

Still Every Year They Went

New arrangements of traditional maritime
songs recorded at sea

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Contents

Project Details

Page 2

Supporting
Statement

Page 3

Research
Output

Page 4

Dissemination

Page 5

Contextual
Evidence

Page 6

Acknowledgements

Page 8

Project Details

- 9 new arrangements of traditional maritime songs recorded live at sea on the fishing boat, The Girl Emily, 15th April, 2015.
- Joint project of Johny Lamb (recording under the name of Thirty Pounds of Bone) and Philip Reeder.
- Songs arranged and performed by Johny Lamb. Studio arrangements, post-recording composition, mixing by Philip Reeder
- Conference presentation (2015) and journal article in *Performance Research* (2016), including video of performance
- Album released 2019 by [ArmellodieRecords](#)

300-Word Supporting Statement

‘still every year they went’ involves the rewriting of songs from UK fisheries and the recording of these arrangements at sea in a working fishing boat (the boat and its own sounds being of particular importance during this process).

Sound was captured through use of a contextually rich ‘wide-angle’ frame microphone setup, with the ability to ‘narrow-focus’ made possible by close microphony. A further iteration of the recording process then took place on land, where Lamb’s collaborator, Reeder composed with the trace of performance and captured sounds, for the album and video.

The project explores questions of rewriting and arranging traditional songs through Lamb’s notion of music production as a ‘taxidermy’ of performance, and the iterative processes therein. This taxidermy refers to the often under-discussed nature of music production and the changes recordings go through to facilitate the perception of single capture. Given

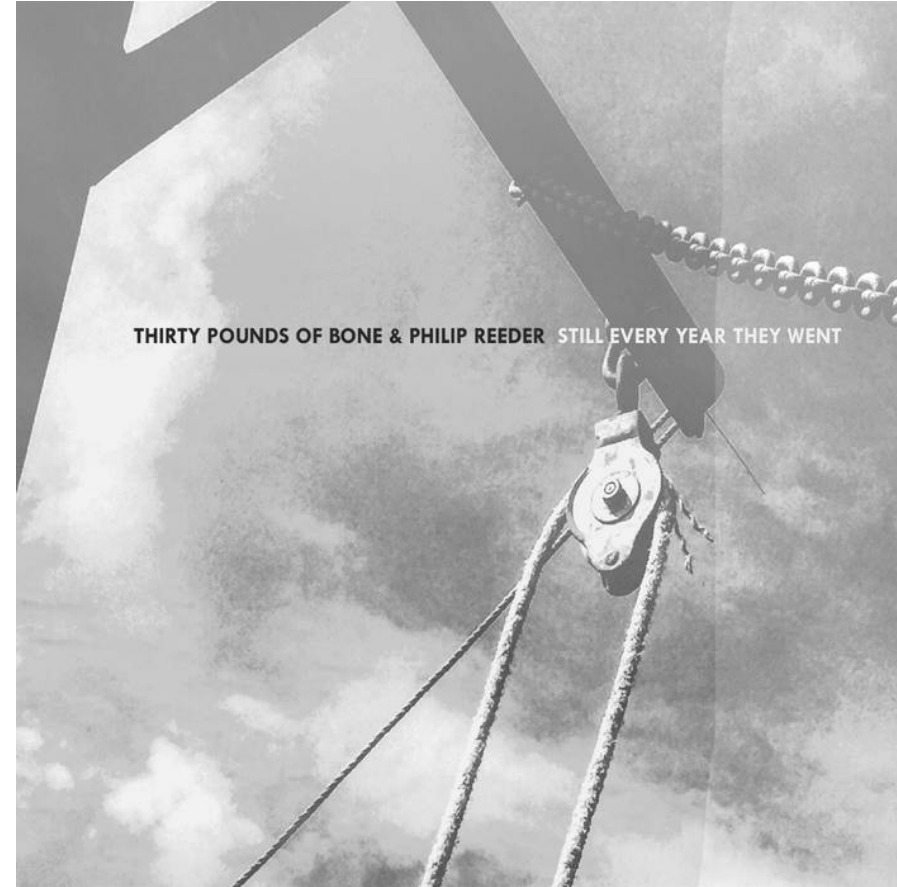
that the studio environment and its developments (even aboard a boat) have meant that ‘the record shifted from document to that of a highly crafted object of “ideal, not real, events”’ (Cascone 2004), this project demonstrates that the notion of a recording being an accurate representation or capture of what happened is at best difficult to trace. The perceptual shifting from real performance to studio animal/object (Poliquin 2012: 5), is indicative of Reyes’ notion that a ““good” recording aligns a material object with a social object’ (2010: 325) and allows medium and subject to intermingle as material. The choice of song and context also speak to this theme.

The end result is an album of songs from or about the seas that speaks to older traditions made relevant by a methodology that seeks new ways to render traditional song.

Research Output

Still Every Year they Went - streaming version on ArmellodieRecords site:

<https://thirtypoundsofbone.armellodie.com/album/still-every-year-they-went>



Dissemination

Video of performance released 8th April 2016 (YouTube) on [playlist for Performance Research, 21 \(2\) 2016](#)

‘Farewell to Grog’ played on BBC3 Late Junction, 5th July 2016, with around 300,000 listeners for the episode:

<https://www.bbc.co.uk/programmes/b07j43rf>

[Album released November 29 2019](#) (ArmellodieRecords)

Contextual Evidence

[Project Report: Still Every Year They Went](#). Paper presented at Innovation in Music 2015, June 2015, Anglia Ruskin University

[Lamb, Johnny and Reeder, Philip \(2016\) 'Still Every Year They Went': Studio performance at sea](#). Performance Research, 21 (2). pp. 79-80

Contextual Evidence

Video of performance:

<https://youtu.be/gbzMRKxDDoM>

Playing time 8.17



Acknowledgements

Guitar, monotribes, shruti box, vocals, live arrangements and performances by Johny Lamb.

All songs Trad Arr except 'The Halfway Song' by Mary Hampton and 'The Farewell Shanty' by Mervin Vincent.

Recording, studio arrangements, post-recording composition, mixing by Philip Reeder.

Produced by Johny Lamb and Philip Reeder.

