What We Saw Last Week

- **Who can credibly create a "performance"**
- **What semiotic and socio-cultural elements confirm credibility**
  - **community membership**
  - **"trimmings"**
  - **social/societal recognition of "felicity conditions"**
- **How to establish credibility → CES**
  - **in academia**
  - **in politics**
- **What types of credibility are there**
  - **"invoked"**
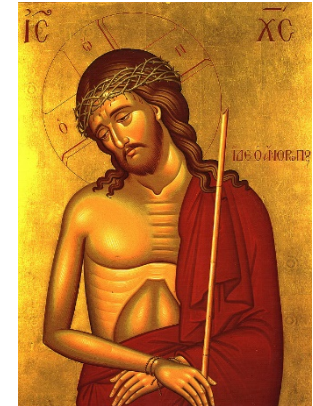 - **"vested"**
  - **"achieved"**

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The Plan for Today

- **Exploring what is or is not "authentic"**

- **What is "authenticity"**

- **Authenticity in objects and actions**

- **Authenticity in music: a "special case"?**

- **Making the link to "credibility"**

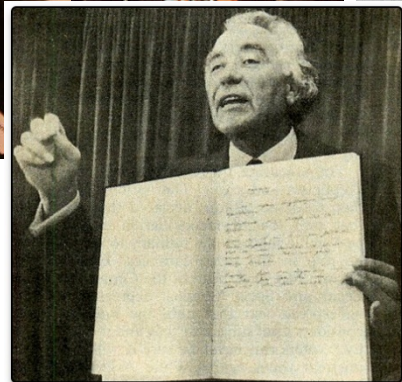# Which is/are the Real Deal?
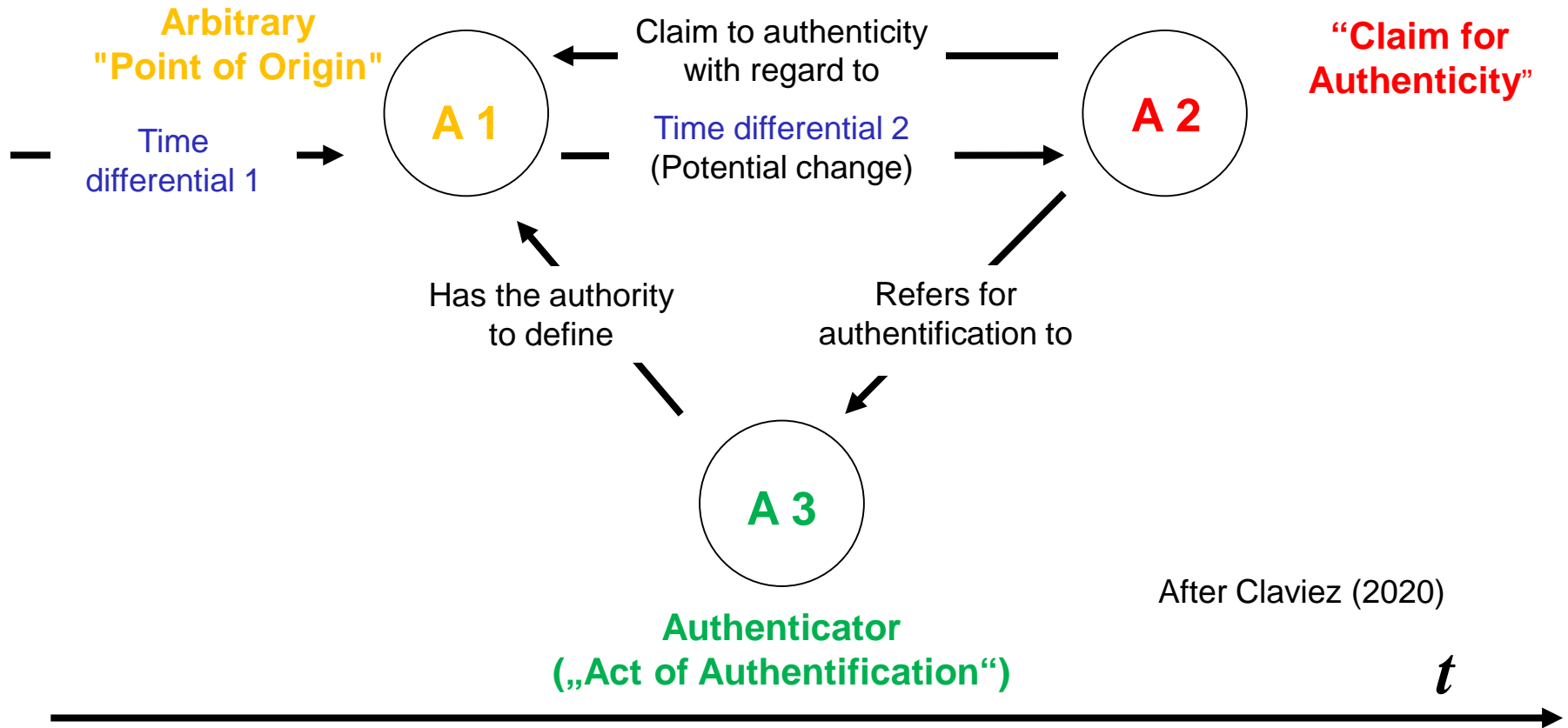
An exploration

The Real Deal?

Authenticity and Authentication

Approaches to
the "Real Deal"

(not) the Real Deal

A model of authenticity and authentication

What is
this Authenticity Thing anyway?

The time dimension

'Traditions'

Hobsbawm (1983: 1)

- **set of practices**
- **overtly or tacitly accepted, ritual and/or symbolic rules**
- **values and norms of behaviour**
- **repetition**
- **implied continuity with the past**

invented tradition

→ **claim of longevity of the tradition assumes 'an ancient past beyond effective historical continuity' (ibid. 7)**

→ **traditions transform and reconstruct that ancient past**

'Past' and History

'History reveals our (often confused) sense of identity, and the notion of nostalgia is a foundation for much of this historically appraised identity […]the writing of history is actually a corporate, politicised activity and what appear to be absolute standards usually have roots in compartmentalised ideologies, preferences and metaphors' (Brocken 2003: 1)

harking back to a Golden Age

looking for the Lost Other

"taking back control"

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Authenticity, what authenticity?

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The hunt in sociolinguistics:

authentic group members using authentic language

- **authenticity implies stasis (Eckert 2003)**

- **'authenticity points above all to a value system' Coupland (2010: 104), values are associated with**
  - **Ontology** things/people have 'particular depth of reality'
  - **Historicity** 'durable and sometimes timeless'
  - **Systemic coherence** 'authenticity … "making sense" and imposing order'
  - **Consensus** 'authenticity resulting from some *social process of authentication*' (Italics added)

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So 'Authenticity' is …

- **rooted in historical continuity**   *allegedly*

- **immutable since time immemorial**   *supposedly*

- **require authoritative *valu*ation**   *apparently*

- **inherently conservative and static**   *seemingly*

a social construct

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Authenticity
in things and deeds

Exploring authenticity/ies
with "The Three Ravens"/ "Twa Corbies"
(Child 26 / Roud 5)
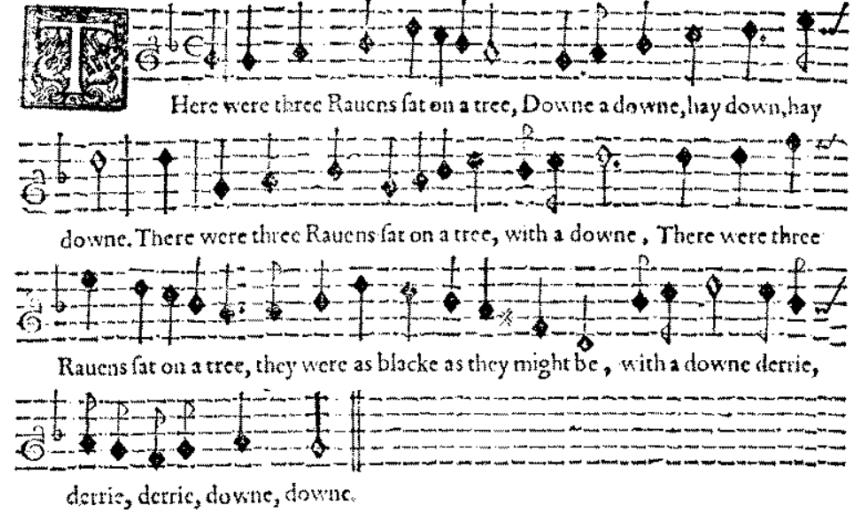
© FAM

'Texts' of Roud No 5

The Twa Corbies

As I was walking all alane,
I heard twa corbies making a maen:
The tane unto the t'ither did say,
"Whaur shall we gang and dine the day?"

"O doun beside yon auld fail dyke,
I wot there lies a new-slain knight;
And naebody kens that he lies there
But his hawk, his hound, and his lady fair.

"His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame,
His lady's ta'en another mate,
Sae we may mak' our dinner sweet.

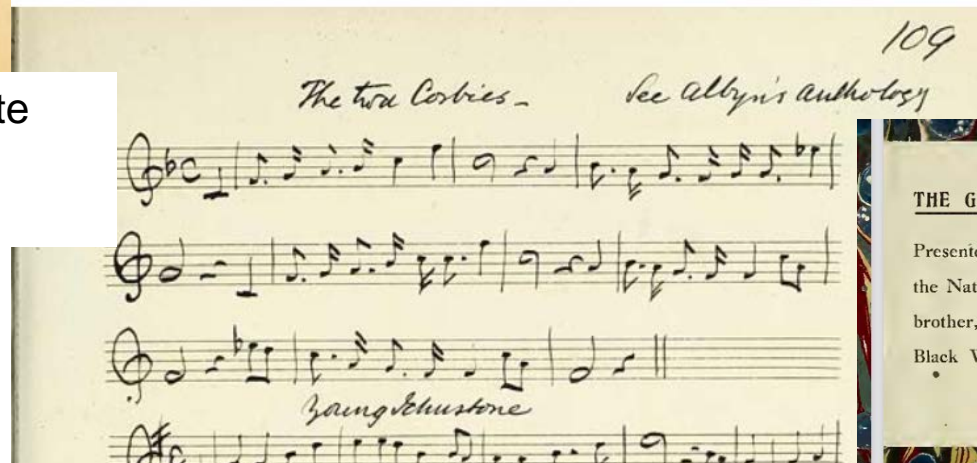Thomas Ravenscroft: Melismata. Musicall Phansies. Fitting the Court, Cittie, and Countrey Humours. London, 1611, No 20.

Romanticised reprint late 19th century (sorry, no clearer info available)

Glenn Collection 1877-1927

THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to the National Library of Scotland, in memory of her brother, Major LORD GEORGE STEWART MURRAY, Black Watch, killed in action in France in 1914.

28th January 1927.

'Records' ~~of~~ ~~cloud~~ 5

**Ray Fisher,
Twa Corbies (1962)**
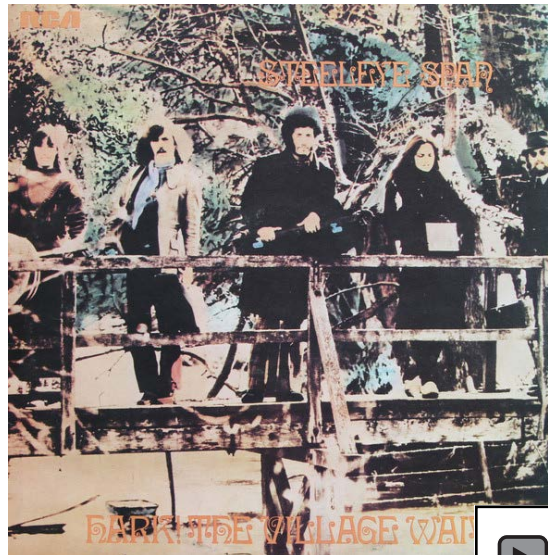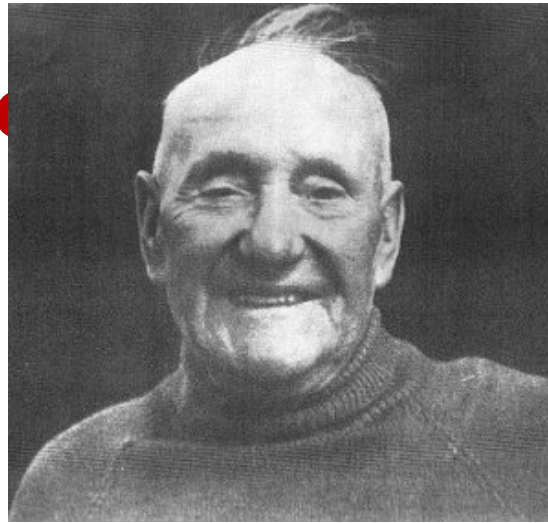
**Steeleye Span
Twa Corbies (1970)**
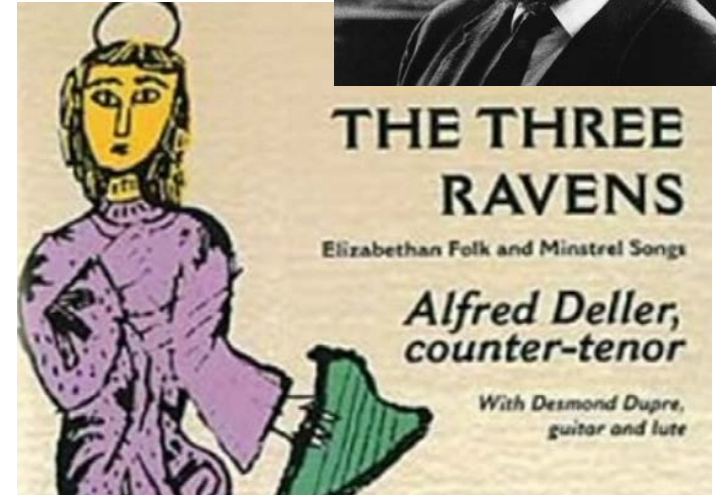
**Alfred Deller,
The Three Ravens (1971)**

THE THREE RAVENS
Elizabethan Folk and Minstrel Songs
Alfred Deller,
counter-tenor
With Desmond Dupre,
guitar and lute

The Most Authentic Version?

Artefacts

Performances

written/
recorded

momentary
expressions

static

dynamic

relatively time-independent

time-bound to performance

text   content   form   dialect/variant   emotion

music   key   melody   rhythm   interpretation   ornamentation

Visions of authenticity may change over time

Diachronic Authenticities (a)

1st British Folk Revival (1890-1920)

Cecil Sharp, Sabine Baring-Gould, Percy Grainger etc.

'authentic' = old, rural, from the labouring class

NORF

"folk-music has in some way or other originated amongst those who play and sing it ; [...] it is the **product of the folk muse**, and [...] neither the skilled musician nor his compositions have inspired its creation".   (*Cecil Sharp*, 8)

Diachronic Authenticities (b)

2nd British Folk Revival (1945-1969)

Ewan McColl, A. L. Lloyd, Peter Kennedy, Hamish Henderson

'authentic'' = from the working class, social expressions, un-artificial, 'credible'

"Traditional songs and ballads reflect the social conditions and ways of life of a community. Through the refining process of oral transmission, they become intense expressions of generalized feelings which strike with poignancy at the heart of matters. For this reason they form effective vehicles for communicating elemental emotions and simple passions". (*Peter Kennedy*, 8)

Diachronic Authenticities (c)

Celtic Music Revivals (1970-now)

Sean O'Riáda, The Chieftains, Alan Stivell, Clannad etc.

"authentic" = connected to ancient Celtic culture, spiritual, contemporary, innovative, (not-English)

"Playing traditional music in Ireland defines a certain construction of Irishness. It enacts a culture of orality, an awareness of heritage and lineage, and an aesthetic of spontaneous creativity".

"[The] link to the past is activated by reference to 'ancient Irish music,' an authenticating trope often used to validate a claim of heritage. Denial of change participates in the redemptive myth that authenticity issues from a pure source in antiquity."
(*Scott Reiss*, 148 / 153-4)

Types of Authenticities

Nominal/Historical Authenticity   the 'artefact'

"[...] correct identification of the origins, authorship, or provenance of an object [...]". (Dennis Dutton)

Expressive Authenticity   artistic truth

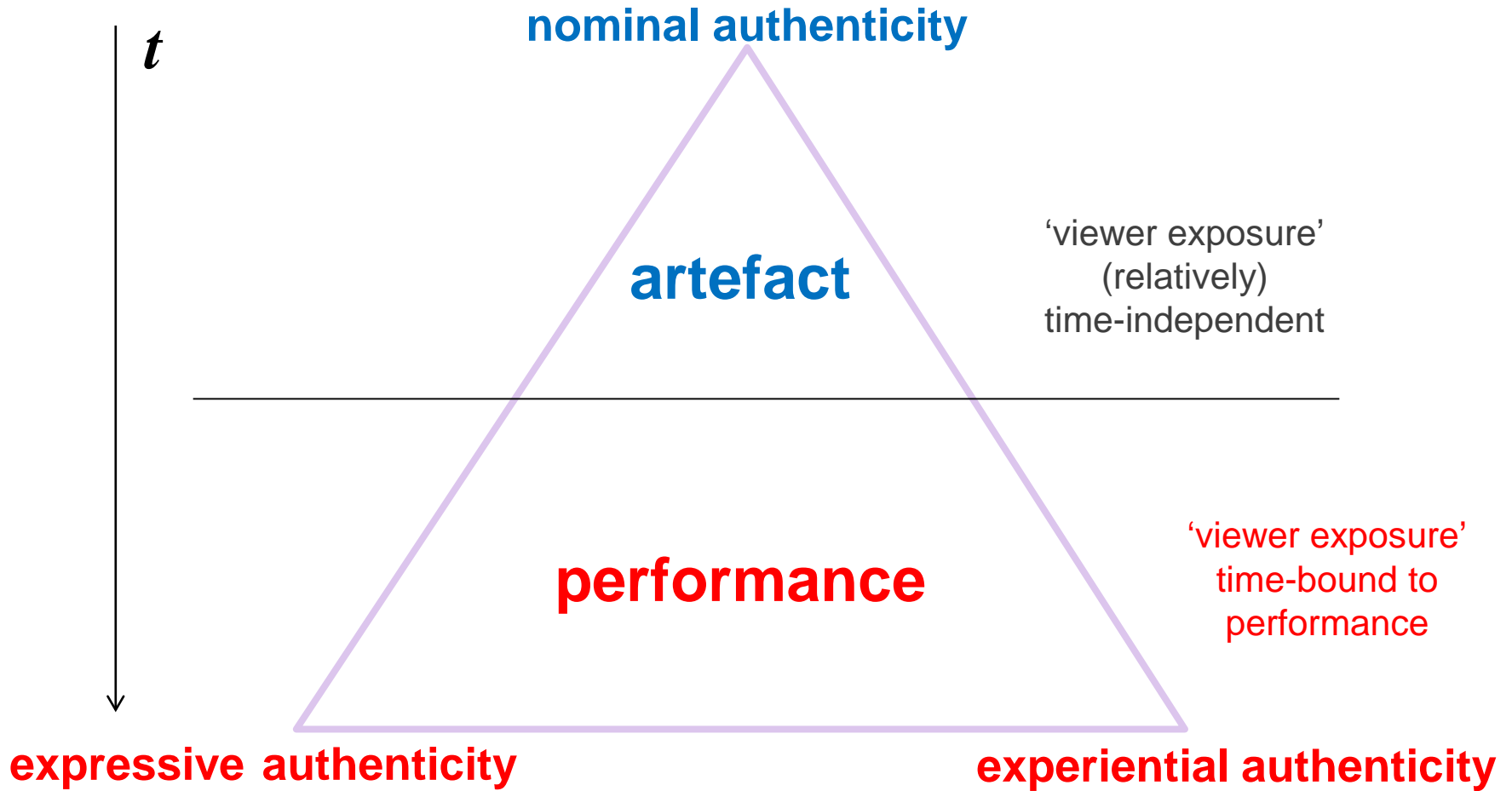"authenticity in the sense of lack of (urban) artifice as a benchmark of folk song authenticity (in urban context: artless folk song is the lost other". *(Watts and Andres Morrissey)*

"... that straight-forward and honest way of singing..." *(Shirley Collins)*
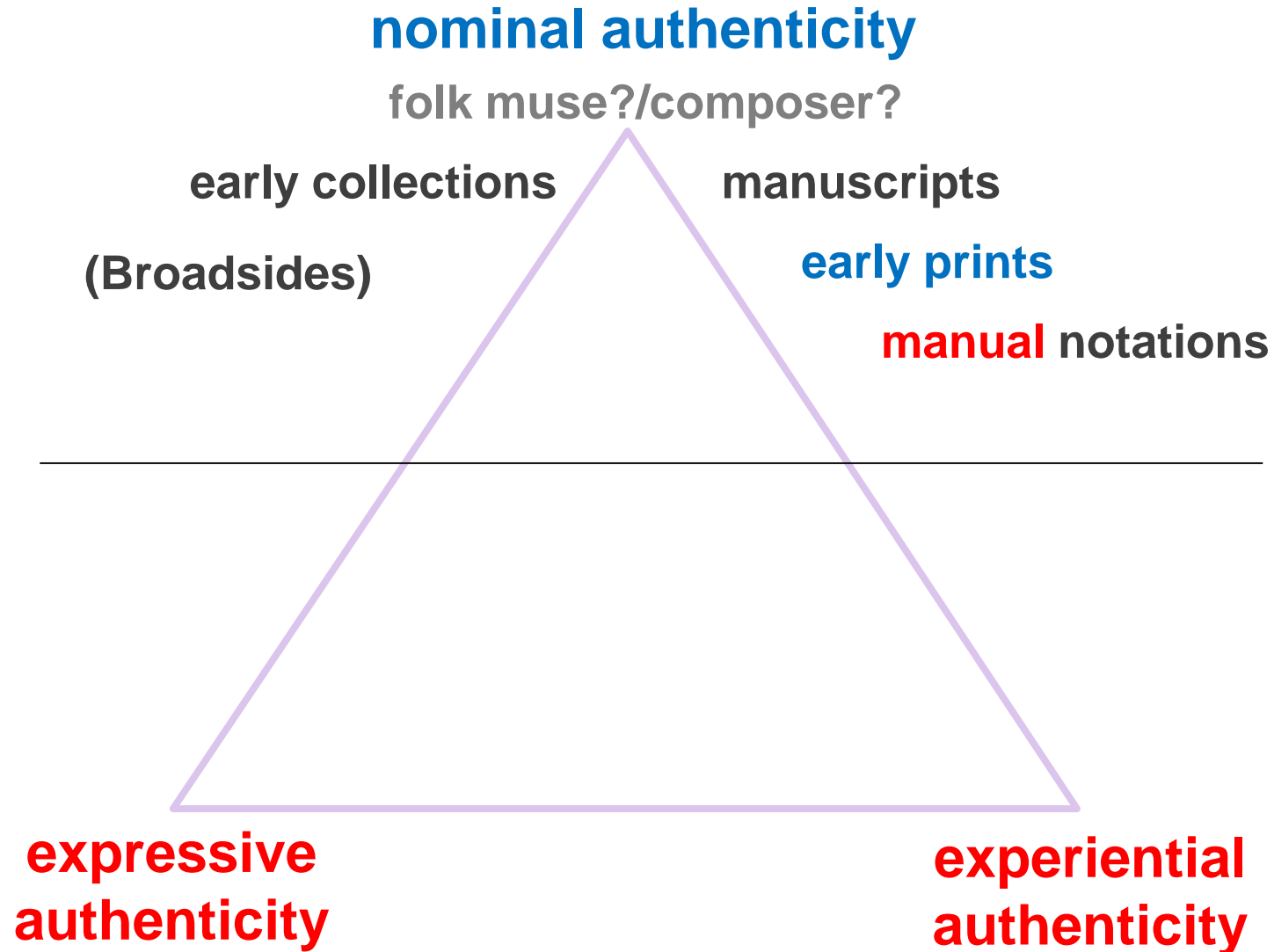
Experiential Authenticity   the 'experience'

"After years of reading and thinking about what, if anything could still be authentic, I saw authenticity at best as a quality of experience: the chills running down one's spine during musical performances […], moments that may stir one to tears, laughter, elation ..." (*Regina Bendix*)

Synthesis: Multiple Authenticities

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UNIVERSITÄT
BERN

t

nominal authenticity

artefact

'viewer exposure'
(relatively)
time-independent

performance

'viewer exposure'
time-bound to
performance

expressive authenticity

experiential authenticity

Nominal Authenticities

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Multiple Authenticities (a)

nominal authenticity

folk muse?/composer?

early collections   manuscripts

(Broadsides)   **early prints**

              manual notations

**expressive
authenticity**   **experiential
authenticity**

Re-iterations of Child 26/Roud 5

Steeleye Span (latest incarnation)
Twa Corbies

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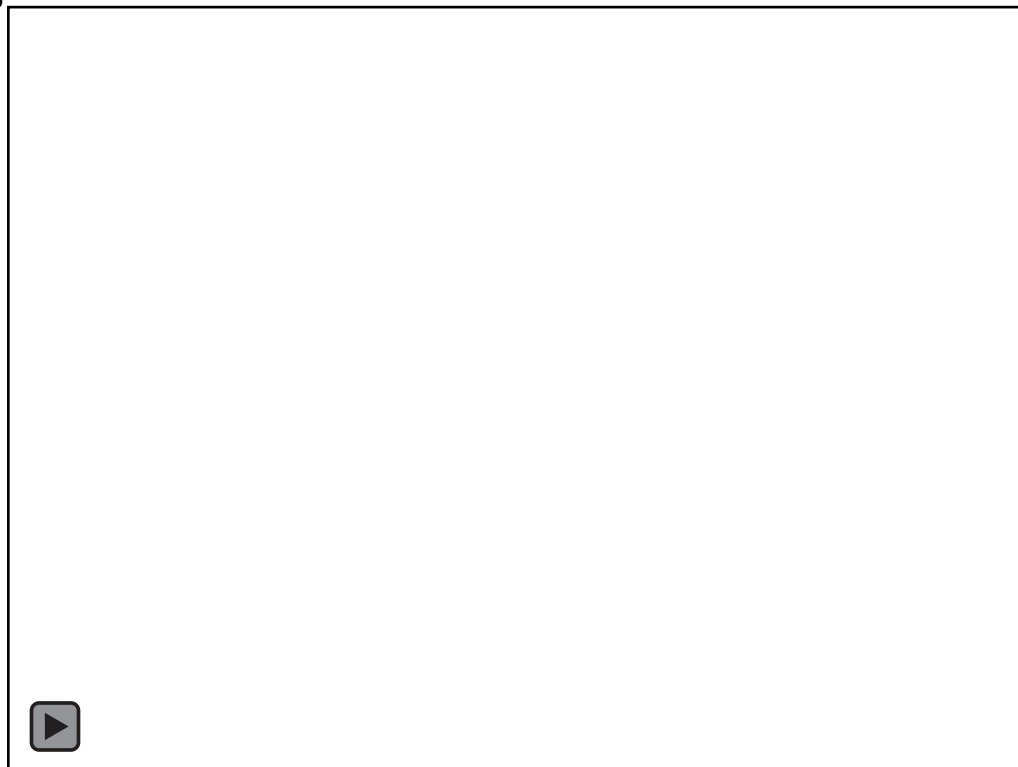
In varied "genres"

Multiple Authenticities (b)

nominal authenticity

folk muse?/composer?

early collections   **manuscripts**

(Broadsides)   **early prints**

manual notations

early recordings

modern recordings   **historical performances**

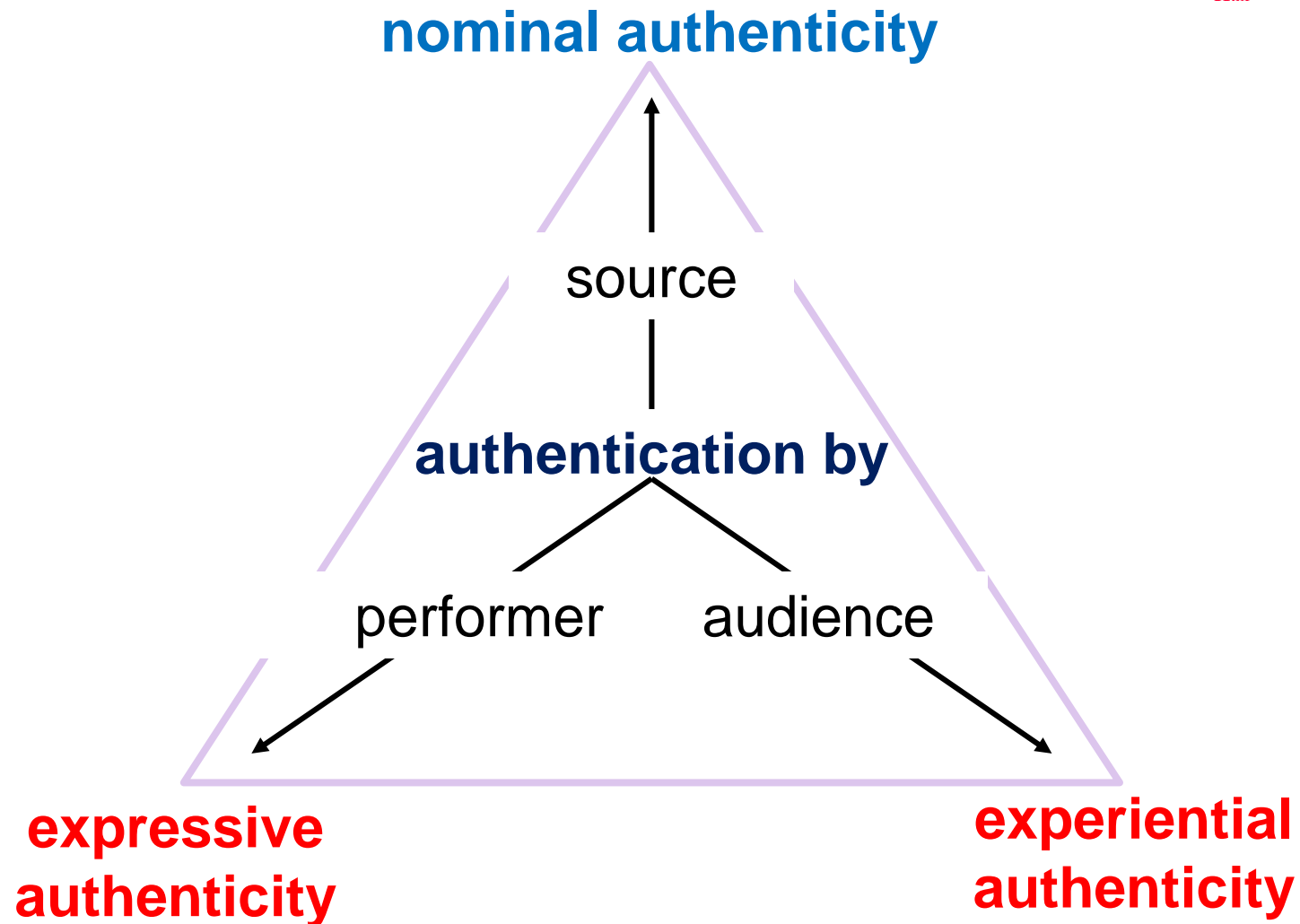**youtube performances**   **live performances**   **audience reactions**

expressive authenticity   **experiential authenticity**
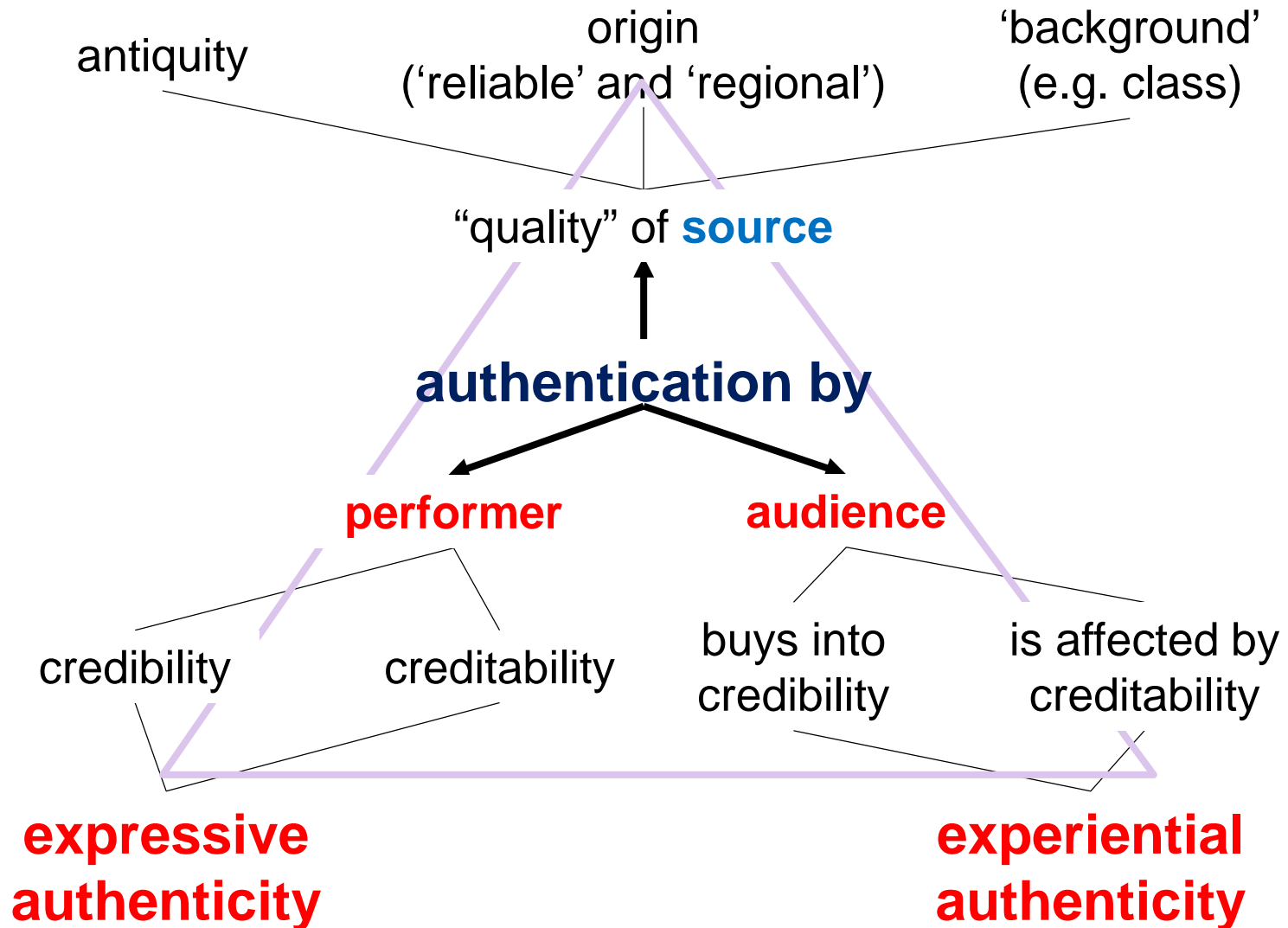
Authentications

nominal authenticity

source

authentication by

performer   audience

expressive authenticity

experiential authenticity

A contradiction: self-au...

'Self-authentication is an...e.'

Who Authenticates Folk Songs?

Artefact, the *source*:

The antiquarian

The folklorist

The scholar

Performance:

The audience

The performer

Community of Practice / Discourse Archives

Two Conclusions

1. Popular song authenticities in the triangle are negotiable and dynamic

2. Authentic practices of popular song performances result from co-construction of audience and performer

→ authenticities (and 'traditions') are thus

- **discursively constructed and**
- **emergent**

third-wave variationist studies (sociolinguistics)

That's it for today...
See you next week when
we will have a look at

You won't believe what happened ...