

**21L.423J/21M.223J**

**Reading Questions: Session 7**

**Pound, Finnegan, and Bronson**

Louise Pound believes that ballads were made by a professional class. Why? What are the qualities of “art” that she finds in these texts?

According to Pound, how fundamental is incremental repetition to the ballad form?

What other forms of “structural repetition” are there? In what kinds of songs does one find it?

Does print spell the end of oral transmission?

Do ballad singers memorize their narrative?

How reliable is memory? What is an alternative explanation of oral transmission?

Bronson says, p. 95, “The true modern broadside is the phonograph record.” What does he mean?

Bronson says, p. 96, “Strictly speaking, a professional folk-singer does not exist....” What does THAT mean?

Which of Bronson’s questions on p. 97 do you find most interesting?

Can you sing “Yankee Doodle” with a flatted seventh?

Who were Chappell, Christie, Bruce and Stokoe, Kidson, and Baring Gould?

What happened to the tunes of Elizabethan and Caroline England in the course of two and a half centuries and migration to Appalachia?

What WAS the golden age of balladry?

So few folk songs have survived into the age of recording that study of their laws of variation and survival is hopeless.” Discuss.