriate. March Learn how and when to remove this template message Use of the term "shanty," once this paradigm for singing had become a comprehensive practice for most tasks, incorporated all manner of shipboard work songs under its definition, regardless of style and origin. On the other hand, the repertoire of the so-called "halyard shanties" coheres into a consistent form. By contrast, African workers, both in Africa and in the New World, were widely noted to sing while working. The fact that Euro-American observers found African work-singers so remarkable as can be gleaned from the tone of their descriptions suggests that work songs were indeed rather foreign to their culture. For example, an observer in Martinique in wrote, "The negroes have a different air and words for every kind of labour; sometimes they sing, and their motions, even while cultivating the ground, keep time to the music. Thus while European sailors had learned to put short chants to use for certain kinds of labor, the paradigm of a comprehensive system of developed work songs for most tasks may have been contributed by the direct involvement of or through the imitation of African-Americans. Boat-rowing on rivers of the south-eastern U. During the first half of the 19th century, some of the songs African-Americans sang also began to appear in use for shipboard tasks, i. Jamaican stevedores at a capstan in ; [44] Afro-Caribbeans rowing a boat in Antigua ca. These workers often came from the ranks of sailors of the trans-Atlantic cotton trade, including sailors from Britain and Ireland who, wanting to avoid the cold winter seasons on the Atlantic, went ashore to engage in the well-paid labor of cotton-screwing. With the aid of a set of jack-screws and a ditty, we would stow away huge bales of cotton, singing all the while. The song enlivened the gang and seemed to make the work much easier. Along the African coast you will hear that dirge-like strain in all their songs, as at work or paddling their canoes to and from shore, they keep time to the music. On the southern plantations you will hear it also, and in the negro melodies every where, plaintive and melodious, sad and earnest. It seems like the dirge of national degradation, the wail of a race, stricken and crushed, familiar with tyranny, submission and unrequited laborâ€ And here I cannot help noticing the similarity existing between the working chorus of the sailors and the dirge-like negro melody, to which my attention was specially directed by an incident I witnessed or rather heard. In much of the shanty repertoire known today one finds parallels to the minstrel songs that came to popularity from the s. In an influential early article about shanties, New York journalist William L. Alden drew a comparison between shanties and both authentic African-American songs and the quasi-African-American minstrel songs: The old sailor songs had a peculiar individuality. They were barbaric in their wild melody. The only songs that in any way resemble them in character are " Dixie ", and two or three other so-called negro songs by the same writer. This man, known in the minstrel profession as " Old Emmett ", caught the true spirit of the African melodiesâ€the lawless, half-mournful, half-exulting songs of the Kroomen. These and the sailor songs could never have been the songs of civilized menâ€ Undoubtedly many sailor songs have a negro origin. They are the reminiscences of melodies sung by negroes stowing cotton in the holds of ships in Southern ports. The "shanty-men," those hards of the forecandle, have preserved to some extent the meaningless words of negro choruses, and have modified the melodies so as to fit them for salt-water purposes. Certain other songs were unmistakably the work of English sailors of an uncertain but very remote period. His, then, was an impression of shanties based on their style and manner of performance, and he was writing at a time when shanties had yet to become framed by writers and media as belonging to any canon of national "folk music. How far do these songs date back? I doubt if the most ancient amongst them is much older than the century. It is noteworthy that the old voyagers do not hint at the sailors singing out or encouraging their efforts by choruses when at work. In the navy, of course, this sort of song was never permitted. Work proceeded to the strains of a fiddle, to the piping of the boatswain and his mates, or in earlier times yet, to the trumpet. The working song then is peculiar to the Merchant Service, but one may hunt through the old chronicles without encountering a suggestion of its existence prior to American independence and to the establishment of a Yankee marine. An American packet ship of the Black Ball Line New ships and

new requirements[edit] Writers have characterized the origin of shanties or perhaps a revival in shanties, as William Main Doerflinger theorized [2] as belonging to an era immediately following the War of and up to the American Civil War. These ships carried cargo and passengers on fixed schedules, largely operating across the Atlantic. Packet ships were larger and yet sailed with fewer crew than vessels of earlier eras, in addition to the fact that they were expected on strict schedules. These requirements called for an efficient and disciplined use of human labor. American vessels, especially, gained reputations for cruelty as officers demanded high results from their crew. The shanties of the 19th century could be characterized as a sort of new "technology" adopted by sailors to adapt to this way of shipboard life. The general silence of the historical record on modern shanties until as late as the s, [62] even as shipping shifted to the even faster clipper ships , suggests that they may not have come into widespread use until the middle of the century. They received a boost from the heavy emigrant movement of gold rushes in California and Australia. The decade of the s represents the zenith of the genre; those sailors who first went to sea after that decade are considered not to have seen shanties in their prime. The "shanty-man"â€”the chorister of the old packet shipâ€”has left no successors. In the place of a rousing "pulling song," we now hear the rattle of the steam-winch; and the modern windlass worked by steam, or the modern steam-pump, gives us the clatter of cogwheels and the hiss of steam in place of the wild choruses of other days. Singing and steam are irreconcilable. The hoarse steam-whistle is the nearest approach to music that can exist in the hot, greasy atmosphere of the steam-engine. Shanties continued to be used to some extent so long as windjammers were, yet these were comparatively few in the early 20th century. Formative writing[edit] Folklorists of the first decade of the 20th century, especially those from Britain, included shanties among their interests in collecting folk songs connected with the idea of national heritage. Cecil Sharp and his cohort among the English Folk-Song Society were among the first to take down the lyrics and tunes of shanties directly from the lips of veteran sailors and to publish them more or less faithfully. Most editors presented "ideal" versions of songsâ€”not reflecting any one way the shanty may have been sung, but rather a composite picture, edited for print. Bowdlerization and omission of lyrics were typical. Editors customarily published fanciful, often nostalgic introductions to the material that included unsubstantiated statements. As a result, though much of the vanishing shanty repertoire was preserved in skeletal form, aspects of the genre were re-envisioned according to contemporary perceptions. Because sailors who had sung shanties were by this time very old or dead, and the general public had little opportunity to experience performances of shanties, the representations by these authors were all the more influential in mediating information and creating the impression of "standard" versions of songs. For example, he admits to never having heard a pumping shanty, [78] and yet he goes on to present one without citing its source. Smith, as resources. Masfield desired to connect shanties with much older English traditions and literature, and his characterization of individual items as such would prove attractive to later enthusiasts. The collection by Frank Thomas Bullen , *Songs of Sea Labour*, [82] differed from the work of writers such as Masfield in having a more practical, rather than romantic, tone. Bullen, an Englishman, was an experienced shantyman, who sailed during the heyday of shanties to ports in the Southern U. Pressure of his publisher forced him to include two sea songs, clearly demarcated, at the end of the book. The effect of including only the most exclusively work-oriented songs meant that a higher percentage of African-American songs were represented. Its title reflects the interests and biases of its author.

Chapter 2 : Legend of the Unlikelies – NaNoWriMo Day 5: Procrastination and Sea Shanties

An excellent resource for anyone who has even the slightest interest in the history of maritime songs. I, myself, am a violinist and an author, not at all a singer, but I have an interest in shanties and songs from the seven seas, and found this book to be an invaluable addition to my reference collection.

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Chapter 3 : Stan Hugill, Shanties from the Seven Seas

Shanties from the Seven Seas is a fascinating treasure and valuable resource for singers of songs from the sea. [by Tom Knapp] Buy Shanties from the Seven Seas from blog.quintoapp.com

Whether you are a planner, a pantster, or in between like I am as a planster, NaNoWriMo is a tough challenge and will take its toll on your mind, your soul, and aspects of your every day life. So preparing for this early is highly recommended. Because it will take you valuable time to clean said room. Time you could use to do something else like write, watch Netflix, or go to coffee with some friends. I felt unmotivated and drained. Just like study, you should always make time to take breaks and keep those fuel tanks relaxed. One thing I did last year, and preparing ahead of time this year, is making a watch list of films. Lord of the Rings, and The Good Place were such shows that last year pulled me through. LotR gave me the fantasy inspirations, and The Good Place gave me writing style inspiration. This will really help me stay on task and perform better. I know nothing about boats. Other than they are traditionally made from wood I already know I am messing with this in my book! But beyond this, I am lost. So to combat this, I did some early research in types of boats, sails, and what parts of the ships are generally called. I also printed these out and posted them around my writing desk. Just a quick glance. Well, they are often insightful, helpful, and keep you accountable and keep you on track. Check out NaNoWriMo and make some friends, or even check out your local write-ins. I went to our regions Kick Off Party, and it was great being surrounded by other writers. Sure, my anxiety was screaming at me for most of it, but it calmed down when I started interacting with others. Try and get through as much as you can. Days when you go to work and come home panting from how exhausting you were. They are days where the watch list wont pull you out from your cloud of exhaustion. I am a strong believer of not forcing yourself to write in bad conditions. Because your writing, and as a result your whole work, will suffer as a result. Work ahead, and allow yourself the option to accept a bad day. I am writing a novel about pirates, and not even I want to get scurvy. Besides, staying active, getting outside, and eating well will help keep you motivated and excited for when you start writing again! This also means sleep well! I am the worst for sleeping well. I am constantly staying up WAY to late and waking up early. I had to delete whole chunks of wasted text because I was to tired to words properly. And that is to have fun. Focus on your achievements you make. Get out there and give it a go, have fun, and enjoy the ride!

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Chapter 4 : Maritime: Shanties from the Seven Seas by Stan Hugill (, Paperback) | eBay

Shanties from the Seven Seas has 31 ratings and 3 reviews. Vasha7 said: A thick, wonderfully comprehensive and informative book. Not only does Hugill inc.

However, this pirate paradise is now threatened by king Carlos-Ferdinand IV, who declared war on piracy, banditry and swashbuckling. Someone must take the helm, gather their crew of salty freebooters and send the Spanish king and his fleets on a one-way voyage to meet Davy Jones. You will be that Captain in Pirates: Sail to a desert island where you will plant your flag and raise your pirate Haven. There, you will train your very own crew of ruthless rogues and construct a massive fleet of sloops, frigates and warships. You must master skills only the greatest Captains in history have possessed, and Discover the essence of warfare, diplomacy and trade if you want to truly rule the Seven Seas in Pirates: Cut Down Your Foes Using Strategy If you want sailors across every ocean to shudder at the sound of your name, you must learn to control your Haven, Units, Resources, and above all "your fate. Your Haven is your sanctuary, the one place you should feel safe to guzzle rum, sing sea shanties and raise havoc with your mateys. Take care of it. Set sail on a bold campaign, where you will face the many dangers of the sea. Send your fleets to attack his cargo ships, or defend pirate settlements across the Caribbean. As you fight, new quests and missions will open up, with new enemies to keelhaul, each more difficult than the last. The further along you advance in the campaign, the greater the challenge and the richer the rewards you stand to claim. Once you have tasted blood and the thrill of combat, you will be ready to face other Captains in cutthroat PVP combat. Join them on the high seas and fight for treasure and territory. Raid their Havens for Resources, or lay sieges to weaken them and bleed their Havens dry. Even the most ruthless pirate needs allies and safe harbors to dock in. Use diplomacy to parley trade treaties and accords with other Captains. Join a strong Brotherhood with players from every port, and coordinate massive attacks against rival Brotherhood and plunder their riches and Presidios. Together, Brotherhoods will decide the fate of the Seven Seas. With the best of crews and a glorious Haven, you could lead your Brotherhood to many a victory, and eventually drive the Armada and their king out of the Caribbean to secure your pirate paradise for years to come. Pirates across the Seven Seas will sing shanties about your tale of war, strategy and diplomacy.

Chapter 5 : blog.quintoapp.com:Customer reviews: SHANTIES FROM THE SEVEN SEAS

Pt. 1 of Shanties from the 7 Seas A quasi-systematic project of recording examples of ALL the sea chanteys (shanties) in Stan Hugill's book of the same title. [] [currently viewing.

Chapter 6 : Stan Hugill - Wikipedia

This book contains not only more than sea shanties but as much of their history as Stan Hugill could collect in his extraordinary career as sailor, scholar, author, artist and inspiration to new generations of sea-music enthusiasts and perfor.

Chapter 7 : Shanties of the Seven Seas | Hobgoblin Music

Shanties from the Seven Seas: Shipboard Work-Songs and Songs Used from the Great Days of Sail by Hugill, Stan and a great selection of similar Used, New and Collectible Books available now at blog.quintoapp.com

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"Shanties from the Seven Seas" project on YouTube contains sample performances of the over shanties and sea songs included in Stan Hugill's largest print collection of the same name. Shanties and Sea Songs webpage has lyrics popular

among and culled from North American shanty revival performers, and links to albums on which the songs may be.

Chapter 9 : Shanties from the Seven Seas by Stan Hugill

Shanties from the Seven Seas by Stan Hugill. This is the most comprehensive work on shanties, by the most famous modern shantyman. Stan Hugill sailed when shanties were still commonly used as work songs.