

FOLK MUSIC OF THE UNITED STATES

Music Division

Recording Laboratory AFS L62

# American Fiddle Tunes

From the Archive of Folk Song

Edited by Alan Jabbour



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## INTRODUCTION

Traditional fiddling in America has its repertorial and stylistic roots in the British Isles of the eighteenth century, where, insofar as the written record may be trusted, elements of the particular cultural milieu conspired to generate a new class of instrumental tunes out of the ancient stock of British folk melody and the new leaven of the Baroque violin. This new class of tunes proved to be so popular and so tenacious that it absorbed and survived dozens of subsequent dance and instrumental vogues through the nineteenth and well into the twentieth century, creating in the meanwhile thousands of tunes patterned on the early models. Indeed, a number of individual instrumental tunes that found their way into print in later eighteenth century British publications not only survived but flourished in folk tradition up to the present day.

The fiddle, which was the most favored instrument for this class of tunes, was brought to America by British settlers and quickly took hold. The various American traditional styles of playing the instrument suggest that Irish and Scottish or North Country influences predominate despite the numerical dominance of English settlers; groups with strong musical traditions may be expected to exert an influence out of proportion to their numerical strength. Irish influence in repertory and style seems especially strong, but the correlation is not easy to reconstruct, for the branches of the traditional tree have flowered in different ways. Whether the varieties of American fiddling style preserve Irish stylistic habits or have developed indigenously cannot be answered simply by listening to modern Irish fiddlers, for fiddling in Ireland currently bears the stamp of Michael Coleman, Michael Gorman, and others who cultivate an intricate style peculiar to County Sligo. The alchemies of culture in any case can be expected to defy simple solution.

Fiddling remains, in one form or another, one of the most vital folk music traditions in America today. Many older fiddlers and a few young ones still play the traditional repertory that one would have encountered 50 or even 100 years ago, and many young fiddlers have enthusiastically taken up varieties of instrumental music such as bluegrass or western swing which radio, television,

and records have brought into their homes.

This recording features a small selection of older traditional fiddle tunes from various parts of the country. It can hardly convey the amazing variety of older traditional styles and repertory, and it does not even attempt to represent modern developments in American fiddling. But it can perhaps serve as a useful introduction to traditional fiddling for the scholar, student, or enthusiast whose exposure has been limited to books, commercial recordings, and fiddlers' conventions, none of which convey adequately what a diligent collector is apt to encounter on visits to the homes of older traditional fiddlers.

All the tunes of this record are from instantaneous disc recordings made in the 1930s and 1940s by the staff of the Archive of Folk Song or by independent scholars who contributed their work to the Archive. Nearly all the items were recorded in the field, frequently under difficult conditions. Side A of the record features fiddlers from the North, Midwest, and West; side B features the South. The styles range from intricate to simple, fluid to choppy, metrically regular to syncopated, and the technical ability ranges from dazzling to prosaic. Most of the popular or once-popular forms are represented—reel or breakdown, hornpipe, jig, quadrille, schottische, highland fling, and quickstep—but a few are omitted, conspicuously the waltz, slow march in 4/4, and song air.

The notes supply information on the histories of the tunes and add comments on the technique and style of the particular renditions. The lists of tune variants are by no means complete, but they give an idea of the age and geographical distribution of the tunes. No text or title variants are included, and I have seen or heard every tune variant listed. Variants from published recordings have been only sporadically included because they probably had little or no influence on these particular fiddlers' renditions and their inclusion would greatly swell the size of the pamphlet. To provide a geographical sampling, however, I have included variants from unpublished recordings accessioned in the Archive of Folk Song (AFS) through about 1950. In most cases the list of variants from the Archive could be doubled by including accessions up to the present

day, but this would prove cumbersome. The AFS number is the accession number assigned to the recording in the Archive's catalogs and files, and the last name in an AFS entry is the name of the collector. Complete citations to the printed sources in the lists may be found in the bibliography at the end of the pamphlet. Because of its importance in the history of the tunes, the original publication date of a reprinted or revised work is given in the list, but other bibliographic information refers to the later edition. The following abbreviations are used throughout the variant lists:

acc.	accompanied	gr	guitar
accn	accordion	hca	harmonica
bj	banjo	mand	mandolin
dbl bass	double bass	pno	piano
dulc	dulcimer	rec.	recorded
fdl	fiddle	vcl	vocal

A special word of thanks is due to several people who assisted in the preparation of this recording and its notes: Mrs. Rae Korson, formerly Head of the Archive of Folk Song, initially encouraged me in the project; Joseph Hickerson, the Archive's Reference Librarian, lent his skill in gathering helpful information and read the accompanying pamphlet critically in its earlier stages; Mrs. Patricia Markland, the Archive's Indexer-Secretary, labored long over typing and regularizing format in the drafts of the pamphlet; John Howell, Assistant Recording Engineer for the Library's Recording Laboratory, worked valiantly editing the recording from the original instantaneous discs; and Guthrie Meade supplied information about variants on early published recordings.

**A1—FRENCH FOUR [Soldier's Joy].** AFS 4177

B1. Leizime Brusoe, fiddle, Rhinelander, Wis., August 31, 1940, Robert F. Draves and Helene Stratman-Thomas.

If one were to select the fiddle tune most widely known and played in Great Britain and North America, the choice would probably be "Soldier's Joy." John Glen lists a Scottish publication of the tune in Joshua Campbell's 1779 collection (see Glen, I, xvii). It appears in nearly every sizable collection of fiddle tunes from the nineteenth and twentieth centuries, usually classed as a reel or country dance, and it has passed into circulation on continental Europe (see Bayard, No. 21). The three eighth notes at the end of many of the phrases in printed sets suggest that the tune may originally have been conceived as a hornpipe, but in America, at least, it is generally used for reels, square dances, and other group dances; hence the dance title "French Four" in Leizime Brusoe's version. Sets recorded in the field show considerable variation in detail from performer to performer, but the main outlines of the tune are rarely altered. The stability is doubtless a result of the tune's widespread and regular use, which serves together with the reinforcement of printed authority to correct aberrations from the norm. The most persistent traditional variations from the printed norm are the substitution of scalar for arpeggiated treatment of the beginning of each musical phrase. In the South the tune sometimes appears with the song "I Love Somebody."

Leizime Brusoe, whose fiddling introduces this recording, was born in Canada of French-Canadian extraction some seventy years before Robert Draves and Helene Stratman-Thomas recorded him in 1940. He learned to play the fiddle as a boy in Canada from his elder brother. He was unable to read music, acquiring his British-American repertory entirely by ear. After moving to the United States he gained some prominence in Wisconsin as an outstanding traditional fiddler. In 1926 he won the Chicago fiddlers' contest sponsored by the *Herald Examiner*, one of the rash of oldtime fiddling contests that swept the country in that year with the encouragement of Henry Ford. He was recorded three times for the Archive of Folk Song, in 1937 by Sidney Robertson, in 1940 by Robert Draves and Helene Stratman-Thomas, and in

1941 by Robert Draves. The recordings include a few items played by his orchestra, which accompanied him on clarinet, double bass, and accordion. It is interesting to note that his tempos for reels and hornpipes are slightly slower when he plays with the orchestra; possibly he delighted in showing off his splendid technique when he played alone but relapsed into standard dance tempos when his orchestra accompanied him. In any case he is certainly not the only musician to adopt different tempos when asked to play without the customary accompaniment.

The comments in Robert Draves's field notes to "Hornpipe" (AFS 4189 A1) throw some light upon Mr. Brusoe's musicianship and general relationship to fiddling tradition:

It was over ten years ago that someone at radio station WGN set this number, one of Mr. Brusoe's own compositions, in music notation. Mr. Brusoe produced the music for me (he can't read a note) and it was interesting to discover as I followed the score that there was not one single departure even after this period of more than ten years.

The observation cannot be verified without seeing the score, but Mr. Brusoe played some of the same tunes at different recording sessions, and it is a fact that he varies his renditions much less than most traditional fiddlers. Despite the speed and technical complexity of his renditions, he seems to have worked out uniform renderings which were memorized and reproduced with a minimum of incidental variation. In this and other ways he is representative of a class of musician who, with a background in folk tradition, became professional or semiprofessional and moved in wider musical circles, emerging as an intermediary of sorts between folk tradition and the musical "outside world." Though fortune or temperament never allowed him to become a Don Messer or Jean Carignan, students of folk culture are obliged to ponder the importance of musicians of his class to the history of traditional instrumental music.

His rendition of "Soldier's Joy" resembles standard printed sets rather closely, with the addition of several individual flourishes. The background rhythm is explained by Draves: "In this number Mr. Brusoe beats a rhythmic accompaniment with his feet just as he did when he was a one-man orchestra in his early days in Canada."

VARIANTS—"Soldier's Joy" unless otherwise specified

**A. Manuscript sources**

1. Beck (1786), p. 35.
2. Shattuck (ca. 1801), p. 43.

**B. Printed sources**

3. McGlashan (ca. 1781), p. 32, "The Soldier's Joy."
4. Howe (1851), p. 37.
5. Ryan (1883), p. 264; *One Thousand* (1940), p. 24.
6. Stewart-Robertson (1884), I, p. 150.
7. Winner (1894), p. 78.
8. White (1896), p. 69.
9. O'Neill (1903), No. 1642; (1907), No. 868.
10. De Ville (1905), No. 76.
11. Bowman (1908), No. 156, "Wild Bill Reel."
12. Bowman (1908), No. 323, "Yellow Peaches Reel." This and the preceding are in all likelihood nonce titles.
13. Roche (1912), II, p. 12, No. 216, "The Soldier's Joy."
14. Perrow (1915), p. 185, "I Love Somebody." East Tenn. whites, vcl, 1905.
15. Burchenal (1918), p. 6.
16. Dunham (1926), No. 31.
17. Fillmore (1927), No. 93, Donated by W. A. Hopkins, Greenville, Ohio.
18. Sandburg (1927), pp. 140-41, "Love Somebody, Yes I Do."
19. Ryan (1928), p. 5.
20. Adam (1928), No. 2. "as played by Blind John."
21. Crampton (1930), p. 57, "Sailors Hornpipe."
22. Robbins (1933), No. 56.
23. *Jigs and Reels* (1937), p. 21, "The Soldier's Joy Hornpipe."
24. Linscott (1939), pp. 110-11. Played by Willie Woodward, Bristol, N.H.
25. Bennett (1940), p. 76. Fiddlin' Bill Hensley, fdl, near Asheville, N.C., 1940.
26. Ford (1940), p. 49.
27. Bayard (1944), No. 21, "The King's Head." Mrs. Sarah Armstrong, fdl, near Derry, Pa., 1943.

28. Ruth (1948), p. 4, "Soldier's Joy No. 1, or Kings Head."
29. Ruth (1948), p. 5, "Soldier's Joy No. 2, Best for Quadrille." In 6/8.
30. Artley (1955), p. 55, Ex. 21. Anon. fdl, central W. Va., early 1950s.
31. Smith and Hovey (1955). No page number.
32. Cazden (1955), p. 35.

**C. Published recordings**

33. 78 rpm Victor 20592. Victor Orchestra.
34. 33 rpm *Old Time Songs and Tunes from Clay County, W. Va.*, Folk Promotions FP 11568. Jenes Cottrell, bjo.
35. 33 rpm *Hoe Down Fiddle Tunes*, Rural Rhythm 114. DeWayne Wear, fdl, acc. by Wear Family.
36. 33 rpm *Play and Dance Songs and Tunes*, Library of Congress AFS L9. The Nashville Washboard Band, James Kelley, mand, Nashville, Tenn., 1941.

**D. Unpublished recordings**

37. AFS 900 B1. Otis and Vernon Light, fdl, Llano, Tex., 1937, J. Lomax.
38. AFS 930 A2. E. K. Bowman, fdl, Tobe Hilburn, caller, Abilene, Tex., 1937, J. Lomax.
39. AFS 947 B. Elic Buckner, fdl, J. C. Fowler, gtr, Alva Ruffner, bjo, S. C. Simon, caller, Lubbock, Tex., 1937, J. Lomax.
40. AFS 1348 B1. E. C. Ball and his string band, Galax, Va., 1937, J. Lomax-B. Lomax.
41. AFS 1535 B2. Luther Strong, fdl, Hazard, Ky., 1937, A. Lomax-E. Lomax.
42. AFS 1692 B2. Jimmie Powers, fdl, Turner Powers, bjo, Rosie Ledford, gtr, Cincinnati, Ohio, 1938, A. Lomax—E. Lomax. Jimmie Powers was from Indianapolis, Ind.
43. AFS 1714 A2. Henry Davis, fdl, Hamilton, Ohio, 1938, A. Lomax-E. Lomax.
44. AFS 1738 A3. Thomas M. Bryant, fdl, Evansville, Ind., 1938, A. Lomax-E. Lomax.

45. AFS 2738 B2. Taylor Houston, fdl, Stafford Houston, gr, Paul Jefferson, bjo, Rocky Mount, Va., 1939, Halpert.
46. AFS 2971 A3. W. E. Claunch, fdl, Mrs. Christeen Haygood, gr, near Guntown, Miss., 1939, Halpert.
47. AFS 2998 B1. John Hatcher, fdl, near Burnsville, Miss., rec. at Iuka, Miss., 1939, Halpert.
48. AFS 3045 B4. Stephen B. Tucker, fdl, Meridian, Miss., 1939, Halpert.
49. AFS 3252 A2. Rindlisbacher group, homemade fdl and gr, Rice Lake, Wis., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.
50. AFS 3258 B1. Check Stafford, hca, acc. by pno, gr, accn, and dbl bass, National Folk Festival, Chicago, Ill., 1937, Robertson.
51. AFS 3305 A2. Willard Lay, hca, Arthurdale, W. Va., 1936, C. Seeger.
52. AFS 3717 B3. J. H. Buck, fdl, Mrs. V. W. Gifford, pno, V. W. Gifford, trumpet, East Bethel, Vt., 1939, Flanders-A. Lomax.
53. AFS 3764 B2. Wade Ward, fdl, Galax, Va., 1939, P. Seeger-A. Lomax.
54. AFS 4130 A1, "Fisher's Hornpipe." Herman Beeman, fdl, Elick Orr, gr, FSA Camp, Visalia, Calif., 1940, Todd, Sonkin.
55. AFS 4146 B. Earl Stout, fdl, A. L. Mitchell, gr, West George, caller, Firebaugh FSA Camp, Firebaugh, Calif., 1940, Todd-Sonkin.
56. AFS 4177 A2, "French Four." Leizime Brusoe, fdl, Rhinelander, Wis., 1940, Draves-Stratman-Thomas.
57. AFS 4208 B2. Pat Ford, hca, from Wis., rec. at Shasta Dam, Central Valley, Calif., 1938, Robertson.
58. AFS 4219 B1. John Selleck, fdl, Camino, Calif., 1939, Robertson.
59. AFS 4227 A2. Mrs. Ben Scott, fdl, Myrtle B. Wilkinson, bjo, Turlock, Calif., 1939, Robertson.
60. AFS 4944 B3. Emmett Lundy, fdl, Kelly Lundy, gr, Jeedy Lundy, bjo, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
61. AFS 5234 B2. Anon. fdl, bjo, mand, Galax, Va., early 1940s, A. Lomax.
62. AFS 5268 A1. Ralph Eutsler, mand, Carl Tilden, gr, Galena, Mo., 1941, Randolph.
63. AFS 5280 A3. Fred Painter, fdl, Cecil Stevens and Carl Tilden, gr, Ralph Eutsler, mand, Galena, Mo., 1941, Randolph.
64. AFS 5379 A2. Lon Jordan, fdl, Farmington, Ark., 1941, Randolph.
65. AFS 5421 A2. Delbert McGrath, fdl, Day, Mo., 1942, Randolph.
66. AFS 5623 A2. Mrs. F. E. Goodwyn, fdl, Frank Goodwyn, gr, Hebronville, Tex., 1941, J. Lomax.
67. AFS 6055 A1. Frank Cates, fdl, Rockland, Maine, 1941, Linscott.
68. AFS 6722 A3, "Love Somebody." Effie Wilson, strummed dulc, Marrowbone, Ky., 1942, A. Lomax-Jackson.
69. AFS 6722 A4, 5, "Love Somebody." Effie Wilson, dingle bow, Marrowbone, Ky., 1942, A. Lomax-Jackson.
70. AFS 6726 A3, "Love Somebody." A. K. Smith, bjo, Saltville, Va., 1942, A. Lomax.
71. AFS 7267 B2. Jim Hamm, fdl, Halifax, Nova Scotia, 1944, Creighton.
72. AFS 8476 B1. F. M. Howell, fdl, Rufus Crisp, bjo, Allen, Ky., 1946, Mayo-Jamieson-Simon.
73. AFS 8482 A1. Sam Leslie, fdl, Palmer Crisp, gr, Allen, Ky., 1946. Mayo-Jamieson-Simon.
74. AFS 8505 A1. Sam Leslie, fdl, Palmer Crisp, gr, Forrest Burchett, caller, Emma, Ky., 1946, Mayo-Jamieson-Simon.
75. AFS 8515-I B2. Ernest Vimberly, fdl, Charles Lance and George Smart, gr, Please Taylor, dbl bass, Sam Patrick, caller, McMinnville, Tenn., 1946, Mayo-Jamieson-Simon.
76. AFS 8530 B1. Rufus Crisp, bjo, Allen, Ky., 1946, Mayo-Jamieson-Simon.
77. AFS 9183 B3. Wordel Martin, fdl, Cooperstown, N.Y., area, 1948, Jones.
78. AFS 9337 B1. Pugs Scott, fdl, acc. by gr, Benson, Ariz., rec. at Old Time Fiddlers' Contest, Tucson, Ariz., 1948, Wiley.

79. AFS 9338 A2. Bill Bradley, fdl, acc. by gtr, Old Time Fiddlers' Contest, Tucson, Ariz., 1948, Wiley.
80. AFS 9480 B3, "Love Somebody." Bascom Lamar Lunsford, vcl, Buncombe County, N.C., rec. at LC, 1949.

**A2—QUADRILLE.** AFS 4189 B1. Leizime Brusoe, fiddle, Rhinelander, Wis., August 31, 1940, Robert F. Draves and Helen Stratman-Thomas.

The quadrille, a popular nineteenth century dance, frequently used tunes in 6/8 time, though 2/4 and 4/4 are also common. Evidently all that the quadrille required was the basic duple rhythm for the steps of the dancers. This quadrille is a 6/8 version of an international tune most commonly known as "Buffalo Gals" in the United States. A fuller history of the tune is given in the notes to "Buffalo Girls," B10 of this recording. Whether this quadrille represents a reworking of "Buffalo Gals" in North America or is independently derived from Europe cannot be determined with the evidence now available.

**A3—TWO-STEP SCHOTTISCHE [Crystal Schottische].** AFS 4189 A2. Leizime Brusoe, fiddle, Rhinelander, Wis., August 31, 1940, Robert F. Draves and Helene Stratman-Thomas.

The schottische was in its American heyday as a fashionable dance in the mid-nineteenth century. Schottisches abound in sheet music of the period, and some collections include schottische sections. Created by popular composers of the day, most of them soon faded from popular memory, but a few schottisches passed into traditional circulation and, by virtue of purely musical appeal, survived the demise of the dance in the early twentieth century. Such is the history of "The Crystal Schottische," composed by William Byerly and published in New York by Firth, Pond and Co. in 1853, which has turned up in the repertoires of twentieth century fiddlers in versions modified from the original publica-

tion. Mr. Brusoe's version is relatively close to the original, including all three strains and keeping close to the melodic line, but it features numerous minor changes.

The term "schottische" is German for "Scottish" and was used to describe a Continental dance fancied to be in the Scottish style. Things Scottish were in considerable vogue during the first half of the nineteenth century, and this dance was part of the vogue. The dance was introduced into England, then into America, where it enjoyed a blaze of fashionability followed by steady popularity for several decades. The dance was picked up in rural areas, then in time consigned to them; at present the schottische lives chiefly in the memory of a few traditional musicians who generally think of it as a variety of tunes rather than a dance. The tunes are in 4/4 time, slower than reels, cast in dotted eighths and sixteenths with frequent ornaments, and often modulating from strain to strain. They are known in the South, though they perhaps have flourished more in the North.

#### VARIANTS

##### A. Printed sources

1. Byerly (1853). Sheet music, arr. for pno.
2. Buckley (1855), p. 23, "Crystal Schottisch."
3. Lovett (1926), pp. 153-54, "Old Southern Schottische."
4. Dunham (1926), No. 24, "Old Times Shottische."
5. Ford (1940), p. 157.
6. Bayard (1944), No. 36, "Schottische." Mrs. Sarah Armstrong, fdl, near Derry, Pa., 1943.
7. Ruth (1948), p. 33, "Old South Schottische."

**A4—HIGHLAND FLING.** AFS 3279 B3. Leizime Brusoe, fiddle, Rhinelander, Wis., July 1937, Sidney Robertson Cowell.

Most commercial fiddle-tune collections of the nineteenth century contain a few tunes in the

category of "highland fling," a reflection of the vogue for the dance in nineteenth century America. Musically the highland flings were characterized by dotted eighth and sixteenth combinations replete with the "Scottish snap" pattern



. The tunes appropriated for the fling were usually Scottish strathspeys, which used the same rhythmic combinations, or worked-over reels; a few new tunes were composed for the dance. The fling, like the strathspey and the sentimental Scottish song, is a manifestation of the interest of the rest of the English-speaking world in Scottish music of all varieties and in "Romantic Scotland" in general.

Leizime Brusoe's tune usually goes by the name "Lord Moira." It is not listed by John Glen in his "Analytical Table" of Scottish dance music before 1784 (Glen, I, xv-xvii), and available evidence suggests that it appeared in print in Great Britain some time during the early nineteenth century. Mr. Brusoe's rendition is in the traditional fling style—rather slow, ornamented, using dotted eighths and sixteenths with a Scottish snap near the beginning of the first phrase.

## VARIANTS

### A. Printed sources

1. Astor (1808?), p. 7, "Lord Moira's Welcome to Scotland." With dance instructions.
2. *Gentlemen's Amusement*, I (ca. 1824), p. 3, "Loudon's Bonnie Woods."
3. Howe (1850) I, p. 40, "Lord Moira's Return from Scotland." Three strains.
4. Howe (1863), II, p. 121, "Lord Moira, or Loudon's Bonnie Woods and Braes." In "Scotch Airs" section.
5. Ryan (1883), p. 259, "Lord Moira's—Highland Fling." In G, two strains. Since other sets are in F, and since this one uses the designation "Highland Fling," Mr. Brusoe's version may derive from this set (whether in this or another publication).
6. Stewart-Robertson (1884), p. 210, "Lord Moira." Designated "Slow Strathspey." Three strains.

### A5—THE WIND THAT SHOOK THE BARLEY. AFS 4484 A5. Patrick Bonner, fiddle, Beaver Island, Mich., 1940, Ivan Walton.

This Irish reel appears regularly in published fiddle-tune collections and sporadically among traditional musicians in northern areas of the United States. The oldest printed versions at hand are from the nineteenth century, but the tune may date from the eighteenth. The Irish associations of the title have given rise in this century to at least three sentimental songs about Ireland, all entitled "The Wind That Shakes the Barley" but none using the instrumental tune. Printed sets of the tune almost always use the "circular" form so common in British instrumental tradition instead of ending each strain by coming to rest on the tonic. A characteristic of American instrumental tradition, however, is the comparative absence of circular tunes. No new circular tunes are created, and older British circular tunes are usually modified to provide them with clear tonic points of rest in conformity with what might be called the national musical taste. This is precisely what has happened to Patrick Bonner's version.

Other apparently American characteristics show up in Mr. Bonner's playing, though Beaver Island has been ethnically a "little Ireland," with particularly strong representation from Donegal (see Walton, pp. 243-50). He plays vigorously and forthrightly, and he introduces strong accents on many offbeats. The gracelike sixteenth-note triplets remind one of Irish fiddling, but the general impression is of a variety of American instrumental styles. This is not surprising, for though most varieties of American fiddling reveal some degree of Irish influence, aspects of the dominant culture would tend to supplant rather than blend with any enclaves of "pure" Irish style, once contact was established. And Beaver Island in the earlier twentieth century probably had a great deal more musical contact with the outside world than Walton suggests. The fascination with isolation has often beguiled collectors even when evidence of cultural exchange and interplay was everywhere for the asking. But one cannot yet be sure of these generalizations about instrumental style, for the fluid, lyrical, ornamented style one associates with Irish fiddling may not characterize

all of Ireland today, much less all of Ireland a century ago.

VARIANTS—"The Wind That Shakes the Barley" unless otherwise noted

#### A. Printed sources

1. Winner (1853), p. 29, "Jig."
2. *Brother Jonathan's Collection* (1862), p. 9, "Fi, I, I."
3. Ryan (1883), p. 40; *One Thousand* (1940), p. 22.
4. Stewart-Robertson (1884), p. 89.
5. Gill (1898), p. 113, "Creg Willy Sil. (Willy Sylvester's Rock.)" From MSS. of John Clague, the MS. version is printed with notes in *JFSS*, VII (1924), p. 172.
6. Petrie (1902), No. 320.
7. Petrie (1902), No. 321.
8. O'Neill (1903), No. 1518; (1907), No. 737.
9. Harding (1905), No. 129.
10. De Ville (1905), No. 74.
11. Bowman (1908), No. 239, "Wind That Shakes the Barley Reel."
12. Roche (1912), I, p. 75 (No. 199).
13. Burchenal (1929), p. 120.
14. Greenleaf and Mansfield (1933), p. 376, "Wind Shakes the Barley." Mrs. Peter Lahey, accn, Fortune Harbor, Newfoundland, 1929.
15. Robbins (1933), No. 25.
16. Ford (1940), p. 42.
17. Bayard (1944), No. 23, "The Wind That Shook the Barley." Whistled and sung by F. P. Provance as he formerly played it on fdl, Point Marion, Pa., 1943.

#### B. Unpublished recordings

18. AFS 9015 A2. Paul Sweeney, fdl, Belfast, Northern Ireland, 1943, BBC.

A6—FISHER'S HORNPIPE. AFS 4484 B2. Patrick Bonner, fiddle, Beaver Island, Mich., 1940, Ivan Walton.

The earliest known set of this famous hornpipe is labeled "Hornpipe I" in *Sixteen Cotillons, Sixteen Minuets, Twelve Allemands and*

*Twelve Hornpipes Composed by J. Fishar* (London, ca. 1780). Fishar may well have composed the tune, although the other tunes in the collection seem less idiomatic and made no particular impression upon the folk mind. By the year 1800 the tune was already in widespread circulation, usually called "Fisher's Hornpipe." Popular collections of the nineteenth century printed it regularly, and by the twentieth century it had survived to become one of the most popular hornpipe tunes in Great Britain and America.

The duple-time hornpipe (not to be confused with the 3/2 hornpipe still current in the eighteenth century) was at the height of its popularity on both sides of the Atlantic in the period roughly between 1780 and 1850. The dance was executed at a slower pace than reel time and frequently featured fancy footwork. Similar dances—probably descendants—are the clogs that flourished in the latter half of the nineteenth century and the tap dances of this century. Hornpipe tunes, besides being properly rendered at a slower pace than reels, usually employ a

rhythmic pattern approximating  or

. The melodic lines often rely heavily upon arpeggios, reflecting a strong influence of harmonic concepts upon the new popular tunes of the nineteenth century.

Since the demise of the hornpipe as a dance, American hornpipe tunes have tended to be drawn into the general reel repertory, which calls for a faster tempo. But the hornpipe tunes are often showpieces with rather complicated left-hand fingerings; executing them at a reel tempo can easily lead to the sense of harried effort apparent in Mr. Bonner's rendition and, to a slighter degree, in the rendition of "Rickett's Hornpipe" on B7 of this recording. Although a few fiddlers such as Leizime Brusoe have cultivated their left-hand technique to the extent that they can execute complicated hornpipes at a dazzling pace, most fiddlers are more at home with the ordinary reels, where the left hand has fairly simple fingering patterns.

#### VARIANTS

##### A. Manuscript sources

1. Adams (1795), p. 19, "Fishers Hornpipe."

2. Shattuck (ca. 1801), p. 37, "The Fishers Hornpipe."

#### B. Printed sources

3. Fishar (ca. 1780), p. 48, "Hornpipe I."
4. McGlashen (1781), p. 34, Untitled, "danced by Aldridge."
5. Longman and Broderip (ca. 1786), p. 28, "Lord Howes Hornpipe."
6. Winner (1851), p. 4; (1853), p. 6, "Fishers' or Sailors' Hornpipe."
7. Howe (1851), p. 40.
8. Howe (1858), p. 50.
9. Ryan (1883), p. 187; *One Thousand* (1940), p. 95.
10. Ryan (1886), p. 47.
11. Winner (1894), p. 79.
12. Winner (1894), p. 77, "Durang's Hornpipe."
13. White (1896), p. 39.
14. O'Neill (1903), No. 1575; (1907), No. 825. 1st setting.
15. O'Neill (1903), No. 1576. 2nd setting.
16. De Ville (1905), No. 6.
17. Bowman (1908), No. 190, "Fisher's or Sailor's Hornpipe."
18. Joyce (1909), No. 103, "The Blacksmith's Hornpipe." Learned by Joyce in his childhood. On pp. xv-xvi of Preface he mentions a set of the tune in a Danish collection.
19. Roche (1912), III, p. 63, No. 181, "Wigs on the Green."
20. Burchenal (1918), p. 47.
21. Dunham (1926), No. 12.
22. Ryan (1928), p. 17.
23. Adam (1928), No. 40.
24. Robbins (1933), No. 63.
25. *Jigs & Reels* (1937), p. 8.
26. Linscott (1939), p. 77. Edson H. Cole, fdl, Freedom N.H.
27. Ford (1940), p. 39.
28. Ruth (1948), p. 10, "Fischer's Hornpipe."
29. Artley (1955), p. 59, Ex. 25.

#### C. Published recordings

30. 78 rpm Vocalion 5017. Al Hopkins & His Buckle Busters, N.C. and Va.

31. 33 rpm 28th Annual Galax Old Fiddlers' Convention, Folk Promotions FP12957. Glen Smith, fdl.
32. 33 rpm Texas Fiddle Favorites (County 707), Major Franklin, fdl.

#### D. Unpublished recordings

33. AFS 1371 A1. Bogtrotters Band, Galax, Va., 1937, J. Lomax-B. Lomax.
34. AFS 3046 A2. Stephen B. Tucker, fdl, Meridian, Miss. 1939, Halpert.
35. AFS 3276 Blb. Untitled, Thomas Mann, hammered dulc, Ortonville, Iowa, 1937, Robertson. 2d part of medley.
36. AFS 3278 A1. Leizime Brusoe, fdl, Rhinelander, Wis., 1937, Robertson.
37. AFS 4177 A1. Leizime Brusoe, fdl, Rhinelander, Wis., 1940, Draves-Stratman-Thomas.
38. AFS 4940 B1. Emmett Lundy, fdl, Kelly Lundy, gr, Jeedy Lundy, bjo, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
39. AFS 5638 B3. Al Brite, fdl, J. H. Heathcock, gr, San Antonio, Tex., 1941, J. Lomax.
40. AFS 6355 A1. Michael Cruise, fdl, Tucson, Ariz., rec. at LC, 1942, A. Lomax-Schwartz.
41. AFS 6682 B3. Frazier, bjo, Patterson, fdl, Nashville, Tenn., 1942, A. Lomax-Work.
42. AFS 7114 B2. Untitled "French reel." Armand Mongeon, hca, Debert Military Camp, Nova Scotia, 1943, Creighton.
43. AFS 7942 A1. George L. Hawkins, fdl, Bethel (?), Ky., rec. at Renfro Valley Folk Festival, Ky., 1946, Moser.
44. AFS 8551 B1. Marcus Martin, fdl, Ararat, N.C., 1946, Mayo-Jamieson-Simon.

**A7—THE MAID OF KILDARE.** AFS 4484 B1. Patrick Bonner, fiddle, Beaver Island, Mich., 1940, Ivan Walton.

This seems to be a modification of a reel sometimes called "Limerick Lassies" in printed collections. The first strain also appears with

another second strain under various titles, including "The Maid of Argyle." Mr. Bonner's set differs rather markedly from printed sets in the second strain, but the resemblance is never altogether obscured. He plays it in the same general style which he uses to render "Wind That Shook the Barley"—a vigorous, straightforward style with alternations of an eighth and two sixteenths, occasional grace notes, and a few bow-slurs.

#### VARIANTS

##### A. Printed sources, Type A (1st and 2d strains similar to above)

1. Ryan (1883), p. 19; *One Thousand* (1940), p. 11, "Limerick Lasses—Reel." Three strains.
2. Ryan (1883), p. 49; *One Thousand* (1940), p. 25, "Who Made Your Breeches?—Reel."
3. O'Neill (1903), No. 1451; (1907), No. 684, "The Limerick Lasses." Three strains.

##### B. Printed sources, Type B (1st strain similar to above, 2d strain different)

4. Davie (ca. 1825), p. 82, "Kincaldrum's Reel."
5. Ryan (1883), p. 67; *One Thousand* (1940), p. 35, "The Maid of Argyle's—Reel."

**A8—MONEY MUSK.** AFS 6355 A4. Michael Cruise, fiddle, Tucson, Ariz., recorded at the Library of Congress, April 15, 1942, Alan Lomax and Josephine Schwartz.

"Money Musk" is one of the most famous reels in British-American tradition. According to Glen, it was composed by Daniel Dow and published in one of his collections (ca. 1775) under the title "Sir Archibald Grant of Mone-musk's Reel," becoming a favorite in Scotland and spreading into Irish, English, and North American tradition (Glen, I, ix, xvii). Printed sets are legion and have served to stabilize the tune in some areas. It has turned up regularly in twentieth-century American tradition except in the South, where evidence indicates that it was once current but passed out of circulation. One

fine traditional version has been recorded along the Virginia-West Virginia border, however.

Michael Cruise was born about 1872 in Chesterfield, Illinois, and grew up in Illinois and Nebraska. He went to Colorado to prospect in the Cripple Creek area after the famous gold strike there. Later he moved to southern Arizona in another prospecting venture. He plays in a simple, straightforward style with separate bow strokes for each note. His rendition of "Money Musk" is slower than usual renditions but it is otherwise a standard set.

#### VARIANTS

##### A. Printed sources

1. Longman and Broderip (ca. 1780), p. 24. With dance directions.
2. McGlashan (ca. 1786), p. 19, "Sir Archd. Grant's Reel."
3. Peacock (ca. 1801), p. 2.
4. Knauff (1839), I, No. 1, "Killie Krankie."
5. Howe (1851), p. 29.
6. Winner (1853), p. 55, "Highland Fling."
7. Howe (1858), p. 58.
8. White (1880), No. 52, "Money Musk—Strathspey."
9. Winner (1882), p. 47, "Highland Fling or Money Musk."
10. Ryan (1883), p. 61; *One Thousand* (1940), p. 31, "Money Musk—Reel."
11. Ryan (1883), p. 254; *One Thousand* (1940), p. 128, "Money Musk—Strathspey."
12. Winner (1894), p. 79.
13. White (1896), p. 20, "Money Musk Reel."
14. O'Neill (1903), No. 1361; (1907), No. 614, "The Money Musk—Irish Style."
15. De Ville (1905), No. 63.
16. Bowman (1908), No. 280, "Money Musk or Highland Fling."
17. Roche (1912), II, p. 36, No. 288, "The Monnymusk."
18. Burchenal (1918), I, p. 55.
19. Hinman (1924, 1930), V, p. 69. The commentary refers the reader to Victor 21616.
20. Dunham (1926), No. 28.

21. Lovett (1926), p. 107.
22. Adam (1928), No. 59.
23. Ryan (1928), p. 18.
24. Crawford (1931), p. 43.
25. Robbins (1933), No. 120.
26. Robbins (1933), No. 177, "Highland Fling (Scotch)."
27. *Jigs and Reels* (1937), p. 19, "Money Musk Hornpipe."
28. Linscott (1939), p. 98. Lewis L. Jillson, Bernardston, Mass. "In the early eighteenth century this tune was known as 'The Countess of Airly.' It came from the village of Money Musk, in Aberdeenshire, Scotland."
29. Ford (1940), p. 52.
30. Ruth (1948), p. 9.
31. Cazden (1955), p. 31.

#### B. Published recordings

32. 78 rpm Victor 20447-A, "Money Musk No. 1." Victor Orchestra.

#### C. Unpublished recordings

33. AFS 3278 A2, "Money Musk Medley." Leizime Brusoe, fdl, Rhinelander, Wis., 1937, Robertson. The second part of the medley is "Money Musk."
34. AFS 5014 B1, 2. Leizime Brusoe's Orchestra: Leizime Brusoe, fdl, Robert McLain, clarinet, Walter Wyss, dbl bass, Emery Olson, accn, Rhinelander, Wis., 1941, Draves-Stratman-Thomas.

**A9—HASTE TO THE WEDDING.** AFS 4227 B4. Mrs. Ben Scott, fiddle, Myrtle B. Wilkinson, tenor banjo, Turlock, Calif., October 31, 1939, Sidney Robertson Cowell.

"Haste to the Wedding" is one of the most famous 6/8 tunes in British and American tradition. Chappell (*National English Airs*, No. 163) traced the tune to a version used in a pantomime in 1767; beyond that date its history is shrouded. Modern traditional sets have been recorded in Great Britain and in nearly every area of the United States. A few 4/4 tunes recorded or printed in America seem to be the result of

refashioning "Haste to the Wedding" into the ubiquitous reel mold. The popularity of the tune in America is partly due to its being used as a quickstep by nineteenth-century militias.

Mrs. Ben Scott was born in Sacramento in 1863 and grew up in Monterey County, California, where she learned to fiddle. She was unable to read music. Her style is simple, straightforward, and robust—typical of the majority of fiddlers who never attain a dazzling technique but find an established stylistic plateau which enables them to play with assurance and enthusiasm. Her rendering of the 6/8 measure is generally a series of even eighth notes. In the South it is more common to play 6/8 tunes with a lengthening of the first and third eighth of each three-note group at the expense of the second. This trait shows up in the rendition of "Haste to the Wedding" by Stephen Tucker, B9 on this recording.

#### VARIANTS

##### A. Manuscript sources

1. Beck (1786), p. 26.
2. Shattuck (ca. 1801), p. 36 "Rural Felicity."

##### B. Printed sources

3. Chappell (1840), No. 163. With words.. Reprinted in *JEFDSS*, III (1938), p. 210.
4. Howe (1850), I, p. 55.
5. Winner (1866), p. 6, "Sarah's Young Man." Only first strain related.
6. Ryan (1883), p. 105; *One Thousand* (1940), p. 53.
7. White (1886), p. 69, "Come Haste to the Wedding."
8. O'Neill (1903), No. 987; (1907), No. 208.
9. De Ville (1905), No. 61.
10. Harding (1905), No. 110, "O! Haste to the Wedding."
11. Sharp (1909-22), II, pp. 8-9.
12. Roche (1912), II, p. 37, No. 291.
13. Burchenal (1918), p. 42, "Sicilian Circle."
14. Brown, V (1962), pp. 100-101, "Johnny, Oh Johnny." Jewell Robbins, vcl, Pekin, Montgomery County, N.C., 1921-22.

15. Burchenal (1925), p. 104.
16. Dunham (1926), No. 39.
17. Lovett (1926), p. 112.
18. Fillmore (1927), No. 49. Donated by John Benjamin, Michigan. Vol. Inf.
19. Morris (1927), No. 16.
20. Adam (1928), No. 15.
21. Robbins (1933), No. 5, "Come Haste to the Wedding."
22. *JEFDSS*, III (1938), p. 208. From Hardy MS., given to Thomas Hardy's father by James Cook, to whose father it originally belonged.
23. Linscott (1939), pp. 88-89, "Come Haste to the Wedding." Smith Paine, Wolfeboro, N.H.
24. Thomas & Leeder (1939), p. 63, "Foot Prints, or Put Your Little Foot Right Here." One strain. As Bayard suggests, this is the first strain of "Haste to the Wedding" worked over into waltz time.
25. Ford (1940), p. 53, "Haste to the Wedding, or Perry's Victory."
26. Ford (1940), p. 111, "Granny Plays the Fiddle." In 2/4 time.
27. Wilkinson (1942), p. 8. J. H. Chisholm, fdl, Greenwood, Va.
28. Bayard (1944), No. 22. Emery Martin, fdl, Dunbar, Pa., 1943.
29. Ruth (1948), p. 4.
34. AFS 3691 B1. L. O. Weeks, fdl, Springfield, Vt., 1939, Flanders-A. Lomax.
35. AFS 3820 A1, 3820 A4. Thomas Mann, hammered dulc, Ortonville, Iowa, 1937, Robertson.
36. AFS 5322 B2. Lon Jordan, fdl, Mrs. Stella Buchanan, pno, Farmington, Ark., 1941, Randolph.
37. AFS 6050 B1. Roger Robinson, fdl, Bowdoinham, Maine, 1941, Linscott.
38. AFS 6054 A2, "Come Haste to the Wedding." Frank Cates, fdl, Rockland, Maine, 1941, Linscott.
39. AFS 6075 B2c. Isaac McNeilly, hca, Springfield, Mass., 1941, Linscott.
40. AFS 7267 A2. Jim Hamm, fdl, Halifax, Nova Scotia, 1944, Creighton.
41. AFS 9017 A. Lilted by John Barratt, Belfast, Northern Ireland, 1943, BBC.
42. AFS 9183 A1. Wordel Martin, fdl, Cooperstown, N.Y., area, 1948, Jones.
43. AFS 9206 B3. Ken Faulkner, fdl, Devil's Island, rec. at Eastern Passage, Nova Scotia, 1948, Creighton.

#### C. Published recordings

30. 78 rpm Gennett 6088 (1927). Tommy Dandurand & His Gang of WLS. Also released on Champion 15354, Silvertone 5014, Silvertone 8125, Supertone 9158.
31. 33 rpm *Play and Dance Songs and Tunes*, Library of Congress AFS L9. Thomas Mann, hammered dulc, Ortonville, Iowa.

#### D. Unpublished recordings

32. AFS 1739 A1, "Irish Washwoman." Thomas M. Bryant, fdl, Evansville, Ind., 1938, A. Lomax-E. Lomax.
33. AFS 1840 B1, "Green's March." Bascom Lamar Lunsford, fdl, New York, N.Y., 1935, Hibbitt-Greet. 1st strain is the usual 1st strain; 2d strain is the high strain of Green's March."

**A10—PERRY'S VICTORY**, AFS 4227 B3. Mrs. Ben Scott, fiddle, Myrtle B. Wilkinson, banjo, Turlock, Calif., October 31, 1939, Sidney Robertson Cowell.

Oliver Hazard Perry's victory in the Battle of Lake Erie, September 10, 1813, inspired several patriotic songs celebrating the feat, most of them published soon after the event. Popular songsters well into the nineteenth century kept some of these songs alive, but they seem not to have made a lasting impression upon American traditional repertory, for songs and tunes naming Perry have not often been collected in traditional circumstances during this century. This instrumental tune has no apparent connection with the songs about Perry.

**A11—HULL'S VICTORY**. AFS 3688 A1. L. O. Weeks, fiddle, Cavendish, Vt., recorded at Springfield, Vt., November 3, 1939. From the Collection of Helen Hartness Flanders as recorded for the Library of Congress by Alan Lomax.

"Hull's Victory" is one of several tunes and songs celebrating the victory of the *Constitution*, commanded by Capt. Isaac Hull, over the *Guerrière* off the coast of Nova Scotia on August 19, 1812. The earliest version of this tune yet to appear is dated by Wolfe between 1820 and 1825 (Wolfe, I, No. 4391). It is a thoroughly instrumental tune and no words seem to have been set to it; songs about Hull's victory, such as John Bray's composition soon after the battle and "The *Constitution* and the *Guerrière*" (Laws A6), use other tunes more suited to singing.

The fiddle tune "Hull's Victory" has appeared in a number of popular fiddle-tune collections, but its traditional circulation has been generally confined to New England. The rendition by L. O. Weeks shows an interesting traditional modification of the tune. All the printed sets and other recordings of the tune end the first strain on the dominant, but this version converts the dominant to a tonic final when the strain is repeated, drawing upon the final phrase of the second strain for the substitution. Several smaller variations from the standard printed sets confirm the impression that this is a good traditional version.

All versions of the tune are in the key of F. To some fiddlers the key does not present problems, but many complain of the difficulty of playing in "the flat keys." The problem is that most fiddle tunes fall in the keys of A, D, and G, where there is always a whole tone between the open string and first finger and between the third and fourth finger, "Hull's Victory" calls for semitones on the A-string and the E-string in these positions. Whether the failure to adjust to the new left-hand position is annoying or sounds out of tune probably varies from musician to musician. It is always possible that technical problems, instead of being overcome or avoided, have become institutionalized, so that the intonation produced by a fiddle trying to play in F now sounds right to him and his community for that key. Such psychological associations of certain keys with certain scalar intonations occur everywhere in instrumental music. Wherever structural limitations cannot be resolved in the direction of preconceived patterns of intonation, new patterns of intonation are likely to spring up and establish themselves as proper under the circumstances. Bayard (1966) deals with some aspects of this general question.

## VARIANTS

### A. Printed sources

1. "Hull's Victory" (with "Salem Cadet's March") [1820-25]. Arr. for pno. See Wolfe, No. 4391.
2. *The Casket* (ca. 1830), p. 70.
3. Howe (1850), I, p. 56.
4. Howe (1851), p. 40.
5. Howe (1858), p. 57.
6. Ryan (1883), p. 205; *One Thousand* (1940), p. 103.
7. White (1896), p. 42.
8. O'Neill (1903), No. 1702. This set is in D.
9. De Ville (1905), No. 8, "Hull's Victory Hornpipe."
10. Dunham (1926), No. 18, "Hull's Victory Hornpipe."
11. Robbins (1933), No. 44.
12. Linscott (1939), p. 87. Willie Woodward, fdl, Bristol, N.H.
13. Ford (1940), p. 74.

### B. Published recordings

14. 78 rpm Columbia A3527 (79850). Don Richardson, fdl, Philip Hauser, pno. Part of medley.

### C. Unpublished recordings

15. AFS 3693 A1. Elmer Barton, fdl, Quechee, Vt., 1939, Flanders-A. Lomax.
16. AFS 6050 A1. Roger Robinson, fdl, Bowdoinham, Maine, 1941, Linscott.

**A12—BUMMER'S REEL.** AFS 3696 A1. Elmer Barton, fiddle, Quechee, Vt., November 4, 1939. From the Collection of Helen Hartness Flanders as recorded for the Library of Congress by Alan Lomax.

The title is a floating title (see Bayard, *Hill Country Tunes*, No. 49). The tune is quite similar to a reel in *Ryan's Mammoth Collection* (1883) entitled "Fletcher's Delight." No further information on the history of the tune is at hand.

Mr. Barton, who was sixty when this recording was made, was born in Danville, Vt., into a family of mixed British-American and French-Canadian stock. His rendition of the tune makes

use of the complicated slurring patterns widely diffused throughout the South and commonly associated with Irish fiddling. Particularly characteristic of this bowing style is the occurrence of slurs tying odd groups of sixteenth notes, such as



, into a syncopated pattern. The history of these slurring patterns, which can be said to be the very soul of this widespread fiddling style, is yet to be written, but there is evidence that it is a venerable style with roots in British (probably Irish) fiddling of the late eighteenth and the early nineteenth centuries. Syncopation in modern popular music may owe much to this traditional style, which, though usually considered a product of the South, occurs in the performances of traditional musicians such as Elmer Barton with cultural roots far from the South.

## VARIANTS

### A. Printed sources

1. Ryan (1883), p. 94; *One Thousand* (1940), p. 48, "Fletcher's Delight-Reel."

**A13—WAKE UP SUSAN/UNNAMED.** AFS 3699 B1-2. Elmer Barton, fiddle, Quechee, Vt., November 4, 1939. From the Collection of Helen Hartness Flanders as recorded for the Library of Congress by Alan Lomax.

The first of these two tunes, "Wake Up Susan," is the American version of a well-known British-American instrumental reel, often called "The Mason's Apron" in Great Britain and in published collections. The first strain is the "core" strain; with it are united various second strains, including the present second strain, a strain similar to the second of "Devil's Dream," and a strain suggestive of the well-known "Boil Them Cabbage Down." Versions collected in Maine, Vermont, Pennsylvania, West Virginia, Mississippi, and Oklahoma suggest that, though the tune is not commonly heard today, it once was current throughout the United States.

The second tune in this medley testifies to the complicated nature of tune histories because of combinations of strains from different tunes. The first strain is drawn from an Irish reel which may

here be called "The New Desmesne," one of its many titles. The second strain seems to be related to the usual first strain of "Miller's Reel," which also is known by many other titles. I have found no other clear instance of these two strains being united—indeed, the fact that one is in D and one in A makes the union unlikely—but one tune that may be distant kin to both strains occurs in *Ryan's Mammoth Collection* (1883), p. 257 ("The Cottage Maids' Fling"). This tune is listed on the jacket of the original disc as "E. Barnet no. 5" (that is, "E. Barton no. 5") and is one of six tunes so listed by number in Mr. Barton's recordings. The numbered titles may not be the musician's system, however, but Alan Lomax's.

The two tunes, like "Bummer's Reel," illustrate Elmer Barton's "reel style," which uses bow-slurs in a manner reminiscent of Irish fiddling. The frequent sixteenth-note triplets in "Wake Up Susan" likewise hark back to an Old World instrumental style.

## VARIANTS—"Wake Up Susan"

### A. Printed sources

1. McGlashan (ca. 1786), p. 33, "The Isla Reel." Type A (2d strain similar to 2d of "Devil's Dream").
2. Davie (ca. 1825), p. 107, "The Masons' Apron Reel." Type A.
3. Howe (1844), III, p. 40, "Mason's Laddie." Type A.
4. Howe (1882), VII, p. 622, "The Two Duffers Reel." Type B (2d strain like this recording).
5. Howe (1882), VII, p. 627, "Mountain Dew. Straight Jig." Type C (2d strain like 2d of "Boil Them Cabbage Down") with two additional strains.
6. Ryan (1883), p. 96; *One Thousand* (1940), p. 50, "Mason's Apron—Reel." Type A.
7. Ryan (1883), p. 28; *One Thousand* (1940), p. 16, "The Masons' Cap—Reel." Type A.
8. Ryan (1883), p. 39 *One Thousand* (1940), p. 21. Type B.
9. Stewart-Robertson (1884), p. 5, "Mason's Apron Reel." Type A.
10. White (1896), p. 20. Type B.
11. White (1902), p. 10. Type B.

12. O'Neill (1903), No. 1343; (1907), No. 598, "The Mason's Apron." Type A.
13. *Old Time Jigs and Reels* (1906), p. 39, "Mason's Apron." Type A.
14. Joyce (1909), No. 357, "Lady Carbury. Reel." M. Flanigan, Dublin (learned in North Kildare). Type A.
15. Roche (1912), I, p. 61 (No. 153), "The Mason's Apron." Type A.
16. Ford (1940), p. 47, "Picnic Romp." Type C modified.
17. Bayard (1944), No. 70, "The Cottage by the Sea, or The Red Headed Girl." Mrs. Sarah Armstrong, fdl, near Derry, Pa., 1943. Type C.
18. Artley (1955), p. 57 (Ex. 23), "Wild Horse." Anon. fdl, central West Virginia, early 1950s. Type C.
19. Thede (1967), p. 51, "Jack of Diamonds, or Fort Worth." Frank McGraw, fdl, Pottawatomie County, Okla. Type C.

#### B. Published recordings

20. 78 rpm Victor 19964 (1926), "Medley of Reels." Henry Ford's Old Time Dance Orchestra, E. P. Baxter, hammered dulc, unknown tuba and cimbalom. Reissue, 33 rpm *Early Rural String Bands*, RCA Vintage LPV-552. Type B.
21. 78 rpm Victor 40298 (1929), "Brilliant Medley." Eck Robertson, fdl, acc. by his family, Dallas, Tex.
22. 33 rpm *Hoe Down Fiddle Tunes*, Rural Rhythm 114, "Stoney Point." DeWayne Wear, fdl, acc. by Wear Family. Type B.

#### C. Unpublished recordings

23. AFS 3039 A1, "Stoney Point." W. A. Bledsoe, fdl, H. D. Kinard, bjo, Meridian, Miss., 1939, Halpert. Type C.
24. AFS 6052 B3, "Irish Reel." Nathansel Young, fdl, Harold Larrabee, bones, Rockland, Maine, 1941, Linscott. Type C.

#### VARIANTS—"The New Desmesne"

##### A. Printed sources

1. Ryan (1883), p. 58, *One Thousand* (1940), p. 30, "Pat Carney's—Reel."
2. Ryan (1883), p. 52; *One Thousand* (1940), p. 28, "Joe Tanzy's Reel."
3. Ryan (1883), p. 23; *One Thousand* (1940), p. 13, "Miss Corbett's—Reel."
4. O'Neill (1903), No. 1208; (1907), No. 484.
5. O'Neill (1903), No. 1209.
6. O'Neill (1903), No. 1526; (1907), No. 744, "Paddy Murphy's Wife."
7. O'Neill (1903), No. 1307; (1907), No. 570, "Lawson's Favorite." One strain different; see "The Maid of Kildare," A7 on this recording.
8. O'Neill (1903), No. 1490; (1907), No. 714, "The Green Jacket."
9. *Old Time Jigs and Reels* (1906), p. 41, "Pat Carney's Reel."

#### VARIANTS—"Miller's Reel"

##### A. Printed sources

1. Knauff (1839), II, No. 7, "Twenty Second of February."
2. Coe (1876), p. 26. Attributed to Zeke Backus.
3. Ryan (1883), p. 44, "Spirit of 1880—Reel."
4. Ryan (1883), p. 87; *One Thousand* (1940), p. 45. Attributed to Zeke Backus.
5. Messer (1948), No. 13, "The Dusty Miller."

##### B. Published recordings

6. 33 rpm *National Oldtime Fiddlers' Contest and Folk Music Festival*, Weiser, Idaho, June 17-20, 1964. Lue Berline, fdl, Kansas.
7. 33 rpm *Fine Times at Our House*, Folkways FS 3809 (1964), "Same Time Today As It Was Yesterday." John W. Summers, fdl, Marion, Ind.
8. 33 rpm *Texas Fiddle Favorites* (County 707). Norman Solomon, fdl.

9. 33 rpm *Clark Kessinger: Sweet Bunch of Daisies*, Kanawha 306, "Wilson's Hornpipe." Clark Kessinger, fdl, Gene Meade, gtr. Named after host during visit when Kessinger recalled the tune. Unusual version, probably because of different key (G).

### C. Unpublished recordings

10. AFS 7225 A5, "Mason's Apron." Jim Hamm, fdl, Bill Hanleu, drums, Halifax, Nova Scotia, 1944, Creighton.
11. AFS 9183 B2, "Dusty Miller Reel." Wordel Martin, fdl, Cooperstown, N.Y., area, 1948, Jones.

### B1—BONAPARTE'S RETREAT. AFS 1568 A2. W. M. Stepp, fiddle, Lakeville, Ky., recorded at Salyersville, Ky., October 26, 1937, Alan Lomax and Elizabeth Lomax.

This famous American fiddle tune is one of a number of marches and dance tunes associated with Napoleon Bonaparte. Perusal of early sheet music and bound collections from both sides of the Atlantic turns up such titles as "Napoleon Crossing the Rhine," "Bonaparte's March," and "Bonaparte's Retreat," showing that Napoleon's entire career, as well as his Waterloo, made a deep impression upon the Anglo-American mind. Indeed, some present-day folk musicians pass along with the tunes certain anecdotes or snatches of traditional history concerning Napoleon. In addition to the various instrumental tunes, there are songs about the French leader, and one of them is clearly related melodically to W. M. Stepp's tune. Whether the song or the instrumental tune came first is hard to determine; both forms seem to be well established in American tradition, particularly in the South.

Two tunes called "Bonaparte's Retreat" have considerable currency in American instrumental folk tradition. One of them, a "minor" tune related to a widespread British-American tune family, is current primarily in the Northeast. The other, well known throughout the South and represented here by W. M. Stepp's version, may derive ultimately from an Irish air called "The Eagle's Whistle." See Bayard, *Hill Country*

*Tunes*, Nos. 86 and 87, for discussion of these two tunes. Like Stepp, most Southern fiddlers retune their fiddle for "Bonaparte's Retreat," lowering the G-string to a drone D and dropping the E-string a whole step to D. Modern sets are occasionally influenced by Pee Wee King's reworking of the tune, popular in the 1950s on radio and phonograph records, which adds the ubiquitous "Hootchy Cootchy Dance" ("Girls of Spain" and other names).

Most traditional renditions of this tune preserve a stately pace in the manner of the old 4/4 marches. W. M. Stepp characteristically plays his tunes at an unusually fast tempo, however, and here he almost doubles the usual tempo of "Bonaparte's Retreat," converting the tune into a breakdown. By a curious combination of circumstances this unusual rendition has been catapulted into national fame. John and Alan Lomax published Ruth Crawford Seeger's transcription of it in *Our Singing Country* (1941). When Aaron Copland was looking for a suitable musical theme for the "Hoedown" section of his ballet *Rodeo* (first produced in 1942), his eye was caught by the version in the Lomax book, and he adopted it almost for note as the principal theme of the section.

VARIANTS—Only tunes with "Bonaparte" titles

### A. Printed sources

1. *JFSS*, II (1905), pp. 88-89, "The Island of St. Helena." Sung by an old soldier in Dublin, noted in her youth by Mary Oulton, communicated 1892. The notes cite broadside versions.
2. *JFSS*, II (1905), pp. 89-90, "Boney's in St. Helena." H. Burstow, vcl, Horscham, Sussex, England, 1904, Ralph Vaughan Williams.
3. Sharp (1932), II, p. 245, "Boney's Defeat." Mrs. Townsley and Mrs. Wilson, vcl, Bell County, Ky., 1917.
4. Chappell (1939), p. 186, "Napoleon." Charles Tillett, vcl, Wanchese, N.C.
5. Ford (1940), p. 129.
6. Bennett (1940), p. 61. Bill Hensley, fdl, near Asheville, N.C.
7. Lomax (1941), p. 55, "Bonyparte." W. M. Stepp, fdl. This is a transcription by Ruth Crawford Seeger of the present recording.

8. Bayard (1944), No. 87. Whistled by F. P. Provance, Point Marion, Pa., 1943.

**B. Published recordings**

9. 78 rpm Okeh 40110 (1924). A. A. Gray, fdl, rec. in Atlanta.
10. 78 rpm Victor 21-0111. Pee Wee King. Originally issued in late 1940s.
11. 78 rpm. Capitol 1652. Kay Starr, vcl. Reissued on 33 rpm *The Hits of Kay Starr*, Capitol DT 415.
12. 33 rpm *Hobart Smith of Saltville, Virginia*, Folk Legacy FSA-17 (1963). Hobart Smith, fdl.
13. 33 rpm *The Watson Family*, Folkways FA 2366 (1962). Gaither Carlton, fdl, Doc Watson, gtr. From western North Carolina.
14. 33 rpm *Tony Thomas: Old Style Texas and Oklahoma Fiddlin'*, Takoma A-1013 (1966). Tony Thomas, fdl, Hugo, Okla. Adds "Hootchy Cootchy" strain.
15. 33 rpm *Anglo-American Songs and Ballads*, Library of Congress AFS L21. Marcus Martin, fdl, Ararat, N.C., 1946.

**C. Unpublished recordings**

16. AFS 1502 A, "Bonyparte's Retreat." George C. Nicholson, fdl, Providence, Ky., 1937, A. Lomax-E. Lomax.
17. AFS 1528 B1. Boyd Asher, fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
18. AFS 1538 A2, "Bonaparte." Luther Strong, fdl, Hazard, Ky., 1937, A. Lomax-E. Lomax.
19. AFS 1738 A2. Thomas M. Bryant, fdl, Evansville, Ind., 1938, A. Lomax-E. Lomax.
20. AFS 1834 A3, "Boneyparte's Retreat." Bascom Lamar Lunsford, fdl, Buncombe County, N.C., rec. at New York, N.Y., 1935, Hibbitt-Greet.
21. AFS 2327 A-B1, "Bonyparte." Capt. Asel Trueblood, vcl, St. Ignace, Mich., 1938, A. Lomax.
22. AFS 2743 B4, "Bonyparte's Retreat." H. L. Maxey, fdl, Ferrum, Va., 1939, Halpert.

23. AFS 3001 A3, "Bonyparte's Retreat." John Hatcher, fdl, Iuka, Miss., 1939, Halpert. Mr. Hatcher distinctly calls it "Bony parts of retreat" at the beginning of the disc.
24. AFS 3160 B5, "Boneyparte's retreat." S. F. Russell, strummed dulc, Marion, Va., 1936, Robertson.
25. AFS 4944 A1-2. Emmett Lundy, fdl, Galax, Va., 1941, A Lomax-Wiesner-Liss. Includes commentary. Played faster second time imitating the escape.
26. AFS 5295 B2. Rafe Scott, fdl, Galena, Mo., 1941, Randolph.
27. AFS 5325 B1. Lon Jordan, fdl, Stella Buchanan, pno, Farmington, Ark., 1941, Randolph.
28. AFS 5623 B2. Mrs. F. E. Goodwyn, fdl, Frank Goodwyn, gtr, Hebronville, Tex., 1941, J. Lomax.
29. AFS 7936 B2. Sherman Cook, strummed dulc, acc. by his son on fdl, Climax, Ky., 1946, Moser.
30. AFS 8935 B1, "Isle of St. Helena (Ballad of Boney)." Frank M. Warner, vcl, rec. at LC, 1947. Learned from W. K. Tillett, Wanchese, N.C.
31. AFS 9488 A1. Bascom Lamar Lunsford, fdl, Buncombe County, N.C., rec. at LC, 1949.

**B2—THE DRUNKEN HICCUPS.** AFS 1573 A3. W. M. Stepp, fiddle, Lakeville, Ky., recorded at Salyersville, Ky., October 26, 1937, Alan Lomax and Elizabeth Lomax.

"Drunken Hiccups" is equally well known in the South as a fiddler's showpiece with left-hand pizzicato and as a humorous song about drinking. The various titles for the song—"Drunkard's Hiccups," "Rye Whisky," "Jack of Diamonds," "Clinch Mountain," and others—come from the floating verses that have attached themselves to the lyrics. The song has attracted a host of verses from other lyric groups such as the "Wagoner's Lad" and "Old Smoky" songs. Its tune is even more widespread, being a variety of the British-American tune family that Bayard refers to as the "Toddlen Hame" family (1953, p. 132). The tune appears occasionally with the "Wagoner's Lad" lyrics in the South, and it is well known in connection with the lyric group

"Blue-Eyed Gal" ("Fly Around My Pretty Little Miss," "Susananna Gal," and other titles).

W. M. Stepp's three strains all appear elsewhere in the South in association with fiddlers' set-piece renditions of the tune, though they are somewhat removed from the characteristic vocal version of the tune. Evidently the set-piece has diverged into its own melodic mold and maintains its place in traditional repertoires virtually side by side with the standard song versions. The left-hand pizzicato is a popular feature of the set-piece, obviously intended to suggest a hiccup. Mr. Stepp's tuning (A-E-A-C#) is another persistent feature in versions from Virginia to Texas.

VARIANTS—Includes only tune variants directly associated with the "Drunken Hiccups" title and verses. A very brief sampling of the "Toddlen Hame" group of tunes is appended.

#### A. Printed sources

1. Perrow (1915), p. 129, "The Drunkard's Song." East Tennessee, whites, vcl, 1905.
2. Brown, V (1962), p. 44 (F-58), "Jack o' Diamonds." Bascom Lamar Lunsford, vcl, Buncombe County, N.C., 1921.
3. Brown, V (1962), p. 44 (F-57), "Jack of Diamonds." No singer or date given. Quite different tune, but possibly related melodically to the low strain of the instrumental set-piece.
4. Adam (1928), No. 72, "Rye Whiskey Waltz."
5. Thomas (1931), p. 128, "Way Up on Clinch Mountain." Jilson Setters, vcl and fdl, eastern Kentucky.
6. Lomax (1934), p. 170, "Rye Whisky."
7. Ford (1940), p. 126, "Drunken Hiccoughs."
8. Ruth (1948), p. 8, "Rye Whiskey or Drunkard's Hiccoughs, or Jack o' Diamonds."
9. Randolph, III (1949), p. 134, "Drunkard's Hiccoughs," Lewis Kelley, vcl, acc. with fdl, Cyclone, Mo.
10. Randolph, III (1949), p. 135, "Drunkard's Hiccoughs." Fred Painter, vcl, Galena, Mo.
11. Randolph, III (1949), p. 136, "Rye Whiskey, Rye Whiskey." Billie Baxter, vcl, Argenta, Ark
12. Sandburg (1950), p. 53, "Way Up on Clinch Mountain."

#### B. Published recordings

13. 78 rpm Victor 21635, "Way Up on Clinch Mountain." Jilson Setters (pseud. for James W. Day), fdl.
14. 33 rpm *Anglo-American Songs and Ballads*, Library of Congress AFS L14, "Jack o' Diamonds." Bill Nicholson, vcl, and gtr, Zane Shrader, steel gtr, New Albany, Ind., rec. at Renfro Valley, Ky., 1946.
15. 33 rpm *Anglo-American Songs and Ballads*, Library of Congress AFS L20, "Red Whiskey." Dick Deval, vcl, Reed, Okla., rec. at Dallas, Tex., 1946.
16. 33 rpm *Instrumental Music of the Southern Appalachians*, Tradition Records TLP 1007, "Drunken Hiccups." Hobart Smith, fdl, Saltville, Va., 1956, Hamilton-Clancy-Clayton.

#### C. Unpublished recordings

17. AFS 552 B2, "Rye Whisky." Bob Criswell, vcl, with fdl, gtr, and bones, Spur, Tex., 1935, J. Lomax.
18. AFS 558 B, "Rye Whisky." Lewis H. Propps, vcl and fdl, acc. on gtr, Pleasanton, Tex., 1936, J. Lomax.
19. AFS 901 A2, "Rye Whisky." Fdl, gtr, and vcl, Llano, Tex., 1937, J. Lomax.
20. AFS 956 A3, "Rye Whisky." Mrs. C. C. Griffin, vcl, Newberry, Fla., 1937, J. Lomax.
21. AFS 1356 B1, "Rye Whisky." Fields Ward, Mrs. Crockett Ward, and Mrs. Kate Hill, vcl, Galax, Va., 1937, J. Lomax.
22. AFS 1700 B, "Rye Whisky." Sergeant Kirkheart, vcl and gtr, Edgar Smith, bjo, Marvin Thornton, fdl, Fort Thomas, Ky., 1938, A. Lomax-E. Lomax.
23. AFS 1713 A2, "The Drunken Hiccups." Henry Davis, fdl, Hamilton, Ohio, 1938, A. Lomax-E. Lomax.

24. AFS 1794 B2, "Jack o' Diamonds." B. L. Lunsford, vcl, Buncombe County, N.C., rec. in New York, N.Y., 1935, Hibbitt-Greet.
25. AFS 2622 B3, "Rye Whisky." Frank Goodwyn, vcl, and gtr, Falfurrias, Tex., 1939, J. Lomax-R. Lomax.
26. AFS 2634 B, "Rye Whisky." Elmo Newcomer, vcl, and fdl, Pipecreek, Tex., 1939, J. Lomax-R. Lomax.
27. AFS 2770 B2, "Rye Whisky." Finley Adams, vcl, Big Laurel, Va., rec. at Dunham, Ky., 1939, Halpert.
28. AFS 2974 B2, "Drunkard's Hiccups." W. E. Claunch, fdl, Mrs. Christeen Haygood, gtr, near Guntown, Miss., 1939, Halpert.
29. AFS 3216 B1, "Rye Whisky." Mrs. May Kennedy McCord, vcl, Springfield, Mo., 1936, Robertson.
30. AFS 3408 A-B1, "Rye Whisky." Woodrow Wilson ("Woody") Guthrie, vcl and gtr, Okemah, Okla., rec. at LC, 1940, A. Lomax-E. Lomax.
31. AFS 4939 B1, "Drunken Hiccoughs (Pretty Polly)." Emmett Lundy, fdl, Kelly Lundy, gtr, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
32. AFS 4939 B2, "Drunken Hiccoughs (Pretty Polly)." Emmett Lundy, fdl, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
33. AFS 5135 B, "Rye Whiskey." Jesse Robinson and Sherman Loop, fdl and gtr, Visalia, Calif., 1941, Todd-Sonkin.
34. AFS 5271 B2, "Drunkard's Hiccoughs." Fred Painter and Cecil Stephens, vcl, fdl, and gtr, Galena, Mo., 1941, Randolph.
35. AFS 5295 B3, "Drunkard's Hiccoughs." Rufe Scott, fdl, Galena, Mo., 1941, Randolph.
36. AFS 5325 B2, "Rye Whiskey." Lon Jordan, fdl, Stella Buchanan, pno, Farmington, Ark., 1941, Randolph.
37. AFS 5623 B1, "Rye Whiskey." Mrs. F. E. Goodwyn, fdl, Frank Goodwyn, gtr, Hebronville, Tex., 1941, J. Lomax.
38. AFS 5649 B, "Rye Whisky." Jess Morris, vcl and fdl, Dallas, Tex., 1942, J. Lomax.
39. AFS 6108 B, "Jack o' Diamonds." Jess Morris, vcl and fdl, Amarillo, Tex., 1941, Morris.
40. AFS 6727 B5, "Drunkard's Hiccups." Hobart Smith, fdl, Charley Debuck, bjo, Fred Galligher, gtr, Saltville, Va., 1942, A. Lomax.
41. AFS 8650 A1, "Drunkard's Song." Asa W. Judd, vcl, St. George, Utah, 1947, Fife.
42. AFS 8932 B6, "Jack o' Diamonds." Sam D. Hinton, vcl, LaJolla, Calif., rec. at LC, 1947, Emrich-R. Korson.
43. AFS 8962 B1, "Rye Whiskey." Merrick Jarrett, vcl, Toronto, Canada, rec. at LC, 1947.
44. AFS 9479 B2, "Jack of Diamonds." B. L. Lunsford, vcl, Buncombe County, N.C., rec. at LC, 1949.

VARIANTS—"Toddlen Hame" family

1. Edmands (1893), p. 134, "Daisy." Anon. singer near Roan Mt., N.C.
2. Joyce (1909), No. 527, "The Killiney Maiden." Given to Forde by Patrick MacDowell.
3. Sharp (1932), II, p. 185 (No. 141-B), "The Derby Ram." Mrs. Alice Sloan, vcl, Barbourville, Ky., 1917.
4. Sharp (1932), II, p. 206 (No. 153-C), "When Boys Go A-courting." Mrs. Fanny Coffey, vcl, White Rock, Va., 1918.
5. Scarborough (1937), p. 429, "My Horses Ain't Hungry." Version E of "The Waggoner's Lad." From Buncombe County, N.C.,
6. Brown, V (1962), pp. 517-18, "Hog Drovers." Otis Kuykendall, vcl, Asheville, N.C., 1939.
7. Sandburg (1950), p. 52, "John Adkin's Farewell."

**B3—RUN NIGGER RUN.** AFS 1569 A3. W. M. Stepp, fiddle, Lakeville, Ky., recorded at Salyersville, Ky., October 26, 1937, Alan Lomax and Elizabeth Lomax.

Oral history dates this famous American song to the period immediately following the Nat

Turner uprising in Virginia, when curfews were imposed upon slaves by patrols or "patterollers" (see Lomax, *American Ballads and Folk Songs*, pp. 228-29). Its first appearance in print, however, seems to be the minstrel text and skit in *White's Serenaders' Song Book* (Philadelphia, 1851), pp. 66-68. In modern times it has turned up regularly in the repertoires of both white and Negro singers and musicians in the South. And because the custom of setting curfews for Negroes persisted in some localities well beyond the Civil War, some of the recorded versions in the Archive of Folk Song include explicit accounts of the meaning of the song. The tune is by nature instrumental and fiddle renditions are at least as common as vocal. The refrain of the song is set to an old and widespread dance and play-party tune, appearing variously under the titles "Jim Along Josey," "Fire on the Mountain," "Betty Martin," "Granny Will Your Dog Bite," and others.

Comparing this tune in G with Mr. Stepp's other renditions, one can hear how different keys create different fingering and bowing patterns, thereby generating their own special flavors. Some fiddlers are quite conscious of these differences and speak of the advantages and disadvantages of the more widely used keys.

VARIANTS—Includes only tunes associated with the song "Run Nigger Run."

#### A. Printed sources

1. Allen, Ware, and Garrison (1867), No. 110.
2. Sharp (1932), II, p. 359.
3. Scharborough (1925), p. 12.
4. Lomax (1934), p. 229. With comments on tune.
5. Botkin (1937), p. 300. Orville Nichols, vcl, Mountain Park, Kiowa County, Okla., originally from Cordell, Washita County.
6. Ford (1940), p. 37.
7. Randolph (1948), II, p. 338. Mrs. Marie Wilbur, vcl, Pineville, Mo., 1926.
8. Ruth (1948), p. 20, "Run Niger Run."
9. Morris (1950), p. 25. From Mrs. J. E. Maynard, Micanopy, Fla.
10. Arnold (1950), p. 121. From Mrs. Elizabeth Henshaw Pillans, Claiborne, Ala.
11. Thede (1967), p. 63. Instrumental version.
12. Thede (1967), p. 63. Song version.

#### B. Published recordings

13. 78 rpm Brunswick 275 (1928). Dr. Humphrey Bate and His Possum Hunters. Bate was from Tennessee.
14. 33 rpm *Afro-American Blues and Game Songs*, Library of Congress AFS L4. Mose (Clear Rock) Platt, vcl, Central State Farm, Sugarland, Tex., 1933.

#### C. Unpublished recordings

15. AFS 291 A1. Uncle Tom West, strummed dulc and vcl, American Folk Song Festival, Ashland, Ky., 1934, Thomas.
16. AFS 882 A3. Georgia S. Baymore, vcl, Jackson, Miss., 1937, J. Lomax.
17. AFS 922 A2. Mrs. Minta Morgan, vcl, Bells, Tex., 1937, J. Lomax.
18. AFS 1381 A5. G. D. Vowell, vcl, Harlan, Ky., 1937, A. Lomax-E. Lomax.
19. AFS 2973 A3. W. E. Claunch, fdl and vcl, and Mrs. Christeen Haygood, gtr, near Guntown, Miss., 1939, Halpert.
20. AFS 3046 A4. Stephen B. Tucker, fdl, Meridian, Miss., 1939, Halpert.
21. AFS 3115 A. Thaddeus C. Willingham, vcl and bjo, Gulfport, Miss., 1939, Halpert. With explanation of song.
22. AFS 3163 A2. S. F. Russell, vcl, Marion, Va., 1936, Robertson.
23. AFS 3243 A2-3. Dr. David McIntosh, vcl, Carbondale, Ill., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson. With explanation of song.
24. AFS 3787 B2. Mrs. J. D. Newman, vcl, Elon College, N.C., 1939, Collins.
25. AFS 5377 B2. Lon Jordan, fdl, Farmington, Ark., 1941, Randolph.
26. AFS 5617 B3, "Patterollers." Uncle Joe Wilson, vcl, Comanche, Tex., rec.

at Austin, Tex., 1941, J. Lomax. With explanation.

27. AFS 8508 B, "Pateroller'll Catch You." John Lusk, fdl, Murph Gribble, bjo, Albert York, gtr, Campaign, Tenn., 1946, Mayo-Jamieson-Simon.
28. AFS 8547 B2. Rufus Crisp, bjo and vcl, Allen, Ky., 1946, Mayo-Jamieson-Simon.

**B4—THE WAYS OF THE WORLD.** AFS 1569 A2. W. M. Stepp, fiddle, Lakeville, Ky., recorded at Salyersville, Ky., October 26, 1937, Alan Lomax and Elizabeth Lomax.

Though this three-part tune is characteristic of a large class of tunes in the key of A which have been recorded in the upper South, clear variants have not yet appeared. The fiddlers themselves often refer to such tunes as being "in the minors" because the tunes habitually flatten the seventh degree when it occurs on the E-string (second finger) and sometimes flatten the seventh on the D-string and the third on the A-string. Mr. Stepp's tuning, which raises the "bass" and "counter" (G and D) strings a tone, is popular for tunes in A. Whether it actually makes fingering easier is hard to determine, but it certainly makes the fiddle resonate more, for the open strings are exploited for playing the tonic and dominant, for drones, and for sympathetic vibration.

"The Ways of the World" on Library of Congress AFS L2, played on fiddle by Luther Strong, is an altogether different tune.

**B5—OLD DAD.** AFS 1352 B2. John Rector, fiddle, Galax, Va., October 23, 1937, John A. Lomax and Bess Brown Lomax.

This is a famous American reel, recorded under a bewildering variety of titles in every part of the United States. Its early history has not been clarified, but it may be of British origin. The title "Old Dad," which is used in parts of southwestern Virginia, is related to a minstrel song using the tune published by Dan Emmett in 1844. Emmett did not claim the song as his own composition, and, though the words may well be his, it is likely that the tune was already well known. Fiddlers of the South know the tune as "Wild Horse," "Stony Point," or any of several

other names. The title "Stony Point" may refer to the Battle of Stony Point during the revolutionary war (July 15, 1779), in which the American assault was led by General "Mad Anthony" Wayne and his Pennsylvania regiment. The battle captured the imagination of the early Republic, and another tune (in 6/8 time) appearing in early American musical manuscripts and popular publications carries the same commemorative title. Since the title "Stony Point Reel" is connected with the present tune in a Pennsylvania publication from the Civil War period, *Winner's Music of the Dance* (1886), it seems reasonable to associate the title "Stony Point" with the early battle. For northern fiddlers, however, the most popular title is "Pig-Town Fling." The astonishing variety of titles and versions of this tune shows that widespread printed and aural circulation need not bring about standardization in American instrumental tradition.

John Rector's rendition of "Old Dad" is a fine example of the complexity of bowing which distinguishes the fiddling of many musicians from the upland South and points west. A particular characteristic of the small region around Galax is

his use of bow-slurs in the pattern . But most of the accomplished fiddlers from the upper South regularly employ a highly sophisticated and complicated set of bowing patterns, featuring slurs which syncopate by tying over the beat or even the bar in groups such as

. Tracing the history of a style is harder than tracing tunes, but it seems probable that these bowing patterns owe a large debt to Irish fiddling.

## VARIANTS

### A. Printed sources

1. *Old Dan Emmett's Original Banjo Melodies, Second Series* (1844). Reprinted in Nathan (1962), pp. 447-49, "My Old Dad." Alternate title on inside of original sheet is "Ole Dad." Three strains (vcl on 2d and 3d).
2. Howe (1863), II, p. 117, "Kelton's Reel."
3. Winner (1866), p. 68, "Stoney Point Reel."

4. Howe (1882), VII, p. 635, "Rocky Point Jig."
5. Winner (1882), p. 49, "Jig Cotillion."
6. Ryan (1883), p. 2, "Kelton's Reel, or Pig Town Fling."
7. White (1896), p. 26, "Kelton's Reel (Pig Town Fling)."
8. Harding (1898?), No. 121, "Warm Stuff."
9. De Ville (1905), No. 66, "Pig Town Fling."
10. *Old Time Jigs and Reels* (1906), p. 25, "Pig Town' Fling."
11. Sharp (1932), II, p. 352, "Cripple Creek, or Buck Creek Girl." Lizzie Abner, vcl, Oneida School, Clay County, Ky., 1917.
12. Sharp (1932), II, p. 352, "Cripple Creek, or Buck Creek Girl." Mrs. Wilson, vcl, Pineville, Bell County, Ky., 1917.
13. Sharp (1932), II, p. 364, "The Shad." Mrs. Laura V. Donald, vcl, Dewey, Va., 1918. One strain. Though the strain resembles another well-known folk tune, it can be related to the first vocal strain of Emmett's minstrel set, to which it corresponds textually.
14. Hinman (1924), V, p. 50, "First Tuttle Tap."
15. Elsom and Trilling (1927), p. 220, "Country Dance."
16. Fillmore (1927), No. 19, "George Brown's Bonvivant." Arr. by A. F. Hopkins.
17. Morris (1927), No. 25, "Rocky Mountain Hornpipe." Four strains.
18. Adam (1928), No. 27, "Chicken Stampede." Three strains.
19. *Jigs and Reels* (1937), p. 20, "Warm Stuff—Reel."
20. Linscott (1939), p. 71, "Pigtown Fling." Edson Cole, fdl, Freedom, N.H.
21. Ford (1940), p. 35, "Wild Horse." Three strains.
22. Ford (1940), p. 64, "Hop Along Sally."
23. Ruth (1948), p. 3, "Pig Town Fling."
24. Artley, p. 31 (Ex. 4), "Stony Point." Anon. fdl, central West Virginia, early 1950s.

#### B. Published recordings

25. 78 rpm Vocalion 14919 (1925), "Nigger in the Woodpile." Uncle Am Stuart, fdl. Three strains. Stuart was from the Kingsport, Tenn., area.
26. 78 rpm Gennett (1927), "Buck Creek Gal." Doc Roberts, fdl, acc. by gtr. Three strains. Also released on Champion 15500, Silvertone 8180, Supertone 9164, and Challenge 307. Doc Roberts is from Richmond, Ky.
27. 78 rpm Okeh 45375 (1929), "Wake Up Jacob." Prince Albert Hunt's Texas Ramblers.
28. 33 rpm *Play and Dance Songs and Tunes*, Library of Congress AFS L9, "Pigtown Fling." Thomas Mann, hammered dulc, Ortonville, Iowa, 1937.
29. 33 rpm *28th Annual Galax Old Fiddlers' Convention, Galax, Virginia, 1963*, Folk Promotions 12957, "Old Dad." Fall Creek Ramblers.
30. 33 rpm *Old-Time Songs and Tunes from Clay County, West Virginia*, Folk Promotions 11567, "Wild Horse." French Carpenter, fdl.
31. 33 rpm *Green Fields of Illinois*, U. of Ill. Campus Folksong Club Records CFV 201, "Stoney Point." Stella Elam, fdl, southern Illinois. Transcription and notes included in accompanying pamphlet.
32. 33 rpm *More Hoe Down Fiddle Tunes*, Rural Rhythm 121, "Walk Along John." DeWayne Wear, fdl, acc. by the Wear Family.
33. 33 rpm *New Mexico Fiddlin'*, Century LPS-1, "Stoney Point." Garland Gainer, fdl, Jim Henry, gtr, Susie Gainer, pno.

#### C. Unpublished recordings

34. AFS 287 B, "Wild Horse." Volney Fraley, hca, Charlie Keeton, fdl, American Folk Song Festival, Ashland, Ky., 1934, Thomas.
35. AFS 930 B1, "Walk Along Johnny." E. K. Bowman, fdl, Tobe Hilburn, caller, Abilene, Tex., 1937, J. Lomax.

36. AFS 1428 B1, "Buck Creek Girls Won't Go to Sommerset, Buck Creek Girls Won't Go to Town." Farmer Collett, vcl, with gtr and rhythm beating, Middle Fork, Ky., 1937, A. Lomax-E. Lomax.
37. AFS 1464 A2, "Buck Creek Girls." T. G. Hoskins, vcl and fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
38. AFS 1519 B2, "Buck Creek Girls." M. Asher, bjo, Hyden, Ky., A. Lomax-E. Lomax.
39. AFS 1533 A1, "Buck Creek Girls." Ambers Deaton, strummed dulc, Cody, Ky., 1937, A. Lomax-E. Lomax.
40. AFS 1600 B1, "The Wild Horse." Walter Williams, bjo, W. M. Stepp, fdl, Salyersville, Ky., 1937, A. Lomax-E. Lomax.
41. AFS 3278 B3, "Pigtown Fling." Leizime Brusoe, fdl, Rhineland, Wis., 1937, Robertson.
42. AFS 5623 A1, "Soft Soap, or Nigger's Wood-Pile." Mrs. F. E. Goodwyn, fdl, Frank Goodwyn, gtr, Hebronville, Tex., 1941, J. Lomax.
43. AFS 6727 A2, "Rocky Mountain." Hobart Smith, fdl, Charley Debuck, bjo, Fred Galligher, gtr, Saltville, Va., 1942, A. Lomax.
44. AFS 6904 B2, "Stony Point." Bill Bilyeu, fdl, acc. by Dee Allen, near Day, Mo., 1943, Randolph.
45. AFS 7759 B3, "Warm Stuff." Harry Robinson, fdl, Phoenicia, N.Y., 1944, Hoffman-Worth.
46. AFS 8491 B1, "Wild Horse." Bob Bossie Clark, gtr, Prestonsburg, Ky., 1946, Mayo-Jamieson-Simon.
47. AFS 8480-I B1, "Wild Horse." Sam Leslie, fdl, Palmer Crisp, gtr, Allen, Ky., 1946, Mayo-Jamieson-Simon.
48. AFS 8505 B2, "Wild Horse." Sam Leslie, fdl, Palmer Crisp, gtr, Forrest Burchett, caller, Emma, Ky., 1946, Mayo-Jamieson-Simon.

**B6—THE HOG-EYED MAN.** AFS 1535 A2. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

"Hog-Eyed Man" seems to have a fairly wide circulation in Pennsylvania and the upland South. The tune has regular associations with a cluster of suggestive or downright indecent verses; most persistent is the verse "Sally in the garden sifting sand, Susy upstairs with the hog-eyed man." The tune is characteristically inclined toward the dorian scale or the corresponding hexatonic scale lacking the sixth degree. The fact that it is a two-strain tune, even in most vocal versions, suggests that it is closely associated with instrumental tradition, where two-strain tunes are the norm. On the fiddle it is always played in the key of A, the usual key for "playing in the minors," as many folk musicians call it.

A Pennsylvania set entitled "Hog-Eye—Jigg," published in 1853, shows the tune to be well over a century old. The "Jigg" classification for a 2/4 tune refers to the 2/4 dances called jigs which were popular on the American minstrel stage in the mid-nineteenth century. Whether "Hog-Eyed Man" was actually used on the minstrel stage or this publication simply added the current term "Jigg" to the title is not clear. Some of the "Hog Eye" verses also crop up in published collections of sailors' shanties, using another tune which may be a distant kin but seems different.

Luther Strong is from eastern Kentucky. A comparison of his renditions with the playing of W. M. Stepp on this record shows how difficult it can be to isolate local or regional styles of fiddling; though both fiddlers come from the same region, their styles are conspicuously different. Luther Strong's style can probably be considered more typical of the upper South in general; Stepp's fluidity is either a local or an individual peculiarity.

## VARIANTS

### A. Printed sources

1. Winner (1853), p. 75, "Hog Eye—Jigg."
2. Sharp (1932), II, p. 360 (No. 250), Lizzie Abner, vcl, Clay County, Ky., 1917. Because of a shift in the tonal center, this tune's kinship with the group is somewhat disguised, but it seems to correspond to the usual low strain of "Hog-Eyed Man," and the

words provide additional evidence of kinship.

3. Sharp (1932), II, p. 361 (No. 251), "The Jackfish." Ebe Richards, vcl, Callaway, Va., 1918. Though the words are unrelated, this is a clear variant of the "Hog-Eyed Man" tune, including both strains.
4. Sandburg (1927), p. 380, "Hog-Eye." "A Lusty and lustful song developed by negroes of South Carolina." Two strains, one verse.
5. Thomas and Leeder (1939), p. 66, "Boatin' Up Sandy." Zeff Burgess, hca, eastern Kentucky. First strain is same as low strain of "Hog-Eyed Man"; second strain is different.
6. Bayard (1944), No. 75, "Hog Eye an' a 'Tater." Irvin Yaughner, Jr., fdl, Mt. Independence, Pa., 1943. Includes some associated rhymes.
7. Bayard (1966), p. 57, Ex. 1. No information on the tune is given.

#### B. Published recordings

8. 78 rpm Brunswick 291 (1928), "Sally in the Garden." Crockett Family. Part of medley.

#### C. Unpublished recordings

9. AFS 1461 B2. T. G. Hoskins, vcl and fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
10. AFS 1528 B3. Boyd Asher, fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
11. AFS 2963 B1, "Hog Eye." Mrs. Bir-mah Hill Grissom, vcl, Saultillo, Miss., 1939, Halpert.
12. AFS 3045 B1, "Hog Eye." Stephen B. Tucker, fdl, Meridian, Miss., 1939, Halpert.
13. AFS 4176 B2, "Sally's in the Garden." Mrs. Pearl Jacobs Borusky, vcl, Antigo, Wis., 1940, Draves-Stratman-Thomas.

**B7—RICKETT'S HORNPIPE.** AFS 1537 A3. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

This number, together with "Fisher's Hornpipe" and "Durang's Hornpipe," is one of the few hornpipes with wide currency in the upper South. "Ricketts' Hornpipe" (or "Rickett's Hornpipe," as it is usually written) seems to have been named after John Bill Ricketts, who was one of the earliest great circus entrepreneurs in America. Ricketts came from England to America in 1792 and was active in circus promotion till about 1800. Circuses under his name appeared in New York City, Philadelphia, Norfolk, Charlestown, Albany, Boston, Hartford, and Montreal. The earliest set of the tune yet to appear is an untitled version, labeled simply "Danced by Aldridge," in McGlashan's *Collection of Scots Measures* (Edinburgh, ca. 1781). By the 1850s it had become a regular item in commercial fiddle-tune collections. It found its way onto early hillbilly recordings, and modern field collecting indicates that the tune is known in nearly every section of the United States. A version of the tune in 6/8 time, usually entitled "Sicilian Circle" after a popular dance, appears in a few printed collections and may have enjoyed some traditional currency.

In the standard printed sets of "Ricketts' Hornpipe," the second phrase of the high strain uses the same melodic material that makes up the low strain. In traditional sets from the upper South, however, the second phrase of the high strain repeats the melodic matter of the first phrase, changing it only to introduce the final tonic. This is the case with Luther Strong's version. His tempo is not noticeably slower than his normal reel or breakdown tempo; in fact, the speed is a little taxing upon his technique, for hornpipe tunes often use more complicated fingering patterns than reels. But because hornpipe tunes are no longer associated with a special dance in the South, there is a strong tendency to assimilate them into the general "breakdown" repertory.

Information about John Bill Ricketts and John Durang, the dancer who made "Durang's Hornpipe" famous, may be found in Mates, *The American Musical Stage before 1800* (1962).

#### VARIANTS

##### A. Printed sources

1. McGlashan (ca. 1781), p. 35.

2. Adams (1795), p. 19, "Ricketts' Hornpipe."
3. Howe (1851), p. 38.
4. Howe (1851), p. 55, "Republican Sett—Part 6."
5. Howe (1858), p. 48.
6. White (1880), No. 4, "Manchester—Hornpipe."
7. Ryan (1883), p. 177; *One Thousand* (1940), p. 89.
8. White (1896), p. 39.
9. O'Neill (1903), No. 1578; (1907), No. 827, "The Sailor's Hornpipe."
10. Harding (1905), No. 174.
11. Bowman (1908), No. 83.
12. Roche (1912), II, p. 9 (No. 206), "The Sailors Hornpipe."
13. Fillmore (1927), No. 111. Donated by Dr. Wm. M. Haffner.
14. Adam (1928), No. 10.
15. Thomas (1931), p. 151. The high strain of this set is in the usual Southern fashion described above.
16. Robbins (1933), No. 68.
17. *Jigs and Reels* (1937), p. 22.
18. Ford (1940), p. 50.
19. Ruth (1948), p. 14.
20. Cazden (1955), p. 43.
21. Artley (1955), p. 61 (Ex. 27).
26. AFS 3044 A1, "Fisher's Hornpipe." Charles Long, fdl, Sam Neal, beating with straw, near Quitman, Miss., 1939, Halpert.
27. AFS 3046 B1. Stephen B. Tucker, fdl, Meridian, Miss., 1939, Halpert. "Southern" form. Mr. Tucker does not pronounce the name distinctly, and it is listed as "Rake's Hornpipe" in the Archive catalog.
28. AFS 5325 A3. Lon Jordan, fdl, Stella Buchanan, pno, Farmington, Ark., 1941, Randolph.
29. AFS 6355 A1, "Ricket's Hornpipe." Michael Cruise, fdl, Tucson, Ariz., rec. at LC, 1942, A. Lomax-J. Schwartz.
30. AFS 8551 B2. Marcus Martin, fdl, Ararat, N.C., 1946, Mayo-Jamieson-Simon. "Southern" version.

#### VARIANTS—"Sicilian Circle"

1. De Ville (1905), No. 83, "Sicilian Circle No. 1."
2. Harding (1905), No. 121, "His Du-deen."
3. Lovett (1926), p. 112.
4. Elson & Trilling (1927), p. 200.
5. Robbins (1933), No. 99, "Circle."
6. Ford (1940), p. 92.
7. Ruth (1948), p. 44, "Quadrille or Virginia Reel (Name Unknown)."

#### B. Published recordings

22. 78 rpm Bluebird B5657 (1934), "Tanner's Hornpipe." Gid Tanner and His Skillet Lickers; Gordon Tanner, fdl, Gid Tanner, five-string bjo, Riley Puckett, gtr, Ted Hawkins, mand. Reprinted on 33 rpm *Early Rural String Bands*, Victor Vintage LPV-552.
23. 33 rpm *Traditional Music for Banjo, Fiddle, and Bagpipes*, Kanawha 307. Franklin George, five-string bjo. Bluefield, W. Va. "Southern" version.
24. 33 rpm *More Hoe Down Fiddle Tunes*, Rural Rhythm 121, "Rickets Hornpipe." DeWayne Wear, fdl, acc. by the Wear Family.

#### C. Unpublished recordings

25. AFS 623 A2. A. J. Means, fdl, J. W. Means, pno, D. L. Dillingham, caller, Austin, Tex., 1936, J. Lomax.

**B8—CUMBERLAND GAP.** AFS 1539 A2. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

Cumberland Gap in eastern Kentucky, one of the famous openings to the West, is the subject of a popular fiddle tune from the upper South. In a slightly simplified form, the tune is also used for a collection of miscellaneous humorous lyrics about Cumberland Gap. Oral history dates the tune well back into the nineteenth century, but, though it bears a resemblance to certain Irish reels, its origin remains unclear. Its American distribution before the advent of recordings seems to have been limited generally

to the upper South from the Blue Ridge west, but radio and hillbilly records helped extend its range in recent years.

## VARIANTS

### A. Printed sources

1. Brown, V. (1962), pp. 229-30 (F-329). B. L. Lunsford, vcl, Buncombe County, N.C., ca. 1921.
2. Thomas (1931), p. 136-37. Vcl.
3. Lomax (1934), p. 274. Blind James Howard, vcl, Harlan, Ky.
4. Smith and Hovey (1955). No page number.
5. Thede (1967), p. 114. Walter Fenell, fdl, Latimer County, Okla.

### B. Published recordings

6. 78 rpm Conqueror 8239 (1933). Doc Roberts Trio. Roberts is from Richmond, Ky.

### C. Unpublished recordings

7. AFS 77 A1. Blind James Howard, vcl and fdl, Harlan, Ky., 1933, J. Lomax.
8. AFS 826 A3. Aunt Molly Jackson, vcl, Clay County, Ky., rec. at New York, N.Y., 1935, A. Lomax-Barnicle.
9. AFS 837 A1. Marion Rees, fdl, Zionsville, N.C., 1936, J. Lomax.
10. AFS 1425 B. Farmer Collett, vcl, John Brock, bjo, Middlefork, Ky., 1937, A. Lomax-E. Lomax.
11. AFS 1463 A2, 1464 A1. T. G. Hoskins, vcl and fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
12. AFS 1835 A2. B. L. Lunsford, fdl, Buncombe County, N.C., rec. at New York, N.Y., 1935, Hibbitt-Greet.
13. AFS 1839 B2. B. L. Lunsford, vcl and fdl, Buncombe County, N.C., rec. at New York, N.Y., 1935, Hibbitt-Greet.
14. AFS 2757 A4. Mrs. W. L. Martin, vcl, Hillsville, Va., 1939, Halpert.
15. AFS 2785 B2-3. Mrs. May Stapleton, vcl, Hamiltontown, near Wise, Va., 1939, Halpert.
16. AFS 2815 B5. Mrs. Hettie Swindel, vcl, Freeling, Va., 1939, Halpert.
17. AFS 2821 A4. Mrs. Mary Fuller Cain, vcl, Clintwood, Va., 1939, Halpert.

18. AFS 2852 B4. Mrs. Lena Bare Turbyfill and Mrs. Loyd B. Hagie, vcl, Elk Park, N.C., 1939, Halpert.
19. AFS 2888 A1. Austin Harmon, vcl and bjo, near Maryville, Tenn., 1939, Halpert.
20. AFS 3763 A1. Wade Ward, fdl, Galax, Va., 1939, A. Lomax-P. Seeger.
21. AFS 4788 B8. Bill Hensley, fdl, C. L. Taylor, bjo, Asheville Folk Festival, Asheville, N.C., 1941, A. Lomax-Wiesner-Liss.
22. AFS 4793 B4. Anon. bjo, Asheville Folk Festival, Asheville, N.C., 1941, A. Lomax-Wiesner-Liss.
23. AFS 4804 B3. Helton brothers, fdl and bjo, Asheville, N.C., 1941, A. Lomax-Wiesner-Liss.
24. AFS 4941 B1. Wade Ward, bjo, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
25. AFS 7878 A2, B2. Artus M. Moser, vcl Swannanoa, N.C., rec. at Harrogate, Tenn., 1943, Moser.
26. AFS 7955 B2. Bill Hensley, fdl, Asheville, N.C., 1946, Moser.
27. AFS 8480 B. Sam Leslie, fdl, Palmer Crisp, grt, Allen, Ky., 1946, Mayo-Jamieson-Simon.
28. AFS 8491 B2. Bob Bossie Clark, grt, Prestonsburg, Ky., 1946, Mayo-Jamieson-Simon.
29. AFS 8505 A2. Sam Leslie, fdl, Palmer Crisp, grt, Forrest Burchett, caller, Emma, Ky., 1946, Mayo-Jamieson-Simon.
30. AFS 8544-I A5. Marcus Martin, fdl, Ararat, N.C., 1946, Mayo-Jamieson-Simon.
31. AFS 8549 B1. Rufus Crisp, bjo, Allen, Ky., 1946, Mayo-Jamieson-Simon.
32. AFS 9513 A2. B. L. Lunsford, fdl and vcl, Buncombe County, N.C., rec. at LC, 1949.

**B9—HASTE TO THE WEDDING.** AFS 3048 A2. Stephen B. Tucker, fiddle, Meridian, Miss., May 23, 1939, Herbert Halpert.

The history of "Haste to the Wedding" has already been discussed with regard to the version on A9 of this recording. Mr. Tucker's rendition is interesting for its lengthening of the first and perhaps the third of each group of three eighth notes, a common trait in the execution of 6/8 time in the South. Other field recordings from the South reveal further development of the

trait, resulting in the patterns  or even

. The latter pattern is only a step away from conversion to a full-fledged reel in 2/4 or 4/4 time; all that is required is the further addition

of a fourth note to the group,  or

. I have recorded this phenomenon myself; it provides evidence that 6/8 tunes could be converted to regular reel time, not by abrupt recasting of the tune, but by gradual evolution.

Stephen Tucker was eighty years old at the time of this recording and came from Collinsville, Lauderdale County, Mississippi.

**B10—BUFFALO GIRLS.** AFS 3001 A2. John Hatcher, fiddle, Iuka, Miss., May 12, 1939, Herbert Halpert.

Going under a wide variety of titles which substitute various localities for Buffalo, the tune "Buffalo Gals" is known to old-time fiddlers in every part of the United States. In the North the tune is usually called "Buffalo Gals," but older musicians of the Appalachian upper South frequently call it "Round Town Gals," and some musicians under the influence of Nashville recordings and broadcasts have adopted the title "Alabama Gals." Spaeth (*A History of Popular Music in America*, pp. 100-101) and others have attributed authorship of the song and tune to the minstrel Cool White (John Hodges), whose version appeared in 1844 under the title "Lubly Fan." But the set of the tune in Knauff's *Virginia Reels* (1839), entitled "Midnight Serenade," clearly precedes the song's vogue on the minstrel stage. In 1839 Knauff was residing in Farmville, Virginia, and his collection as a whole

is redolent with tunes traditional in the upper South. It is thus reasonable to assume that the tune to "Buffalo Gals," associated with the usual "Won't you come out tonight" verses, was already popular in the South before it achieved national popularity on the minstrel stage. Bayard (*Hill Country Tunes*, No. 1) cites several Continental sets which suggest that the tune originated in Germany.

Like Bayard's second set (*Hill Country Tunes*, No. 1-B), John Hatcher's Mississippi set of "Buffalo Gals" shows distinctive departures from the standard versions of the tune. In particular both sets substitute the second degree, heard as part of a dominant chord, at the mid-cadence of each strain. Mr. Hatcher, from near Burnsville, Mississippi, was fifty-three at the time of this recording. He used the key of A for the tune, remarking that "Alabama Girls" was a newer tune played in G.

VARIANTS—"Buffalo Gals" unless otherwise noted

#### A. Printed sources

1. Knauff (1839), IV, p. 8, "Midnight Serenade: Varied."
2. *Music of the Ethiopian Serenaders*, No. 6 (1848). Sheet music.
3. *Hitchcock*, VI (1883), pp. 30-31.
4. Ames (1911), p. 299, "Angelina."
5. Brown, V (1962), pp. 57-58, "Won't You Walk Out Tonight." Jewell Robbins, vcl, Pekin, Montgomery County, N.C., between 1921 and 1924.
6. Brown V (1962), pp. 58-59, "Alabama Gals." Bonnie Wiseman, vcl, Upper Hinson Creek, Avery County, N.C., 1939.
7. Dunham (1926), No. 3, "Norway Schottische." "Composed by Mellie Dunham." Not a close version, but apparently "composed" on the model of "Buffalo Gals."
8. Adam (1928), No. 12. "Buffalo Girls."
9. Ball (1931), p. 11, "Cincinnati Girls." In 6/8, which may be an interesting variation or a mistranscription.
10. Lomax (1934), pp. 288-89, "Louisiana Girls."
11. Ford (1940), p. 53.

12. Bayard (1944), No. 1-A, "Hagantown Gals." Irvin Yaughner, Jr., fdl, Mt. Independence, Fayette County, Pa., 1943.
13. Bayard (1944), No. 1-B, "Johnstown Gals." Mrs. Sarah Armstrong, fdl, near Derry, Westmoreland County, Pa., 1943.
14. Ruth (1948), p. 2.
15. Cazden (1955), p. 40, "Buffalo Girl."
16. Cazden (1955), p. 22, "Hornbeck's First Reel." Not a close variant.

#### B. Published recordings

17. 78 rpm Okeh 40204 (1924), "Alabama Gal (Won't You Come Out Tonight)." Fiddlin' John Carson & His Virginia Reelers, northern Georgia.
18. 78 rpm Columbia 257-D (140147), "Ain't-Ya Comin' Out To-night?" Vernon Dalhart, vcl, acc. by fdl, gtr, and hca. (Carson Robison and Guy Massey). With "Short'nin' Bread" interspersed.
19. 33 rpm *Jigs and Reels*, Folkways FW 8826, *Glissé à Sherbrooke*." Per Norgaard, fdl, with accn, pno, and percussion. From Toronto area. Called a French-Canadian tune by Edith Fowke in notes.

#### C. Unpublished recordings

20. AFS 656 B2-3. Children's group, vcl, near Austin, Tex., 1936, J. Lomax.
21. AFS 907 B1, "Buffalo Girls." Mrs. Minta Morgan, vcl, Bells, Tex., 1937, J. Lomax.
22. AFS 1541 B1. Howard Collins, strummed dulc, Smithboro, Ky., 1937, A. Lomax-E. Lomax.
23. AFS 1714 B3. Henry Davis, fdl, Hamilton, Ohio, 1938, A. Lomax-E. Lomax.
24. AFS 1837 B3. Bascom Lamar Lunsford, vcl and fdl, Buncombe County, N.C., rec. at New York, N.Y., 1935, Hibbitt-Greet.
25. AFS 2337 B2, "Buffalo Girls." Charles Ketvertis, concertina, Newberry, Mich., 1938, A. Lomax.

26. AFS 2547 B2, "Buck Creek Gals." Aunt Molly Jackson, vcl, New York, N.Y., 1939, A. Lomax.
27. AFS 2739 B, "Round Town Girl, Won't You Come Out Tonight?" Taylor Houston, fdl, Stafford Houston, gtr, Paul Jefferson, bjo, Mason, caller, Rock Mount, Va., 1939, Halpert.
28. AFS 3206 B2. May Kennedy McCord, vcl, Springfield, Mo., 1936, Robertson.
29. AFS 3258 B2. Check Stafford, hca, with pno, gtr, accn, and dbl bass, National Folk Festival, Chicago, Ill., 1937, Robertson.
30. AFS 3277 A1, "Buffalo Girls." Thomas Mann, hammered dulc, Ortonville, Iowa, 1937, Robertson.
31. AFS 3358 A3, "Buffalo Girls." John Stone, hca, Columbia, Calif., 1939, Robertson.
32. AFS 3360 A2, "Buffalo Girls." John Stone, fdl, Columbia, Calif., 1939, Robertson.
33. AFS 3374 B1, "Buffalo Gals at Nome." George Vinton Graham, vcl and gtr (?), San Jose, Calif., 1939, Robertson.
34. AFS 3575 B3, "Roun' Town Gals." Willis Sigler and Joe Haddix, mand and gtr, Elkins, W. Va., 1939, Barnes.
35. AFS 4945 B2, "Round Town Girl." Emmett Lundy, fdl, Jeedy Lundy, bjo, Kelly Lundy, gtr and vcl, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
36. AFS 5301 B2. May Kennedy McCord, vcl and gtr, Springfield, Mo., 1941, Randolph.
37. AFS 5321 A2. Lon Jordan, fdl, Mrs. Stella Buchanan, pno, Farmington, Ark., 1941, Randolph.
38. AFS 5424 A1. Delbert McGrath, fdl, Day, Mo., 1942, Randolph.
39. AFS 8037 B4. Michael Cruise, fdl, Tucson, Ariz., rec. at LC, 1943, Botkin-Langenegger.
40. AFS 8519 A, "Alabama Gals." "Uncle" Jim Trentham, fdl, Gatlinburg, Tenn., 1946, May-Jamieson-Simon.
41. AFS 9493 A1, "Buffalo Gals, or Round Town Gals." Bascom Lamar

Lunsford, vcl, Buncombe County, N.C., rec. at LC, 1949.

42. AFS 10,492, "Red-Coat Gal." Ivey Scott, fdl, Harkers Island, N.C., ca. 1950, Ritchie-Pickow.

**B11—GRUB SPRINGS.** AFS 3000 A4. John Hatcher, fiddle, Iuka, Miss., May 12, 1939, Herbert Halpert.

This is a tune which has cropped up, in one form or another, in the repertory of older fiddlers throughout the South. The high strain is its persistent feature, while the low strain varies drastically from set to set. There is no standard title for the tune. "Grub Springs" on Library of Congress AFS L2 is a different tune.

#### VARIANTS

##### A. Printed sources

1. Coes (1876), p. 3, "Watermelon Jig."
2. Morris (1927), No. 40, "The Lonesome Road."
3. Bennett (1940), p. 66, "Georgia Horseshoe." Bill Hensley, fdl, from western North Carolina.
4. Thede (1967), p. 76, "Dust in the Lane, or Cotton Pickin' Time."

##### B. Published recordings

5. 33 rpm *Old-Time Songs and Tunes from Clay County, West Virginia*, Folk Promotions 11567, "Shelvin' Rock." French Carpenter, fdl, Clay County, W. Va.

**B12—OLD JOE CLARK.** AFS 21 A1. Wayne Perry, fiddle, Crowley, La., June 1934, John A. Lomax and Alan Lomax.

Just when and where "Old Joe Clark" appeared on the American scene is uncertain, but by the early part of this century, when the documentary record begins, it was virtually universally known in the South and parts of the Midwest. It has been used as a dance tune, a play-party song, and a general nonsense jingle attracting a variety of verses into its orbit in various local-

ities. Nor has its popularity diminished in recent years, for it is an equal favorite among modern square dance groups and bluegrass bands and some singers of the urban folksong revival have picked it up. Though the words of the song vary greatly from version to version, the tune has remained quite stable and only a few variants have strayed far from the norm. The tune may thus be regarded as yet another example of the fact that universally known folk songs have greater melodic stability than their less popular counterparts; the thorough aural circulation, far from changing the tune drastically, reinforces the established norm. The verses of "Old Joe Clark" vary greatly only because the spirit of nonsense encourages conscious variation, addition, and deletion. The tune bears resemblances to several British-American tunes documented from an early date, but its precise derivation is not clear.

Wayne Perry's version is one of the few notable departures from the norm; for it adds a fine third strain (second in his performance) which has not turned up elsewhere. Most fiddlers play the tune in A, but G is not uncommon.

#### VARIANTS

##### A. Printed sources

1. Perrow (1912), p. 152, East Tennessee whites, 1905.
2. Sharp (1932), II, p. 259, "Old Joe Clarke." Mrs. Margaret Jack Todd, vcl, Beechgrove, Va., 1918.
3. Brown, V (1962), p. 63. Bascom Lamar Lunsford, vcl, Buncombe County, N.C., 1921.
4. Brown, V (1962), pp. 66-67. Bascom Lamar Lunsford, vcl, Buncombe County, N.C., 1921.
5. Brown, V (1962), pp. 65-66, "Old Joe Clark, or Georgia Buck." Mrs. Myra Barnett Miller, vcl, Caldwell County, N.C., between 1921 and 1924.
6. Brown, V (1962), pp. 63-64, "Rock, Rock, Old Joe Clark." Jewell Robbins, vcl, Pekin, Montgomery County, N.C., between 1921 and 1924.
7. Brown, V (1962), p. 64. G. S. Black, vcl. From a MS.
8. Brown, V (1962), p. 62. Otis Kuykendall, vcl, Asheville, N.C., 1939.

9. Randolph (1949), III, p. 376, "Get Along Home, Cindy." Contributed by Mrs. Rose Wilder Lane, Mansfield, Mo., May 16, 1930. The title is probably an error, for "Old Joe Clark," III, p. 324, is to the tune of "Cindy."
  10. Thomas (1931), p. 106-7.
  11. Lomax (1934), p. 277. James Howard, vcl.
  12. Botkin (1937), p. 272. Clayton Black, vcl, Cleveland County, Okla.
  13. McDowell (1938), p. 76.
  14. Ford (1940), p. 121. Quite different from the usual tune, though possibly related.
  15. Bennett (1940), p. 72. Bill Hensley, fdl, near Asheville, N.C.
  16. Thede (1967), p. 28. Emmett Newman, fdl, Delaware County, Okla.
  17. Thede (1967), p. 29 (No. 1). Vcl.
  18. Thede (1967), p. 29 (No. 2). Vcl. Unusual variant, possibly unrelated.
  19. Ruth (1948), p. 35.
- B. Published recordings**
20. 78 rpm Columbia 15108-D. Gid Tanner and His Skillet Lickers with Riley Puckett. Vcl and string band.
- C. Unpublished recordings**
21. AFS 76 A2. Blind James Howard, vcl and fdl, Harlan, Ky., 1933, J. Lomax-A. Lomax.
  22. AFS 197 A1. Mose ("Clear Rock") Platt, vcl, Central State Farm, Sugarland, Tex., 1933, J. Lomax-A. Lomax.
  23. AFS 200 A3. James ("Iron Head") Baker and group of Negro convicts, vcl, Central State Farm, Sugarland, Tex., 1933, J. Lomax-A. Lomax.
  24. AFS 305 B2. Tex Vandergood and Green Maggard, fdl, gtr, and vcl, American Folk Song Festival, Ashland, Ky., 1934, Thomas.
  25. AFS 657 B. Group of men and women, vcl, Pond Springs School, near Austin, Tex., 1936, J. Lomax.
  26. AFS 823 B4. Aunt Molly Jackson, vcl, Clay County, Ky., rec. in New York, N.Y., 1935, A. Lomax-Barnicle.
  27. AFS 841 A1. Marion Rees, fdl, Zionville, N.C., 1936, J. Lomax.
  28. AFS 842 A3. Mrs. Myra Barnett Miller, vcl, Lenoir, N.C., rec. at Tuckasee, N.C., 1936, J. Lomax.
  29. AFS 850 A3. O. L. Coffey, bjo, Shull's Mills, N.C., rec. at Blowing Rock, N.C., 1936, J. Lomax.
  30. AFS 896 B2. Mrs. Minta Morgan, vcl, Bells, Tex., 1937, J. Lomax.
  31. AFS 899 A2. Carl Light, vcl, Otis Light, fdl, Llano, Tex., 1937, J. Lomax.
  32. AFS 925 A2. Mr. and Mrs. Hobart Fentress, vcl, Waco, Tex., 1937, J. Lomax.
  33. AFS 986 A2. Mrs. C. S. McClellan, vcl, High Springs, Fla., 1937, Morris.
  34. AFS 1342 B3. Theodore Blevins, strummed dulc, Galax, Va., 1937, B. Lomax.
  35. AFS 1502 B1. George C. Nicholson, fdl, Providence, Ky., 1937, A. Lomax-E. Lomax.
  36. AFS 1526 B2. Boyd Asher, fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
  37. AFS 1531 B2. Luther Strong, fdl, Hazard, Ky., 1937, A. Lomax.
  38. AFS 1588 A, B1. J. M. Mullins, vcl and bjo, Florress, Ky., 1937, A. Lomax-E. Lomax.
  39. AFS 1694 B1. String band, London, Ky., rec. at Cincinnati, Ohio, 1938, A. Lomax-E. Lomax.
  40. AFS 1694 B2. Ohio string band, Cincinnati, Ohio, 1938, A. Lomax-E. Lomax.
  41. AFS 1710 B3. Pete Steele, bjo, Hamilton, Ohio, 1938, A. Lomax-E. Lomax.
  42. AFS 1837 B1. B. L. Lunsford, vcl and fdl, Buncombe County, N.C., rec. in New York, N.Y., 1935, Hibbitt-Greet.
  43. AFS 1994 B. George Roark, vcl and bjo, Pineville, Ky., 1938, Barnicle.
  44. AFS 2086 A3. Rebecca Tarwater, bjo, from Rockwood, Tenn., rec. in Washington, D.C., 1936, C. Seeger.
  45. AFS 2898 B2. Sam Harmon, vcl, near Maryville, Tenn., 1939, Halpert.
  46. AFS 3118 A1. Thaddeus C. Willingham, vcl and bjo, Gulfport, Miss., 1939, Halpert.

47. AFS 3165 B2. J. W. Russell, fdl, Robert Russell, Sr., gtr, Worley Rolen, bjo, Marion, Va., 1936, Robertson.
48. AFS 3190 B1. Gilbert Fike, vcl, Little Rock, Ark., 1936, Robertson.
49. AFS 3258 A3. The Livingston Dance Band, Livingston, Ill., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.
50. AFS 3311 B1. Russell Wise, fdl, Mr. White, gtr, Madison, Fla., 1936, Valiant.
51. AFS 3408 B2. Woodrow Wilson ("Woody") Guthrie, vcl, gtr, and harm, Okemah, Okla., rec. at Washington, D.C., 1940, A. Lomax-E. Lomax.
52. AFS 3565 A3. Neil Collin, vcl and harm, Jim Mills, gtr, McCowan, bones, Migratory Camp, Indio, Calif., 1939, Valiant.
53. AFS 3575 B2. Bob and Dewey Hamrick, fdl and gtr, Elkins, W. Va., 1939, Barnes.
54. AFS 3762 A3. Wade Ward, bjo, Galax, Va., 1939, P. Seeger-A. Lomax.
55. AFS 3765 A1-2. Fields Ward, vcl and gtr, Wade Ward, bjo, Galax, Va., 1939, P. Seeger-A. Lomax.
56. AFS 4086 A1. J. Paul Miles, bjo, Wade Miles, gtr, Vernon Miles, mand, Cherry Lane, N.C., 1940, J. Lomax-R. Lomax.
57. AFS 4806 B1. Cyer Boys, vcl, fdl, mand, and gtr, Asheville, N.C., 1941, A. Lomax-Liss-Wiesner.
58. AFS 4796 A2. Marcus Martin, fdl, Asheville, N.C., 1941, A. Lomax-Liss-Wiesner.
59. AFS 5114 B2. Male vcl for play-party, Arvin, Calif., 1941, Todd-Sonkin.
60. AFS 5234 A3. Vcl, fdl, mand, bjo, and gtr, in Va., early 1940s, A. Lomax.
61. AFS 5270 B2. Ralph Eutsler, mand, Carl Tilden, gtr, Galena, Mo., 1941, Randolph.
62. AFS 5305 A3. Will Guilliams, vcl, Farmington, Ark., 1941, Randolph.
63. AFS 5315 B3. Lon Jordan, vcl and fdl, Farmington, Ark., 1941, Randolph.
64. AFS 6722 A1. Effie Wilson strummed dulc, Marrowbone, Ky., 1942, A. Lomax-Jackson.
65. AFS 6726 A2. A. K. Smith, bjo, Saltville, Va., 1942, A. Lomax.
66. AFS 8475 A1. F. M. Howell, fdl, Rufus Crisp, bjo, Allen, Ky., 1946, Mayo-Jamieson-Simon.
67. AFS 8480 A3. Sam Leslie, fdl, Palmer Crisp, gtr, Allen, Ky., 1946, Mayo-Jamieson-Simon.
68. AFS 8530 B2. Rufus Crisp, bjo, Allen, Ky., 1946, Mayo-Jamieson-Simon.
69. AFS 8535 A3. Jay Salyers, bjo, Prestonsburg, Ky., 1946, Mayo-Jamieson-Simon.
70. AFS 9493 A2. B. L. Lunsford, vcl and bjo, Buncombe County, N.C., rec. at LC, 1949.

**B13—NATCHEZ UNDER THE HILL.** AFS 5317 A3. Lon Jordan, fiddle, Farmington, Ark., October 1941, Vance Randolph.

As Mr. Jordan observes at the beginning of this recording, the tune "Natchez Under the Hill" is a close kin to "Turkey in the Straw." Its publication in Knauff's *Virginia Reels* dates it at least as early as 1839, and it is probably older. The title refers to Natchez, Mississippi, an important town in the old riverboat days with a waterfront section under the bluff which was noted for rowdy profligacy. The tune has been recorded from the playing of older musicians from Virginia to the Ozarks, but its similarity to "Turkey in the Straw" may be hastening the end of its independent existence.

Several other tunes closely related to "Natchez Under the Hill" sprang up in America during the nineteenth century. "Zip Coon" first appeared in print in 1834; "Turkey in the Straw," virtually identical to "Zip Coon" melodically, seems to have appeared in 1861; "Sugar in the Gourd" emerged as yet another title for the tune in the nineteenth century; and the play-party song "Jolly Is the Miller" frequently employed the first strain of the tune, especially in the Midwest. All these have been recorded in twentieth-century folk tradition, with "Turkey in the Straw" of course the most widely distributed.

The origin of these separate yet intertwined strands of tradition has been widely debated. Fuld, who summarizes the early printed history of "Zip Coon" and "Turkey in the Straw" in *The Book of World-Famous Music*, cites several opinions about British antecedents (pp. 481-82). I have little doubt that the source is the British tune "The Rose Tree," which can be traced to the eighteenth century. The only conspicuous difference in the melodic contours is that "The Rose Tree" drops to the tonic in the third phrase of the second strain, while the American tunes thrust up to the octave for rendering much the same melodic material.

Lon Jordan is a type of fiddler often encountered in field collecting rather "straight" and prosaic stylistically, but good for a steady dance musician and the possessor of a large repertory. Vance Randolph recorded about seventy-five tunes from Mr. Jordan's playing for the Archive of Folk Song. Such musicians exist wherever traditional fiddling is maintained and, though they are rarely influential stylistically, they are important tradition bearers for repertory.

VARIANTS—"Turkey in the Straw" unless otherwise noted.

#### A. Manuscript sources

1. Adams (1795), p. 13, "The Rose Tree."

#### B. Printed sources

2. *Knoxville Harmony* (1838), No. 165, "The Rose Tree." Reprinted in Jackson (1937), No. 92, with notes on history of tune.
3. Knauff (1839), I, No. 11, "Natchez on the Hill."
4. Howe (1851), p. 43, "Old Zip Coon."
5. Howe (1858), p. 58, "Old Zip Coon."
6. Winner (1864), p. 9, "Sugar Gourd."
7. Ryan (1883), p. 44, "Old Zip Coon—Reel."
8. Ryan (1883), p. 253; *One Thousand* (1940), p. 127, "I'll Cloot My Johnny's Gery Breeks—Strathspey." "Rose Tree" tune.
9. White (1896), p. 72, "Old Zip Coon."

10. O'Neill (1903), No. 277, "Little Mary Culinan." "Rose Tree" tune.
11. O'Neill (1903), No. 1520, "Turkey in the Straw"; (1907), No. 739, "Turkeys in the Straw."
12. De Ville (1905), No. 78, "Old Zip Coon."
13. De Ville (1905), No. 97, "Turkey in the Straw Buck Dance."
14. Harding (1905), No. 134, "The Rose Trees."
15. Joyce (1909), No. 460, "Captain Mac Greal of Connemara." Only first strain related, similar to "Rose Tree." Joyce notes that a ninety-eight song called "Johnny Gibbon's March" was written to this air.
16. Roche (1912), III, p. 81 (No. 215), "Turkeys in the Straw."
17. Ames (1911), p. 306, "The Jolly Old Miller." From Missouri.
18. Wedgwood (1912), p. 269, "The Miller Boy." From southwestern Nebraska, or southern Iowa.
19. Cayce (1913), No. 304, "The Rose Tree."
20. Sharp (1932), II, p. 367, "Yonder Stands Young Couple." Children at Pine Mt. Settlement School, Harlan County, Ky., 1917.
21. Burchenal (1918), p. 20, "Old Zip Coon."
22. Hinman (1924, 1930), V, p. 84, "Dublin Jig."
23. Dunham (1926), No. 6, "Old Zip Coon."
24. Dunham (1926), No. 8.
25. Morris (1927), No. 26, "Turky in the Straw."
26. Fillmore (1927), No. 139. Donated by S. W. Monfort.
27. Sandburg (1927), pp. 94-97.
28. Adam (1928), No. 22, "Old Zip Coon, or Turkey in the Straw."
29. Ryan (1928), p. 20.
30. Ball (1931), p. 15, "The Miller Boy." From Idaho.
31. Robbins (1933), No. 26, "Old Zip Coon (Country Dance)."
32. Robbins (1933), No. 158, "Turkey in the Straw (Buck Dance)."

33. Jackson (1933), p. 166 "My Grandma Lived on Yonder Little Green." From his mother's singing in 1931, learned in Maine about 1859.
  34. *Jigs and Reels* (1937), p. 1.
  35. Linscott (1939), pp. 85-85. Edson H. Cole, Freedom, N.H.
  36. Linscott (1939), pp. 102-3, "Old Zip Coon." Willie Woodward, Bristol, N.H.
  37. Linscott (1939), pp. 157-58, "All Bound 'Round with a Woolen String." Dr. Frank Allen Hubbard, vcl, Taunton, Mass.
  38. Linscott (1939), pp. 244-45, "My Grandmother Lived on Yonder Green." Mrs. Ethel Kidder Fuller, vcl, Assonet, Mass.
  39. Ford (1940), p. 56, "Natchez Under the Hill."
  40. Ford (1940), p. 59.
  41. Bennett (1940), p. 80. Bill Hensley, fdl, near Asheville, N.C.
  42. Messer (1948), No. 52.
  43. Ruth (1948), p. 8.
  44. Smith and Hovey (1955), no page number.
  45. Smith and Hovey (1955), no page number, "Sugar in the Gourd."
  46. Cazden (1955), p. 26.
  47. Artley (1955), p. 53, "Natchez on the Hill." Anon. fdl, central West Virginia, early 1950s.
  48. Thede (1967), p. 113, "Natchez under the Hill." W. S. Collins, Pottawatomie County, Okla; learned in Missouri.
- C. Published recordings**
49. 78 rec. Victor 18743, "Turkey in the Straw (A Rag-Time Fantasie)." Pietro, accn.
  50. 78 rec. Victor 20294 (1926), "Sugar in the Gourd." Ernest V. Stoneman and His Dixie Mountaineers; Kahle Brewer, fdl.
- D. Unpublished recordings**
51. AFS 567 A2. J. D. Dillingham and friend, fdl and bjo, Austin, Tex., 1935, J. Lomax.
  52. AFS 955 A5, "Sugar in the Gourd." Mrs. G. A. Griffin, vcl, Newberry, Fla., 1937, J. Lomax.
  53. AFS 989 B6, "The Jolly Miller." Mrs. Jessie P. Hunter, vcl, Fort White, Fla., 1937, Morris.
  54. AFS 1342 B1. Theodore Blevins, strummed dulc, Galax, Va., 1937, B. Lomax.
  55. AFS 1520 A1, "Natchez under the Hill." Theophilus G. Hoskins, fdl, Hyden, Ky., 1937, A. Lomax-E. Lomax.
  56. AFS 2632 B. Elmo Newcomer, vcl and fdl, Bill Newcomer, bjo, Pipecreek, Tex., 1939, J. Lomax-R. Lomax.
  57. AFS 3156 A3. Tink Queer, fdl, Franklin Slaughter and Bill Fowler, gtr, Ligonier, Pa., 1936, Robertson.
  58. AFS 3160 B4. S. F. Russell, strummed dulc, Marion, Va., 1936, Robertson.
  59. AFS 3175 B1, "The Miller Boy." Carl Garrett, vcl and gtr, Mrs. Garrett, description of play-party game, Crossville, Tenn., 1936, Robertson.
  60. AFS 3252 A3, "Turkey in the Hay." Rindlisbacher group, homemade fdl and gtr, Rice Lake, Wis., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.
  61. AFS 3305 B3. Willard Ley and Doyle Pugh, hca, Arthurdale, W. Va., 1936, C. Seeger.
  62. AFS 3360 B3. John Stone, fdl, Columbia, Calif., 1939, Robertson.
  63. AFS 3405 B2. Harvey Bonnah, vcl, Cleveland, Ohio, 1938, Walton. In mock or pidgin French.
  64. AFS 3568 B1. Ernest Sexton, jews harp, Visalia, Calif., 1939, Valiant. From Missouri.
  65. AFS 3568 B2. Isaac Tate, gtr and hca, Zanadia McCrea, tap dancing, Visalia, Calif., 1939, Valiant.
  66. AFS 4226 A4. Mrs. Ben Scott, fdl, Myrtle B. Wilkinson, tenor bjo, Turlock, Calif., 1939, Robertson.
  67. AFS 4716 B2. Samuel B. Richardson and his father, hca and bones, Little

- Creek, Del., 1941, Wiesner-Liss-Gildersleeve.
68. AFS 4944 A4, B1, "Natchez under the Hill, or Turkey in the Straw." Emmett Lundy, fdl, Jeedy Lundy, bjo, Kelly Lundy, gtr, Galax, Va., 1941, A. Lomax-Wiesner-Liss.
  69. AFS 5013 B1, "Zip Coon." Leizime Brusoe's Orchestra; Leizime Brusoe, fdl, Robert McLain, clarinet, Walter Wyss, dbl bass, Emery Olson, accn, Rhinelander, Wis., 1941, Draves.
  70. AFS 5317 A2. Lon Jordan, fdl, Farmington, Ark., 1941, Randolph.
  71. AFS 4386 B2-3. Arthur Trail, tapping his teeth with pencil, Farmington, Ark., 1942, Randolph.
  72. AFS 5673 A2. Hence Barrow, fdl, Odessa, Tex., 1942, J. Lomax.
  73. AFS 6049 B2. Roger Robinson, fdl, Bowdoinham, Maine, 1941, Linscott.
  74. AFS 6053 B1, 6054 A3, "Old Zip Coon." Frank Cates, fdl, Rockland, Maine, 1941, Linscott.
  75. AFS 6057 B2, 6058 A2, "Old Zip Coon." Herbert D. Farnham, fdl, Swanville, Maine, 1941, Linscott.
  76. AFS 6354 A3. Michael Cruise, fdl, Tucson, Ariz., rec. at LC, 1942, A. Lomax-J. Schwartz.
  77. AFS 6492 A4. John Wagoner, fdl, Pete and Vasteen Wagoner, gtr, Elon College, N.C., 1941, Collins.
  78. AFS 7225 B5. Jim Hamm, fdl Bill Hanlen, drums, Halifax, Nova Scotia, 1944, Creighton.
  79. AFS 7759 A2. Harry Robinson, fdl, Phoenicia, N.Y., 1944, Hofmann-Worth.
  80. AFS 8433 A2. John Munch, singing square dance call, with accn, Lancaster, Wis., 1946, Coon.
  81. AFS 8516 B1, "Sugar in the Gourd." Jim Ball, fdl, Doby L. Patterson, gtr, Harvey Oakley, caller, Gatlinburg, Tenn., 1946, Mayo-Jamieson-Simon.
  82. AFS 8719 B1-2. Myron Crandall, vcl, acc. by gtr, Ogden, Utah, 1946, fife. Singer composed these words himself.
  83. AFS 9335 B1. Larry Gage, fdl, acc. by gtr, Old Time Fiddlers' Contest, Tucson, Ariz., 1948, Wiley.
  84. AFS 9339 B1. Mat Kinman, fdl, acc. on gtr, Old Time Fiddlers' Contest, Tucson, Ariz., 1948, Wiley.
- B14—SUGAR IN THE GOURD.** AFS 8544-I B5. Marcus Martin, fiddle, Ararat, N.C., September 1946, Margot Mayo, Stuart Jamieson, and Robert Simon.
- The title "Sugar in the Gourd" is usually associated with a "minor" instrumental tune popular on the nineteenth-century minstrel stage and frequently reprinted in subsequent tune collections. In the repertory of fiddlers from the South, however, the title usually calls forth a variant of "Turkey in the Straw" (see B13 on this recording). Marcus Martin's tune is neither of these, and its precise history has not yet been established, though it bears a vague resemblance to an old tune locally called "Billy in the Low Ground" (another floating title) in Virginia and West Virginia.
- Marcus Martin, who has contributed a number of fine recordings to the Archive of Folk Song, grew up in Swannanoa, N.C. He lived for a while in Ararat, where this number was recorded, but he returned to Swannanoa and still resides there. He plays with a gracious, fluid style featuring complex bowing patterns and occasional triplets and other left-hand ornaments. His repertory is discussed by Joan Moser in "Instrumental Music of the Southern Appalachians: Traditional Fiddle Tunes" (1964), pp. 1-8.
- B15—COTTON-EYED JOE.** AFS 4794 B4. Marcus Martin, fiddle, Swannanoa, N.C., recorded at Asheville, N.C., July 26, 1941, Alan Lomax, Jerome Wiesner, and Joseph Liss.
- This fine old fiddle tune was recorded by Fiddlin' John Carson on the Okeh label in the 1920s. It is possible that Mr. Martin learned his version from Carson's recording. On the other hand, he was already in his 40s when the Carson recording appeared, and he comes from the same

general area of the Appalachians as Fiddlin' John Carson, so both men may have learned the tune locally. A set of this tune from Mississippi in the Archive of Folk Song, entitled "Dusty Miller," suggests that the tune once had a wider circulation in the South.

The title, unlike the tune, is quite well known throughout the South and Southwest, associated with some playful verses which have attached themselves to several tunes.

## VARIANTS

### A. Published recordings

1. Okeh 45122 (1927), "Cotton-Eyed Joe." Fiddlin' John Carson and His Virginia Reelers.

### B. Unpublished recordings

2. AFS 3002 A3, "Dusty Miller." John A. Brown, fdl, Iuka, Miss., 1939, Halpert.

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The following is a list of manuscript and printed sources cited in the body of the notes. The Archive maintains a fuller list pertaining to this subject. *A Bibliography of Fiddling, Fiddle Tunes, and Related Dance Tune Collections in North America: Including Representative Materials from the British Isles and Scandinavia*, compiled by Joseph C. Hickerson with the assistance of Maggie Holtzberg. Copies may be obtained upon request from the Archive of Folk Song, Music Division, Library of Congress, Washington, D.C. 20540.

The works are arranged alphabetically by the name of the compiler, which, together with the date of publication, comprises the reference in the body of the notes. A few works without credit to compilers are alphabetized by title. The published recordings are not included in this list, but full information on them is given in the notes themselves.

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## APPENDIX

The following fiddle items appear on long-playing recordings previously issued by the Library of Congress. For a list of records issued since this recording, which include fiddle items, write the Archive of Folk Song, Music Division, Library of Congress, Washington, D.C. 20540.

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| <p>L2 Luther Strong, fiddle, Dalesburg, Ky., 1937.<br/>           "The Last of Callahan"<br/>           "The Ways of the World"<br/>           "Glory in the Meeting House"<br/>           W. E. Claunch, fiddle and vocal, Mrs. Christeen Haygood, guitar, near Guntown, Miss., 1939.<br/>           "Grub Springs"<br/>           "The Eighth of January"<br/>           "Sally Goodin"<br/>           "Cindy"</p> <p>L5 Wayne Perry, fiddle, Crowley, La., 1934.<br/>           "Acadian Waltz"<br/>           "Acadian Blues"<br/>           Joe Segura, vocal and fiddle, Delcambre, La., 1934.<br/>           "Petite Fille à Albert Moreau"<br/>           "Joe Féral"</p> <p>L9 Enos Canoy, fiddle, Tim Canoy, mandolin, Lola Canoy, guitar, Magee, Miss., 1939.<br/>           "Old Blue Sow"<br/>           "Where'd You Git Yo' Whisky?"<br/>           Enos Canoy, vocal and fiddle, Jim F. Myers, beating on straws, Magee, Miss., 1939.<br/>           "Pore Little Mary Settin' in the Corner"<br/>           Oscar Harper, fiddle, Harman Clem, guitar, Homer Peters, banjo, Ray Hanby, double bass, Bob McClary, caller, Dallas, Tex., 1942.<br/>           "The Girl I Left Behind Me"<br/>           "Sally Goodin"<br/>           J. C. Fowler, Elic Buckner, and Alva Rufner, string band, S.C. Simon, caller, Lubbock, Tex., 1937.<br/>           "Devil's Dream"<br/>           "Mississippi Sawyer"</p> <p>L16 James Muldowney, fiddle, Pottsville, Pa., 1946.<br/>           "Boys on the Hill—Hornpipe"<br/>           "Rolling on the Rye Grass—Reel"</p> | <p>L20 McMinnville Garment Factory Workers' Band, McMinnville, Tenn., 1946.<br/>           "The Soldier's Joy"<br/>           "Give the Fiddler a Dram"<br/>           Sam Leslie, fiddle, Palmer Crisp, guitar, Allen, Ky., 1946.<br/>           "Black Mountain Blues"</p> <p>L21 Marcus Martin, fiddle, Ararat, N.C., 1946.<br/>           "Fiddle Tuning"<br/>           "Sandy River"<br/>           "Grey Eagle"<br/>           "Bonaparte's Retreat"</p> <p>L29 Bascom Lamar Lunsford, vocal and fiddle, Buncombe Co., N.C., 1949.<br/>           "Booth Killed Lincoln"</p> <p>L54 Monroe Gevedon, vocal and fiddle, West Liberty, Ky., 1937.<br/>           "Barbara Allen"<br/>           Bascom Lamar Lunsford, vocal and fiddle, Buncombe Co., N.C., 1935.<br/>           "Barbara Allen"</p> <p>L55 Otto Rindlisbacher, fiddle, Mrs. Rindlisbacher, piano, piano accordion, Rice Lake, Wis., 1941.<br/>           "The Swamper's Revenge on the Windfall"<br/>           "The Couderay Jig"<br/>           Otto Rindlisbacher, fiddle (cigar box fiddle on first item), Rice Lake, Wis., 1941.<br/>           "Lumberjack Dance Tune"<br/>           "Pig Schottische"</p> <p>L60 Charles Underwood, fiddle, with guitar, Price Hill, W. Va., 1940.<br/>           "Payday at the Mine"</p> <p>L61 Russell Wise, fiddle, Mr. White, guitar, Madison, Fla., 1936.<br/>           "Train Blues"<br/>           The Ridge Rangers, Cincinnati, Ohio, 1938.<br/>           "The New River Train"</p> |
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