MUSIC FROM THE SOUTH

Field recordings taken in Alabama, Louisiana, and Mississippi under a grant from the John Simon Guggenheim Memorial Foundation by Frederic Ramsey, Jr. With photographs, notes, and personnels.

VOLUME 7 ELDER SONGSTERS, 2

FOLKWAYS RECORDS FA 2656

MUSIC FROM THE SOUTH

FOLKWAYS FA 2656

DESCRIPTIVE NOTES ARE INSIDE POCKET COVER DESIGN BY RONALD CLYNE PHOTOGRAPH BY FREDERIC RAMSEY, JR.

O, THE SUN DON'T NEVER GO DOWN
I SHALL NOT BE MOVED
SISTER MARY WORE THREE LENGTHS (LINKS) OF CHAIN
LORD, WHEN I WAS A SINNER
TRAVELIN' SHOES
WHEN I CAN READ MY TITLE CLEAR
DARK WAS THE NIGHT, AND COLD THE GROUND
AM I A SOLDIER OF THE CROSS?
A CHARGE TO KEEP I HAVE
THAT AIN'T ALL, I GOT MORE B'SIDE
DARK WAS THE NIGHT
DARK WAS THE NIGHT
TALLEST TREE IN PARADISE
LORD, HAVE MERCY, IF YOU PLEASE
WHEN THE WAY IS DARK AND DREARY
I HEARD MY OLD MOTHER CALL
WHEN I GET HOME, and SPEECH
WELL, I BEEN TRAVELING ALL THROUGH THIS WAY

FOLKWAYS RECORDS Album No. FP 655 FP 656

MUSIC

from the

SOUTH

VOLUME 6: ELDER SONGSTERS, 1
VOLUME 7: ELDER SONGSTERS, 2

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FOLKWAYS RECORDS & SERVICE CORPORATION NEW YORK FP 655 FP 656

COVER PHOTOGRAPH ON SLEEVES: VOLUME 6, EMMETT BRAND. VOLUME 7, GEORGE AND FANNY HEROD.

ALL PHOTOGRAPHS BY FREDERIC RAMSEY, JR., UNLESS OTHERWISE CREDITED.

MUSIC FROM THE SOUTH

INTRODUCTION

All recordings presented on ten 12" longplay records by Folkways under the series title, "Music from the South," are the outcome of work carried on during 1954 in Alabama, Louisiana, and Mississippi, under a grant from the John Simon Guggenheim Memorial Foundation.

Our broad purpose was to explore the Afro-American musical environment in as many areas of the South as time and the Fellowship permitted. As a tentative but not binding objective, we hoped to tap as many sources as possible that would lead us back to the music and the story of the period 1860 to 1900 -- roughly, to years just before and after Emancipation (1863), or to that other date used so generally for southern reckoning, the year of "the Surrender." (1865)

For this reason, the majority of persons who were sought out, and who recorded, were between 60 and 95 years old. Exceptions were made whenever younger persons (Scott Dunbar, Ella Cash, Dorothy Melton, young gospel singers, and children who sang play songs) played and sang in any one of several ways -- e.g., word content, playing style, vocal style -- that related to the earlier period. The period 1860 - 1900 was not chosen for spurious or capricious reasons. It is a period which saw the development, principally in New Orleans, of a dance music which later evolved into the form, or forms of a form, which is now called jazz. It is doubtful, however, if the word "jazz" worked its way into our common speech much before the years of World War I, and even then not as a tag for music.

It is not doubtful, however, that the musics played in New Orleans related to the folk backgrounds of those who played. The environment of New Orleans itself was urban; yet many musicians who came to play in New Orleans came directly from the country, or sprang from country stock that had emigrated to New Orleans. This is not to say that all early dance music of New Orleans was purely country or folk in origin; quite the contrary, the urban music that developed was a fusion of many complex elements, of which "country" was one part. It seems possible, now, to say that some of the country elements may have come in through the horns, which are closest to the human voice. But again, not all music played by horns was country music. Other country elements were carried in directly by voice, and by the accompanying instruments, the guitar and banjo. The city contributed a well-established tradition of fairly sophisticated reed-playing, the proficiency which musicians developed by playing on hundreds of occasions in march and dance bands, and the cosmopolitan, "mixing" attitude which permitted so many elements -- Africanisms, Spanish melody and rhythm, Caribbean music, and European classic music -- all to come together.

But along with all this, there was always an undertone, felt probably more by "American" Negroes than by the Creoles, of the music from a country environment. This is the background of music which can be loosely grouped as comprising chants, jubilees, hymns, and spirituals, on the religious side, and the field hollers, play songs, blues, reels, and rags, on the secular side.

"Each Sunday Bolden went to church," it was once stated by Bud Scott (veteran guitarist, 1890 - 1950. Record Changer, September, 1947), "and that's where he got his idea of jazz music. I think I am the first one who started four beat for guitar and that's where I heard it . . . all down strokes, four straight down."

It is even possible, that in the earliest, most fluctuant period when the new, evolving music was being played, less of the country influence predominated. But as the music developed more and more into a new way of playing, the country repertoire began to be incorporated into the new music with greater frequency. It is for these two principal reasons -- the presence, in early bands, of country horn men, and the presence, in later performances, of a repertoire of country songs, that it was felt that more of the country material, especially material relating to the formative years of the new music, should be sought out and recorded. Our method was to go into the most remote rural regions and seek out, by word-of-mouth enquiry, all persons who could sing, play, or dance. Except in New Orleans, no one "took us" to persons who would record. We found them ourselves, and talked with them in their own homes. The recordings were taken in cabins, on front porches, in fields and in yards. No one was ever asked to "come into town" or "make an appointment at a studio" when we wanted to get something down on tape. The tape, the microphones, and the recording machines went to the people who talked and sang and played for them. It was our feeling that it was easier for any one to remember, to talk, and to sing, when surrounded by his children, his friends, by interested neighbors and familiar passersby. We sought the everyday environment to which so much of music heard in the South relates.

Some rules of exclusion were maintained. Aside from work in the New Orleans area, recordings were taken in regions where no one else had worked. Our reason for this was simply to avoid duplication of material obtained by other collectors. For example, the county in western Alabama, Livingston, where both the Lomaxes and Harold Courlander had worked, was not selected for any recording. It was felt that the Lomaxes and especially Courlander, whose magnificent "Negro Folk Music of Western Alabama" is represented on Folkways P 417 and P 418, had already done this specific job. It was required to find new persons whose song and recollection could be tapped.

Another rule of exclusion applied to persons who had already recorded, and to professional performers. With the single exception of Elder David Ross of New Orleans, who had recorded privately for Dick Allen and Sam Charters of that city, no person had, at the date of recording, done previous work before the microphone. Every person heard in the entire series of "Music from the South" is, therefore, new to records. None are professionals.

By avoiding duplication, we wished to show both the richness and range of new material still to be heard in the South. It is hoped that this demonstration will stimulate others to collect material which, of later years, has been assumed by many to be no longer extant.

It is this writer's conviction that a few months of work in some counties of the states selected has only begun to assess the wealth of material available. Before it can be assumed that southern music is extinct, we shall have to hear from every county and every sub-division of every county. Our work can only be regarded, in comparison to such an extensive and long-range project, as a series of experimental drillings. Much remains to be found, and much remains to be recorded and documented. It might not hurt, however, to point out that the time for such work to be accomplished falls within the next ten, possibly twenty, years. For the strong tradition of music, and the way of life which engendered it, lamented or lamentable as that may seem, are both fading irrevocably as changes come to the South.

-- Frederic Ramsey, Jr.

ELDER SONGSTERS

by

Frederic Ramsey, Jr.

Our purpose in editing the two companion volumes of "Elder Songsters, 1 and 2" (6, 7, in the series, "Music from the South") was to provide as broad as possible a survey of singing musical backgrounds for the three states in which recordings were taken in 1954. It will be remarked that very few examples of part-singing are included. These are to be found in "Young Songsters," Volume 8, and "Song and Worship," Volume 9.

As can be sensed from examples of text and song presented in these two volumes, traditions of southern music go back over 200 years. These traditions have been perpetuated, on the religious side, in the church and home; on the secular side, through the labors and in the hearts of men like Horace Sprott (Volumes 2, 3, and 4). It has been a tendency on the part of collectors of religious song, especially, to record songs as heard in churches. Although this is in itself admirable, and has enriched our knowledge of the all-significant group singing, it has done little to acquaint us with the hearth, or focal point, of southern song.

It is the mothers, fathers, grandmothers, and grandfathers who have kept the music alive and burning in the home. There are ways of singing hymns and other songs that are peculiar to the family unit, and to everyday environment. Group singing on Sundays united them all in one swelling chorus; but individual traits of song stayed with the family on all seven days of the week. It is this everyday environment, with its echoes of song held over from days of work in the fields and days of mourning in the slave quarters, that we have sought to capture in these two volumes.

* * *

The right to worship, and the right to sing, was vouchsafed to Negroes by their owners in many different ways in as many different regions. (See the section that follows, "Negro Music in the United States: A SELECTION OF DOCUMENTARY TEXTS".) It would be almost impossible to reconstruct all of them now; yet certain basic patterns seem to emerge from study of any given southern region. The over-all pattern is, at first glance, one of complete confusion; many different songs, and many different ways of singing them, can be found in any one community.

To understand this, one has to examine various documents that have come to us from slavery time. They are all conflicting in their conclusions in about the same proportion that attitudes of southern plantation owners toward their slaves conflicted. From one plantation, we have accounts of extreme hardship, extreme cruelty; at another, a sort of benign yet firm paternalism is said to have dominated. Reports from the earlier periods do, however, concur on one point; there was music.

Our concern here is not with the presumably good or admittedly bad side of slavery -- enough blood has been, and continues to be, shed around this tangled issue -- but with the way different attitudes of masters to music sung by their slaves might influence that music.

To this conflicting pattern must be added a complicating ingredient, or set of ingredients -- the slaves themselves. Not all of them derived from the same region of Africa, and not all of them arrived in the southern United States at the same moment. Slave shipping, although presumably outlawed by the United States in 1808, continued until after Emancipation. It has been recorded that a boat carrying slaves docked in Mobile at this time, and that Africans who made this trip were freed as they stepped on the wharf. A colony of their descendants existed at Mobile into present days.

This continuing slave traffic throughout the early and middle nineteenth century meant that the character of slave population in any given area could change. It could be composed wholly, for example, of slaves brought from Virginia in the late eighteenth century; it could contain an admixture of newly arrived African slaves with second-and-third generation slaves brought across from Georgia, or up from Gulf Coast ports. Since no plantation records were kept of the provenance of slaves, and since slave families were broken on arrival at the auction block, it is by now impossible to pinpoint any given area or plantation and say that its slaves were from one African tribe, or another; or that its slaves were either wholly African or wholly "Americanized."

When religion came to plantations, it came through missionaries whom planters permitted to preach and sing. The argument of missionaries was that "Christian" slaves would be better slaves. Planters reacted as individuals, according to whether they felt "Christianization" would be helpful or detrimental to operation of their establishments. Some, the more benign or paternalistic, permitted missionaries to move in with their Bibles and hymn books. Others allowed "house Negroes" to be "Christianized," and built slave galleries in their churches. There are many of these throughout the South; one example is the Presbyterian Church built 1829 at Port Gibson, Mississippi. To these planters, it seemed logical to "Christianize" only those slaves who had already been adopted into their lives on a familiar basis -- the slaves who performed household tasks -- cooking, serving, tending of horses, sewing, washing. The field hands, who had little contact with the big house, were most often neglected; if allowed to pursue religion at all, they had little assistance. Then again, some owners simply refused to permit missionaries -- especially northern missionaries, who were often tinged with "abolitionism" and made poor "security risks," to fraternize with their slaves at all.

So there is no universal pattern. Not every Negro responded in the same way to "Christianization." Not every Negro was even permitted to be "Christianized." Not every Negro was the same kind of person; some took to religious teachings, while others scoffed. Field hands were not so far along the way to white acculturation as house Negroes; almost all they knew of living, or were permitted to know, was the long, hot day that began at sun-up with a blast from a "conker-shell" and went on till after sundown.

There are clear indications that some groups of slaves were galvanized by stories from the Old and New Testaments, and by the whole message of Christianity. Without this, the brush arbor meetings would never have come into being. The brush (or bush) arbors were crude places of worship -- perhaps they bore some resemblance to African outdoor shrines, or to Haitian hounsfors, but there is no proof of this. They have long since disappeared, although the Reverend Lewis Jackson of New Orleans can still recall a 120-year-old uncle who "used to take a tub of water, an' git out in the woods and sing a mess of hymns." (Note, V. 7, S 2, B 4). Wilson Boling was also able to give some account of brush arbor worship: "'Long in them times, they wasn't no churches at all . . .(They'd have). . .brush arbors, long poles, Indian forks, have it cross. . ." (A fuller account of brush arbors will be included in Volume 10, "Talking Backgrounds.")

Boling has also related that the brush arbor meetings did not always conform to standards of "Christian" worship: ". . .they used to be protracted things. . . two and three days and nights. . .fellows pickin' guitars, an' fellows callin'. . .'do what you think best!'"

Harold Courlander, in his "Haiti Singing," (University of North Carolina Press, 1939) reports an interesting parallel from that island: "On the plantations, when they were permitted, they danced. Some of the plantation supervisors thought it was a good way to let their charges blow off steam. A heathen dance is just a brawl, and when it is all over the niggers are ready to go back to work. But the dances were not just brawls. Slowly the shattered cultures were drawing themselves in an amalgam. If the dances were not permitted on the plantations, the slaves sometimes stole off to the hills at night. Sometimes they did not return, but hid away and lived off the land. They had their dances, too, and ceremonies for which the colonists would not have cared. That thing so loosely called Vodoun was taking shape and arising out of the ashes of the past. The thing called Vodoun was to have a responsible share in the revolt of the slaves and the massacre of the white oppressors."

Circuit riding preachers, camp meetings, copies of the Bible and "the old Dr. Watts" hymn books -- these were possibly the main ingredients bringing about "Christianization" of slaves whose masters cared little for their spiritual salvation. The brush arbors are a significant indication that some groups of Negroes took religion into their own hands.

Along with the brush arbors, the survival of a singing tradition in the homes and slave quarters of Negroes who were not encouraged to sing or to worship ranks as an important factor both in the preservation of the older secular songs, and in the swing away from songs as they were first taught out of hymn books.

Having considered factors that accompanied the introduction of white hymns, spirituals, and revival songs to Negroes, we now come to a development of this song that intrigues us most. It is the phenomenon referred to in Notes to the songs, and in our Notes to the documentary texts -- the pulling, or swinging away, from religious song as taught from the books. For pulling away there was. Helping to pull the religious songs away from their text and original purpose, no doubt, were the functional work songs, which already supplied a pattern for use of some of the spirituals -- adaptations of their rhythms to work. Without this, there would have been no "Negro spirituals" (as distinct from white versions of the same songs),"jubilees," "chants," or "shouts." Nor, quite possibly, would there have been any "blues."

Our feeling is that this "pulling away" was accomplished by the less literate, less supervised, and less "acculturated" among the Negroes who sang. Something that seems to substantiate this feeling is that, wherever songs have been preserved by Negroes who were close to the white tradition of music-making and hymn-singing, they sound precisely the same as songs sung by white persons. There is little rhythmic content, no poetic alteration of text, and little if any variation from melodic line as printed in early hymn books. Such are the hymns transmitted to us by Wilson Boling (Volume 6, Side 2, Bands 4-6), who could recall the brush arbors, but could not refrain from expressing his disapproval of "the frolics."

It might be well to stress one thing in this connection: we mentioned "less literate" and "less acculturated" Negroes, but we did not say "less intelligent" or "less sensitive." It is simply true that a large body of Negroes, neglected by their white masters, were not provided with the dubious benefits of intensive Anglo-Saxon or European instruction. Whatever musical systems they could work out, they worked out themselves.

It is also quite possible that this group, which evolved highly original ways of singing religious songs was, through its low position in the plantation caste system, more the group which tended to preserve certain Africanisms in music and social life. The brush arbors would tend to corroborate this. This would also be the same group which had tended to preserve the work and other forms of secular songs, and for the very practical reason that it was the group forced to accomplish the hardest work.

The anthropologist Ernest Borneman has written (Record Changer, 1944) of regions (parts of Dutch Guiana, and Haiti) where a "greater store of Africanisms than in Africa itself has been preserved intact." He suggests that "the pattern of survival which took place in these regions (and which finally led to the evolution of jazz) was invariably the same. It consisted of a strategically brilliant war of flexible defense which permitted the Negro singer and instrumentalist to accept and assimilate all those elements of the white man's music which bore any resemblance to traditional African music -- be it the Scotch snap (one of the few examples of syncopation which Africans could glean from the white man's music) or the five tone scale of Irish folk songs (which closely resembled the West African pentatonic) or the Flamenco and Cante Hondo music of Andalusia (which used timbre effects in the African manner over a narrow compass of rhythmically repeated phrases)."

Perhaps it should be remarked that both Borneman and Courlander have written of regions where there were more African survivals than may be found in the Southern United States, and that repression of Africanisms seems to have been more successfully accomplished by southern slave owners than by island or South American overseers. "The complete Africanism of the spirituals was never tenable," says Sterling Brown ("The Negro Caravan," Dryden Press, New York, 1941). "The spirituals are obviously not in an African musical idiom, not even so much as the music of Haiti, Cuba, and Brazil. But all of this does not establish the Negro spiritual, and most certainly not hot jazz, the blues, and boogie-woogie, as imitative of white music, or as unoriginal, or as devoid of traces of the African idiom. Believing one's ears, especially where folk music is concerned, is probably better than believing the conventional notation of that music; believing phonograph records, as recent scholars are doing, is even better. The obstinate fact of a great difference between Negro folk-songs and the white camp-meeting hymns exists."

It has also been pretty well ducumented (See Documentary Texts) that even from the very beginning, Negro worshippers considered the dance an integral part of their services. Also from the beginning, this caused consternation among white clerics and lay observers alike. But the tradition persisted, and we find it even today when a country brass band plays spirituals at a barbecue, or when members of a Negro church rise from their benches.

If there were nothing else to relate Negro song to the very beginnings of jazz, or pre-jazz dance music, this alone would point a way. Another element carried forward through Negro song was that of improvisation: "The leading singer starts the words of each verse, often improvising, and the others, who 'base' him, as it is called, strike in with the refrain, or even join in the solo when the words are familiar." (From the Documentary Texts, Dating to 1867).

When, after Emancipation, Negroes began to blow through brass horns, their first efforts seem to have been based on song (See Notes to Vol. 1, "Country Brass Bands.") Dancing to this music would come just as inevitably as it did to the singing which preceded it.

These same elements of song and dance were part of the childhood environment of the first musicians to make pre-jazz. They held strong throughout the 1920's, although the old songs and ways of singing them are now going fast. But in the background of almost every Negro musician or blues singer who made music at any time from 1863 to 1930, they were an important part of early musical training.

There is more than an echo of the muisc heard from elder songsters in these recordings -- singers like Suddie Griffins, Emmett Brand, George Herod, Richard Jolla, Horace Sprott -- to be found in the song of Bessie Smith and Ma Rainey, of Louis Armstrong and Joe Turner. There are certain elements of phrasing, of vocal nuance, of timing, that seem to have worked their way directly into "jazz" and "blues" phrasing.

A great many of the orchestrations of even the later jazz bands of the 1920's, 1930's, and the 1940's (Joe Oliver, McKinney's Cotton Pickers, Jimmy Lunceford, Count Basie, to name some) reflect both in repertoire and the voicing of arrangements, a familiarity with an ancient tradition of Negro song. "Standin' in the Need of Prayer" was used by Count Basie to great effect in his "One O'Clock Jump." There are many other examples. "When the Saints (Go) Come Marching Home (In)" is so well established in jazz repertoires, even today, that it needs merely to be cited.

With blues, we come to an interesting development. Certain of the ancestors of the old blues seem, indubitably, to be the "cornfield songs." Yet others seem to derive from religious songs. This is not so strange if we realize that all through its long history, Negro song has encompassed both sacred and profane elements. "So closely contiguous were the sacred and profane worlds in the Flatwoods," Roland Hayes has written of music in Georgia, his native state, "that their music was nearly identical." He cites the secular song beginning "Rock Me, Julie," and comments: "the melody went like a spiritual. With the substitution of the Holy Name for 'Julie,' you might have had a characteristic religious song." (From "Angel Mo' and Her Son, Roland Hayes," McKinely Helm, Boston, 1942.) And "Conversely," says Ben Botkin after quoting Hayes' remarks in his Treasury of Southern Folklore (Crown, New York, 1949), "Sister Rosetta Thorpe makes an erotic song of her recorded version of the Holiness hymn, 'Rock Me.'" "The swinging rhythm of the communion song, 'Drinkin' of the Wine,'" says Lydia Parrish ("Slave Songs of the Georgia Sea Islands," Creative Age Press, New York, 1942) "made it a favorite with the chain-gang for cutting weeds along the highway." A good example of a religious song with profane elements introduced by a particular singer is the one heard in this collection, "Tallest Tree in Paradise," sung by the Reverend Lewis Jackson, a Missionary Baptist (Volume 7, Side 2, Band 4).

Lewis Jackson, when interviewed by this writer, made an interesting slip of the tongue. Talking of Buddy Bolden, one of New Orleans' pre-jazz musicians, Jackson said: "He used to sing that old hymn. . . that old song 'bout 'I Thought I heard Buddy Bolden Say.'" This is a song that later worked its way into standard jazz repertory. There is an old hymn, "When the Stars Begin to Fall," and it begins with "I think I hear my brudder say." George Pullen Jackson ("White and Negro Spirituals," J.J. Augustin, New York, 1943) prints it with the note, "The Negroes sang on with, 'I think I hear Titty Nelly say.'" The music as published does not seem to relate to the music of the Bolden song as transmitted to us by Jelly Roll Morton, but its title evokes the possibility of an early religious source for one of the very first pre-jazz popular songs.

The blending of Negro song and pre-jazz was accomplished by many, Bolden among them; Danny Barker, in "Hear Me Talkin' to Ya," (edited by Nat Shapiro and Nat Hentoff, Rinehart and Company, New York, 1955) gives us a living portrait of still another musician who was of country stock, and who grew up in the Baptist Church. "So Chris Kelly, who was dark of color, low on finance, Baptist from birth, and cultured in the canebrakes, never gave a thought to ever blowing his blues in the Jean Ami Hall and a dozen other amusement places. . .

"Now, there was a caste system in New Orleans that's died out now. Each one of those caste systems

had its own trumpet player, and Chris Kelly played for those blues, cotton-picking Negroes, what they called in the old days, 'yard and field' Negroes. They were real primitive people who worked in the fields, worked hard. . .

"You see, Cootie Williams, that style he plays, he got that style from Chris Kelly. Chris used to go to Mobile, where they had the same caste system as New Orleans. He played a dicty dance there one night and played nothing but barrelhouse with that plunger. He was the first one I saw play with the plunger. Although New Orleans never featured it, he could play with it. And he also played church music, especially Swing Low, Sweet Chariot. He really moved the people. He should have been a preacher. But he preached so melodiously with his horn that it was like somebody singing a song, and he would go into the blues from there. When he went to Mobile and did that, nobody else could go to Mobile any more."

It would be incorrect to say that all music recorded by elder songsters and heard in these two volumes relates directly to Chris Kelly, or to pre-jazz; one should certainly have to discount those songs contributed by Wilson Boling. These were included as a demonstration of Negro singing that is very close to white texts. But certain of the Baptist hymns and country songs must have been an influential part of Kelly's heritage. It is simply a question, as Sterling Brown has suggested, of "believing one's ears."

Negro Music in the United States:

A SELECTION OF DOCUMENTARY TEXTS

compiled and edited by

Frederic Ramsey, Jr.

DATING TO BEFORE 1748

A hymn by Dr. Isaac Watts (1674-1748). Heard as sung by Suddie Griffins (Volume 6, Side I, Band 2) and recorded in 1954:

> I'll make your great commission known,
> And ye shall prove my gospel true
> By all the works that I have done
> By all the wonders ye shall do.

DATING TO 1748

Negro Slave Songs in the United States, Miles Mark Fisher, Cornell University Press, Ithaca, New York, 1953.

"By the time of the colonial revivals the Negroes' song gifts were recognized and used. Samuel Davies, who in 1748 went from Pennsylvania to the Scotch-Irish Presbyterians of Virginia, was determined to avoid the handicaps which had embarrassed slave evangelism. He saw that "the pacific religion of Jesus" was necessary for Negroes. The behavior of slaves made him apprehensive of insurrections against white people and massacres of them at the time that the French and Indians were invading the country. He soon had the help of three other Presbyterian ministers when the Hanover Presbytery was organized in December, 1755. Davies utilized music to encourage Negroes to cheerfulness and to counteract their militancy. In the spring he sent thanks to the London Society for Promoting Christian Knowledge for sending the Negroes song books. After Davies gave the books out, he felt that he had not had a similar experience in all of his life that 'met with such gratitude from the receiver.' He wrote for more of 'Watt's Psalms and Hymns and Bibles,' saying that 'the Negroes above all the human species I ever knew, have an ear for music, and a kind of ecstatic delight in Psalmody; and there are no books they learn so soon, or take so much pleasure in as these used in that heavenly part of divine worship.'"

DATING TO THE PERIOD 1780-1815

Negro Slave Songs in the United States, Miles Mark Fisher, Cornell University Press, Ithaca, New York, 1953.

"Annanias Davisson, ruling elder of the Presbyterian Church (Richard Allen, A Collection of Hymns and Scriptural Songs from Various Authors, Philadelphia, 1801) expressed disapproval because his denomination in his native Virginia sought out Negro songsters to improve the worship of Presbyterian churches after it had become apparent that the spiritual singing of

Negroes was according to the ideals of the African cult and, as he wrote, did 'not constitute that worship which God requires.' In the very year that Davisson was born, the Hanover Presbytery of Virginia entered in its journal on October 26, 1780, that it had a memorial upon the subject of improving psalm singing within the presbytery. Proposals for 'purchasing Slaves and having infant Slaves baptized' for choir duties were referred to the afternoon session. There was not time to consider the matter in the afternoon, and so it was deferred until the next meeting of the presbytery. Perchance the will of Presbyterian slaveholders prevailed, for the minutes of the next meeting of the Hanover Presbytery were 'lost'."

"Davisson was nurtured in resentment. In 1815 at Harrisonburg, Kentucky, he printed and sold a so-called Kentucky Harmony. In the seond edition of 1817 Davisson included 'A Few Observations on Sacred Music,' which showed disappointment with his denomination. He quoted verbatim the commendation of Negro singing by Samuel Davies in 1755 but observed that it was shamefully abused to promote vice. . . .There was to be no 'shouting' or other emotional demonstration with this singing, for a 'Choir of Singers' should court 'that pleasing solemnity that should attend the sacred worship of the Deity.' In rehearsals 'all whispering, laughing, talking, or strutting about the floor is ridiculous in the time of school, and should not be suffered.'

"It was impossible for white people to remain uninfluenced by the behavior and singing of black folk. In the Great Awakening in Virginia a contemporary (John Leland, The Virginia Chronicle, Fredericksburg, Va., 1790) observed that Negroes were commonly more noisy during preaching than the whites, were more subject to bodily exercise, and, if they met any encouragement in these things, they often grew extravagant."

DATING TO 1816:

Negro Slave Songs in the United States, Miles Mark Fisher, Cornell University Press, Ithaca, New York, 1952.

"Negro slave traders also found that music charmed savage feelings. One traveler (George Pinckard, Notes on the West Indies, London, 1816) described banjo music accentuated by bodily rhythms and the voices of Negroes on a North American ship which had arrived at Savannah, Georgia, from Guinea:

> 'We saw them dance, and heard them sing. In dancing they scarcely moved their feet, but threw about their arms, and twisted and writhed their bodies into a multitude of disgusting and indecent attitudes. Their song was a wild yell devoid of all softness and harmony, and loudly chanted in harsh harmony.'

"He also observed the singing of Negroes upon a slave ship in the West Indies. 'They have a great amusement,' he wrote, 'in collecting together in groups and singing their favorite African songs; the energy of their action is more remarkable than the harmony of their music.'"

DATING TO 1816

Letters from the South, James K. Paulding, 1816.

"The Negroes have a great number of songs, of their own composition, and founded on various little domestic incidents; particularly the death of their masters and mistresses, who, if they have been kind to them, are remembered in their homely strains, some of which sound very affectingly, but would probably make no great figure on paper. I have heard that in some instances they go to their graves, and invoke their spirits to interpose, if they are treated ill, or threatened to be sold at a distance. There is something of the true pathetic in all this, were these people not Negroes. This spoils all; for we have got such an inveterate habit of divesting them of all the best attributes of humanity, in order to justify our oppressions, that the idea of connecting feeling or sentiment with a slave, actually makes us laugh."

Quote from A Mirror for Americans.

DATING TO 1818 (1)

Letters from the South and West, Henry C. Knight, 1818.

"With the field-slaves, Sunday is usually a holiday; wherein they deck themselves out for a frolic, or for their unintelligible methodist meetings; where those, who are tender in spirit, are said to be 'seeking.'"

DATING TO 1818 (2)

Letters from the South and West, Henry C. Knight, 1818.

". . .then you may see long rows of slaves, of both sexes, arranged up and down the sides, with ponderous pounders, and their shining black arms lifted up and down in order, as they quash the pomace; and, as they drink what juice they please, they get merry, and sing lustily to the strokes of their tall weighty wooden pestles.

"Sometimes you will see three or four slaves on each side of a long horizontal tree-body, cutting in a row; one axe playing up, as the other axe is playing down, in alteration; so that, when the logs are of equal diameter, they all get done at a time.

"When a slave dies, the master gives the rest a day, of their own choosing, to celebrate the funeral. This, perhaps a month after the corpse is interred, is a jovial day with them; they sing and dance and drink the dead to his new home, which some believe to be in old Guinea."

Quoted from A Mirror for Americans, Vol. II: The Cotton Kingdom, compiled and edited by Warren S. Tryon, University of Chicago Press, Chicago, 1952.

DATING TO 1832

In his book, Jazz (Harmondsworth-Middlesex, England, 1952) Rex Harris quotes from a speech delivered by a Mr. Berry to the House of Delegates of Virginia:

"We have, as far as possible, closed every avenue by which light might enter their minds. If we could

extinguish the capacity to see the light, our work would be completed; they would then be on the level with the beast of the field, and we should be safe. I am not certain that we would not do it, if we could find out the process, and that in the plea of Necessity."

DATING TO 1835:

The South-West, by a Yankee (Joseph H. Ingraham), 1835.

"There are properly three distinct classes of slaves in the south. The first, and most intelligent class, is composed of the domestic slaves, or 'servants,' as they are properly termed, of the planters. . . .Always about the persons of their masters or mistresses, the domestic slaves obtain a better knowledge of the modes of civilized life than they could do in the field, where negroes can rise but little above their original African state. . .

"The second class is composed of town slaves; which not only includes domestic slaves, but also all negro mechanics, draymen, hostlers, labourers, hucksters, and washwomen. . .The negro is a third arm to every working man, who can possibly save enough money to purchase one. Even free negroes cannot do without them; some of them own several, to whom they are the severest masters. . . .

"The third and lowest class consists of those slaves, who are termed 'field hands.' Many of them rank but little higher than the brutes that perish, in the scale of intellect, and they are in general, as a class, the last and lowest link in the chain of the human species. Secluded in the solitude of an extensive plantation, which is their world, beyond whose horizon they know nothing -- their walks limited by the 'quarters' and the field -- their knowledge and information derived from the rude gossip of their fellows, straggling runaways, or house servants, and without seeing a white person except their master or overseer, as they ride over the estate, with whom they seldom hold any conversation -- they present the singular feature of African savages, disciplined to subordination, and placed in the heart of a civilized community. Mere change of place will not change the savage. Moral and intellectual culture, alone, will elevate him to an equality with his civilized brethren. The African transplanted from the arid soil of Ebo, Sene-Gambia, or Guinea, to the green fields of America, without mental culture, will remain still the wild African, though he may wield his ox-whip, whistle after his plough, and lift his hat, when addressed, like his more civilized fellows. His children, born on the plantation to which he is attached, and suffered to grow up as ignorant as himself, will not be one degree higher in the scale of civilization. The next generation, though they may have thrown away the idols of their country, and been taught some vague notions of God, are in almost every sense of the word Africans. This has been, till within a few years, the general condition of 'field hands' in this country, though there have been exceptions on some plantations highly honorable to their proprietors."

Quoted from A Mirror for Americans, Vol. II: The Cotton Kingdom, compiled and edited by Warren S. Tryon, University of Chicago Press, Chicago, 1952.

DATING TO THE PERIOD 1838-1839:

Journal of a Residence on a Georgian Plantation in 1838-1839, Frances A. Kemble, New York, 1863.

"I have heard that many of the masters and overseers on these plantations prohibit melancholy tunes or words and encourage nothing but cheerful music and senseless words, deprecating the effect of sadder strains upon the slaves, whose peculiar musical sensibility might be expected to make them especially excitable by any songs of a plaintive character and having reference to their particular hardships."

DATING TO 1846

Negro Slave Songs in the United States, Miles Mark Fisher, Cornell University Press, Ithaca, New York, 1953.

"The ejection of slaves from white churches, the splitting of denominations, and the foundation of small colleges had the result of causing white people to control such emotionalism as Negroes demonstrated in North America. Truly, a Negro confessed Christianity in keeping with his unlettered state and outdid white people in a way that 'baffles description.'" (William Henry Foote, Sketches of North Carolina, Illustrative of the Principles of a Portion of Her Settlers, New York, 1846).

DATING TO 1849

Scenes in the Life of Harriet Tubman, Sarah H. Bradford, Auburn, New York: W.J. Moses, Printer, 1869.

Quoted from A Treasury of Southern Folklore, edited by B.A. Botkin, Crown Publishers, New York, 1949.

"Harriet wanted to get away without letting her know, because she knew that she would raise an uproar and prevent her going. . . .But she must give some information to those she was going to leave of her intention, and send such a farewell as she might to her friends and relations on the plantation. These communications were generally made by singing. They sang as they walked along the country roads, and the chorus was taken up by others, and the uninitiated knew not the hidden meaning of the words --

When dat ar ole chariot comes,
I'm gwine to lebe you;
I'm boun' for de promised land,
I'm gwine to lebe you.

These words meant something more than a journey to the Heavenly Canaan."

Editor's Note: Jackson cites a first printed version of "Bound for the Promised Land" as "found in the Georgia Sacred Harp of 1844." Yet the words interpolated by Harriet Tubman, "I'm gwine to lebe you" are not part of the printed song. This is quite possibly a specific example, quite early, of a religious song re-shaped by Negroes to fit a secular need.

DATING TO 1859

On September 22, 1859, the Alabama Whig (Vol. XX, No. 33) reprinted an item from the Memphis Avalanche:

"It appeared in evidence that Friete went to a house on the new Raleigh road, on Saturday night last, and attempted to break up a Negro dance which was going on at the time. The Negroes resisted his attempts, and a scuffle ensued between them and Friete was fatally stabbed by some unknown party."

DATING TO BEFORE 1863

The Negro in Virginia, by Roscoe E. Lewis, a volume of the American Youth Commission, Federal Writers' Project, Hastings House, New York, 1940.

Quoted from The Negro Caravan, edited by Sterling A. Brown, Arthur P. Davis, and Ulysses Lee. The Dryden Press, New York, 1941.

"When a slave died, the quarters became mourners' row. Every one came quietly to pay his respects to the bereaved family. All night long friends would 'set' with the family and sing and chant over the body. 'Used to comfort 'em bes' you could,' says Mariah Hines. 'Wasn't much said. People nowadays talk wid dey tongues; us slaves used to talk wid our hearts.'

"Proper respect to the departed required that the body not be left unattended until burial. On the door of the bereaved family was hung some article of the dead person's clothing, a hat, a sock, or a coat -- a custom that was possibly adopted from the hatchments that gentlemen farmers displayed in Colonial days to announce a death. In the 'death wakes' of slave row were possibly conceived the hauntingly mournful spirituals voicing the hope of Death as the Great Deliverer: 'Lord, Am I Born to Die;' 'Come Down, Death, Right Easy;' and 'Goin' to See Jesus in the Morning.' The mourning period was a single night, for work had to go on without interruption.

". . . the deceased was often consigned to the earth in the manner described by West Turner.

> 'Now on our place when a slave die, 'ole overseer would go to de saw mill an' git a twelve inch board, shape it wid a point head and foot, an' dig a grave to fit it. Slaves tie de body to de board dressed in all de puhson's clothes 'cause wouldn't no one ever wear 'em. Whoever wear a dead man's clothes gonna die hisself real soon, dey used to say.'"

Editor's Note: Compare, especially, the burial song by Horace Sprott, "Smoked Like Lightning" (Volume 2, Side 1, Band 1); the chant, "Oh, Free," by Horace Sprott and Bessie Ford (Volume 2, Side 1, Band 5); the song, "Some of These Days, I'm Going to Walk This Milky White Road," sung by Sprott, with his account of how he first heard it (Volume 4, Side 1, Band 4); and "O, the Sun Don't Never Go Down," sung by George Herod (Volume 7, Side 1, Band 1).

DATING TO BEFORE 1867

Quoted by Krehbiel, H.E., Afro-American Folksongs, New York, 1914, from a letter published by William Francis Allen in Slave Songs of the United States, New York, 1867. The letter was written prior to publication by "a gentleman from Delaware:"

"We must look among their non-religious songs for the purest specimens of Negro minstrelsy. It is remarkable that they have themselves transferred the best of these to the use of their churches, I suppose on Mr. Wesley's principle that 'it is not right that the devil should have all the good tunes.' Their leaders and preachers have not found this difficult to effect, or at least they have taken so little pains about it that one often detects the profane cropping out and revealing the origin of their most solemn 'hymns' in spite of the best intentions of the poet and artist. Some of the best pure Negro songs I have ever heard were those that used to be sung by the black stevedores, or perhaps the crews themselves, of the West India vessels, loading and unloading at the wharves in Philadelphia and Baltimore. I have stood for more than an hour, often, listening to them as they hoisted and lowered the hogsheads and boxes of their cargoes, one man taking the burden of the song (and the slack of the rope) and the others striking in with the chorus. They would sing in this way more than a dozen different songs in an hour, most of which might, indeed, be warranted to contain 'nothing religious' -- a few of them, 'on the contrary, quite the reverse' -- but generally rather innocent and proper in their language and strangely attractive in their music."

Slave Songs of the United States, Allen William Francis, Ware, Charles Pickard, And Garrison, Lucy McKim, New York, 1867.

Quoted by Krehbiel from the Preface by William Francis Allen:

"There is no singing in parts, as we understand it, and yet no two appear to be singing the same thing; the leading singer starts the words of each verse, often improvising, and the others, who 'base' him, as it is called, strike in with the refrain, or even join in the solo when the words are familiar. When the base begins the leader often stops, leaving the rest of the words to be guessed at, or it may be they are taken up by one of the other singers. And the 'basers' themselves seem to follow their own whims, beginning when they please and leaving off when they please, striking an octave above or below (in case they have pitched the tune too high), or hitting some other note that chords, so as to produce the effect of a marvelous complication and variety and yet with the most perfect time and rarely with any discord. And what makes it all the harder to unravel a thread of melody out of this strange network is that, like birds, they seem not infrequently to strike sounds that cannot be precisely represented by the gamut and abound in 'slides from one note to another and turns and cadences not in articulated notes.'"

DATING TO 1867

From an eyewitness account published in The Nation, May 30, 1867, and quoted by Krehbiel:

"There is a ceremony which the white clergymen are inclined to discountenance, and even of the colored elders some of the more discreet try sometimes to put on a face of discouragement; and, although if pressed for Biblical warrant for 'the shout,' they generally seem to think, 'he in de Book,' or 'he dere-da in Matchew,' still it is not considered blasphemous or improper if 'de chillen' and 'dem young gal' carry it on in the evening for amusement's sake, and with no well-defined intention of 'praise.' But the true 'shout' takes place on Sundays, or on 'praise' nights through the week, and either in the praise-house or in some cabin in which a regular religious meeting has been held. Very likely more than half the population of a plantation is gathered together. Let it be the evening, and a light wood fire burns red before the door of the house and on the hearth. For some time one can hear, although at a good distance, the vociferous exhortation or prayer of the presiding elder or of the brother who has a gift that way and is not 'on the back seat' -- a phrase the interpretation which is 'under the censure of the church authorities for bad behavior' -- and at regular intervals one hears the elder 'deaconing' a hymnbook hymn, which is sung two lines at a time and whose wailing cadences, borne on the night air, are indescribably melancholy.

"But the benches are pushed back to the wall when the formal meeting is over, and old and young, men and women, sprucely dressed young men, grotesquely half-clad field hands -- the women generally with gay handkerchiefs twisted about their heads and with short skirts -- boys with tattered shirts and men's trousers, young girls bare-footed, all stand up in the middle of the floor, and when the 'sperichil' is struck up begin first walking and by and by shuffling around, one after the other, in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion which agitates the entire shouter and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers and of tired shouters, stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic, and often, when the shout lasts into the middle of the night, the monotonous thud, thud, of the feet prevents sleep within half a mile of the praise-house."

DATING TO 1900

From a personal letter to Krehbiel, quoted in Afro-American Folksongs. The writer is Miss Emily Hallowell, who published her Calhoun Plantation Songs (from the Black Belt of Alabama) in Boston, 1905. Her letter to Krehbiel is dated July 16, 1913.

"I have always thought that the time would come when some student would find the 'Calhoun Collection' of greater service than most of the other publications, for two reasons: As far as my ability allowed they were written precisely as they were sung, while in most collections they have been arranged for ordinary quartet singing; and as the people of Calhoun are so much more remote than in most localities, their singing in 1900 was almost exactly as it was before the war . . . . I got most of the songs from young people, too young to remember slavery, but I have heard many of them sung by the old people, and the melodies were the same, but the harmonies I have written were all taken from the pupils in the Calhoun school. The old people's harmonies seem to arise from each holding to their own version of the melodies or from limitations of compass."

DATING TO BEFORE 1905

Krehbiel, in quoting the following passage from M. Julien Tiersot's monograph, La Musique chez les Peuples indigènes de l'Amérique du Nord, notes that it contains "the results of his investigations into the folk-music of Canada and the United States made during a visit to America in the winter and spring of 1905-1906 ... Tiersot, after describing a camp-meeting as he had learned to know it from the descriptions of others, says:

"It is indubitable, as all who have made a special study of the question agree, that it is in these superheated religious assemblies that the most genuine (plus clair) songs in the Negro repertory had their origin. They use them on all occasions. Like all peoples of low culture, the Negroes accompany their manual labors with song. Noteworthy are the 'corn songs,' which are sung in the harvest season to stimulate the gathering of the grain. The efficiency of these songs is so well recognized that the owners of the plantations pay extra wages to singers capable of leading the chorus of laborers. These songs, however, have no distinctive character; they are religious hymns. The same holds true of the songs sung by Negroes for their diversion, when at rest in their cabins, in the family circle or for the dance. Such a use need not surprise us when we have seen their religious meetings degenerate into dishevelled dances under the influence of the same songs. It is the hymn which must sanctify the dance. Carefully do they guard it against any admixture of the profane element! A superstitious dread in this regard is another convincing proof of how completely they have forgotten their African origin. They would believe themselves damned were they to repeat the songs of paganism; to do this would, in their eyes, be to commit original and unpardonable sin."

Krehbiel comments:

"M. Tiersot's generalizations on Negro music to which, it may be said, he denies all African attributes because the blacks have forgotten the language and customs of their ancestors, were based chiefly on reports of plantation life in which old French and Spanish influences were less potent than English."

Editor's Note: Tiersot seems to have been in error in confusing "corn songs" with hymns. By now, enough of these corn songs have been collected to refute his

assumption (e.g., "Smoked Like Lightning," by Sprott, Vol. 2, Side 1, Band 1). His generalizations seem to have been based on too limited an experience of Negro music. The inaccuracies of his conclusions, however, are significant in that they reflect a condition which he may have found in one given region, or a testimony from a single source. His dismay that "religious meetings degenerate into dishevelled dances" is an interesting echo of the protest voiced in 1815 by Annanias Davison.

DATING TO BEFORE 1912

From a description of a camp meeting in James Weldon Johnson's Autobiography of an Ex-Colored Man, Alfred A. Knopf, New York, 1912. Quote from The Negro Caravan, edited by Sterling A. Brown, Arthur P. Davis, and Ulysses Lee, The Dryden Press, New York, 1941.

"Interesting as was John Brown to me, the other man, 'Singing Johnson,' was more so. He was a small, dark-brown, one-eyed man, with a clear, strong, high-pitched voice, a leader of singing, a maker of songs, a man who could improvise at the moment lines to fit the occasion. . . . . It is indispensable to the success of the singing, when the congregation is a large one made up of people from different communities, to have someone with a strong voice who knows just what hymn to sing and when to sing it, who can pitch it in the right key, and who has all the leading lines committed to memory. . . . Committing to memory the leading lines of all the Negro spiritual songs is no easy task, for they run up into the hundreds. But the accomplished leader must know them all, because the congregation sings only the refrain and repeats; every ear in the church is fixed upon him, and if he becomes mixed in his lines or forgets them, the responsibility falls directly on his shoulders. . . . And so many of these songs contain more than mere melody; there is sounded in them that elusive undertone, the note in music which is not heard with the ears."

RECORDED IN 1954

As sung by Horace Sprott, Volume 7, Side 2, Band 8:

"Well, I been travelin' all through this way. . . .
It's no need to worry, how the world is down on me
Well well, well well
Time is comin' down to a close
When I fall on my knee, Jesus be my pillow, too
Then I will cry, Hallelujah, Hallelu. . ."

ELDER SONGSTERS, VOLUME 6

SIDE I

Singer	Birth date and/or approximate age at date of recording
SUDDIE GRIFFINS	January 29, 1898 - 56 years
EMMETT BRAND	"about 82, I reckon."

SIDE II

WILSON BOLING	"I can witness 93 years."
BESSIE FORD	about 84 years
HORACE SPROTT	64-68 years
ANNIE SPROTT	about 51 years
NELLIE HASTINGS	about 56 years
JAKE FIELD	about 60 years
EASTMAN BRAND	about 65 years
ARTHUR HOLIFIELD	about 66 years

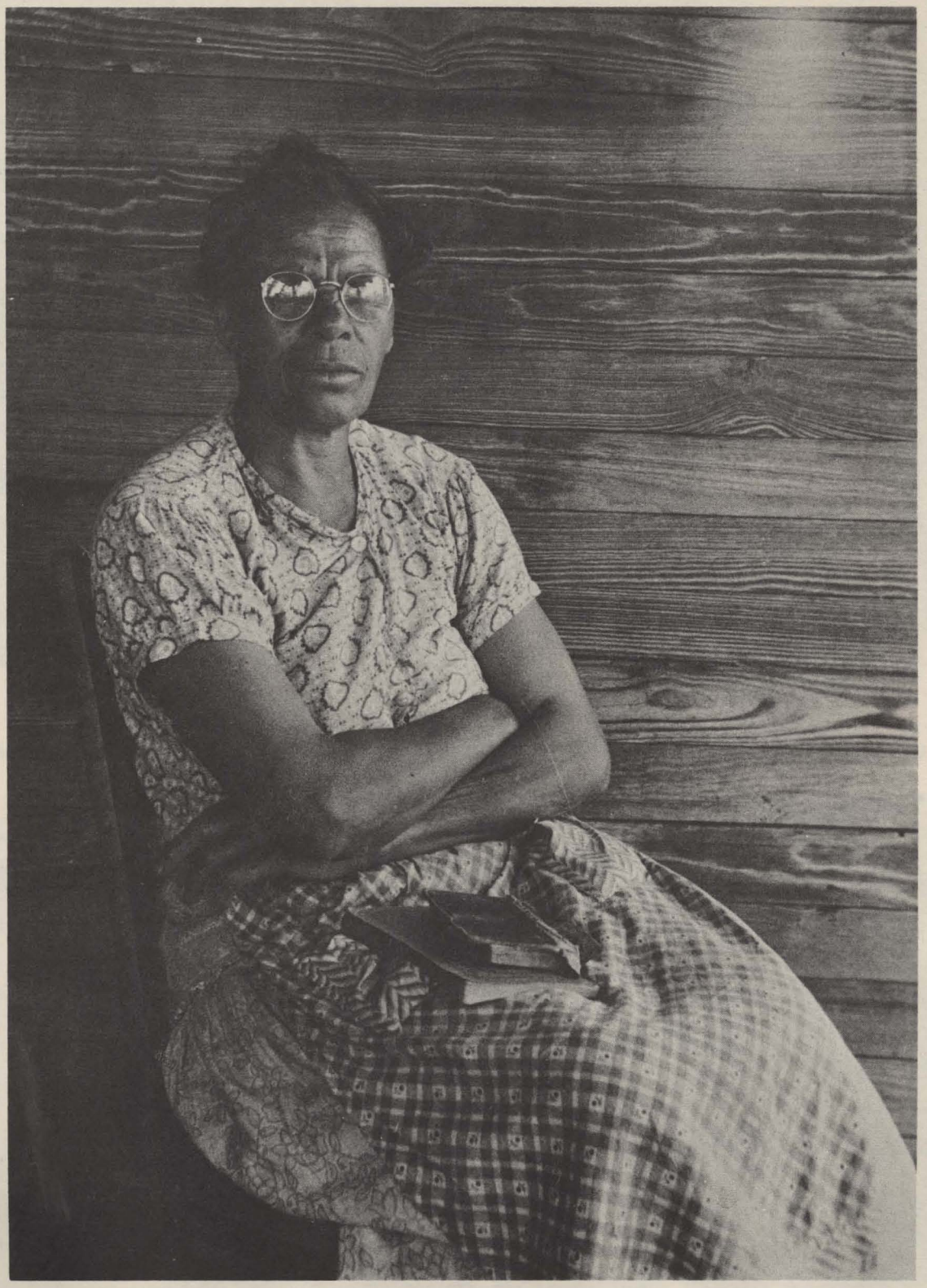
ELDER SONGSTERS, VOLUME 7

SIDE I

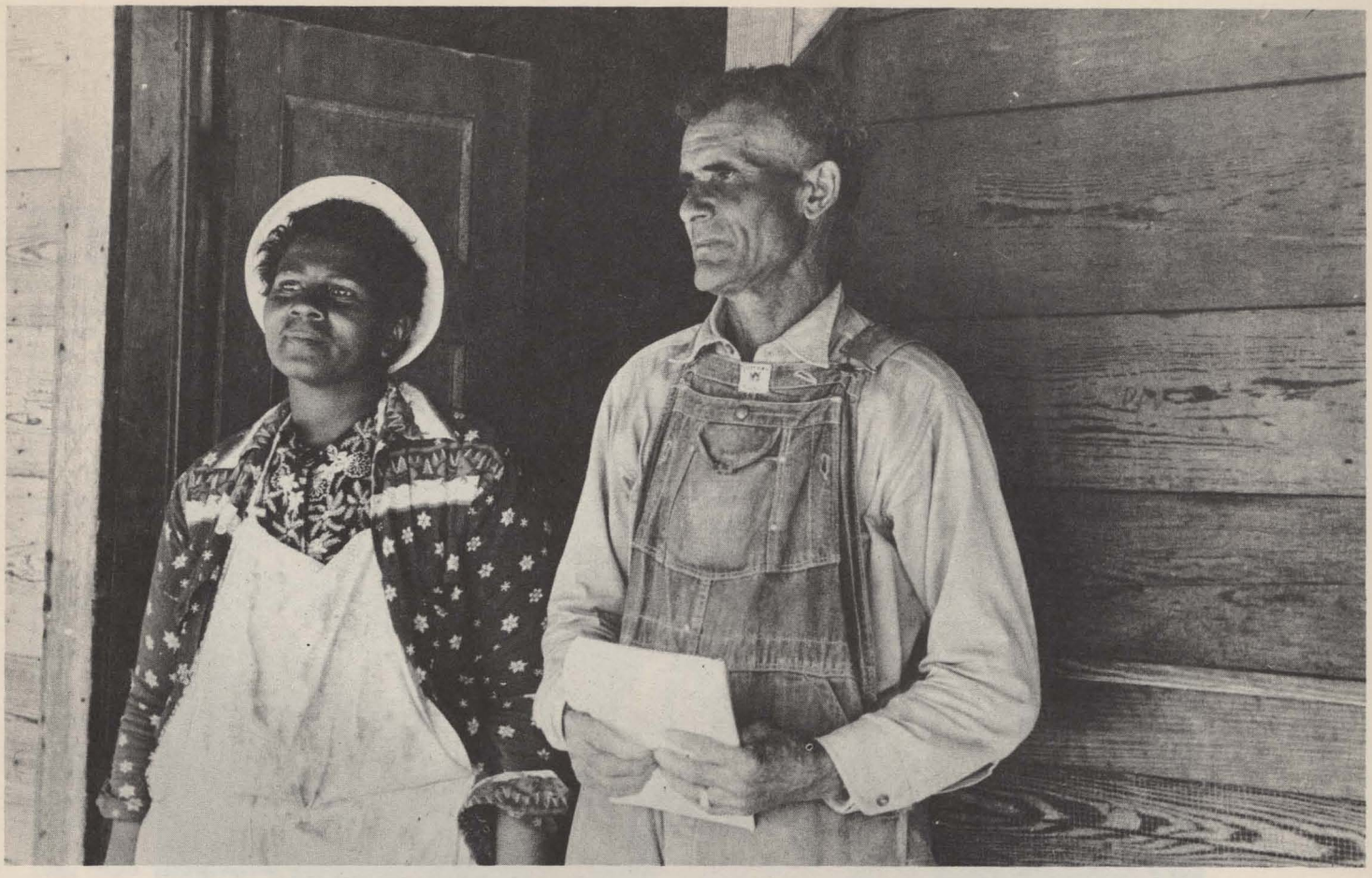
GEORGE HEROD	64 years
FANNY HEROD	about 55 years
JOHN GRIFFINS	about 66 years
LOVIE GRIFFINS	about 58 years

SIDE II

ADELINE CAREY	89 years
MARY PRICE	about 63
REV. LEWIS JACKSON	about 68
CHARLOTTE RUCELL	about 70
RICHARD JOLLA	76 years

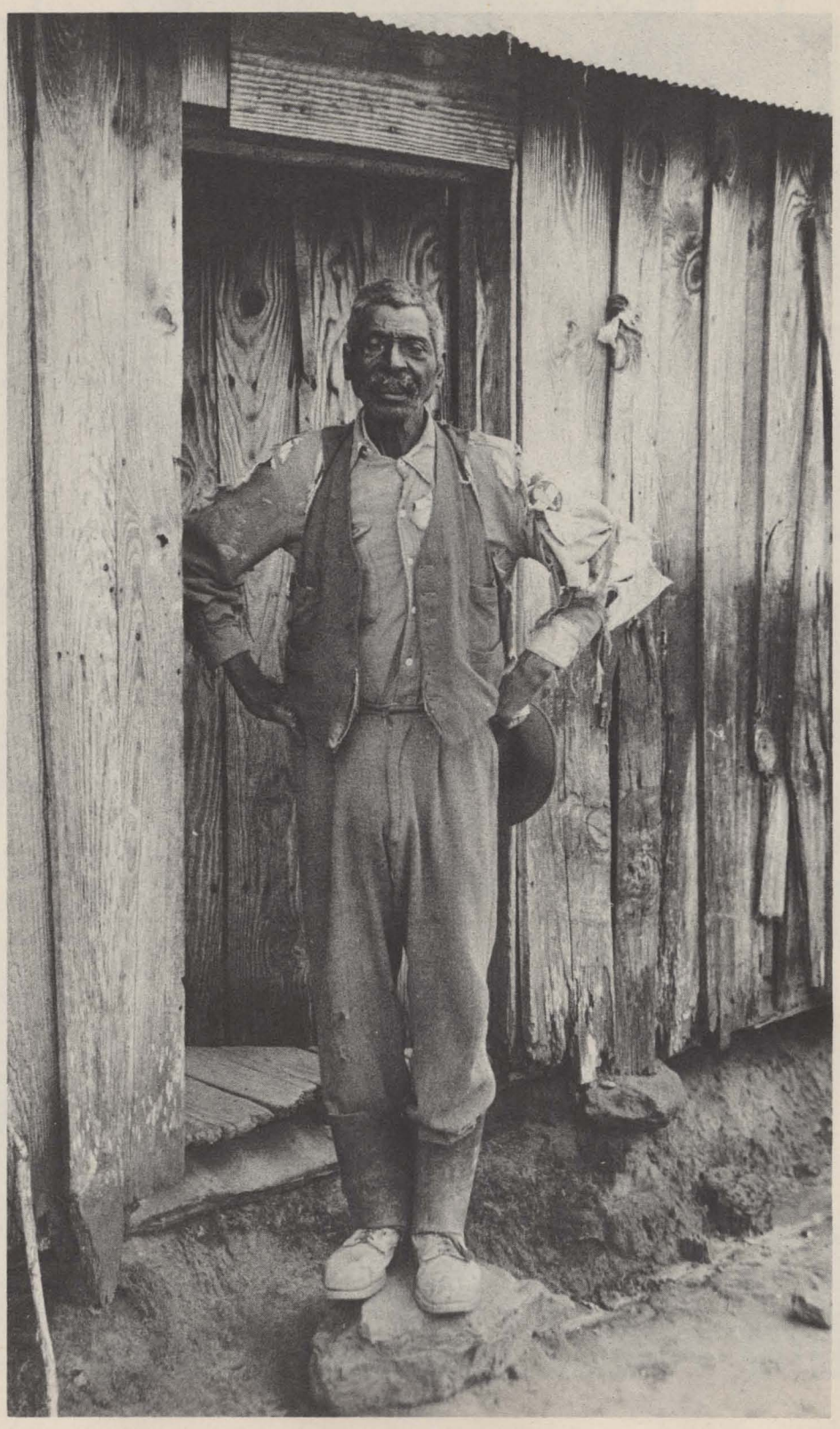


SUDDIE GRIFFINS

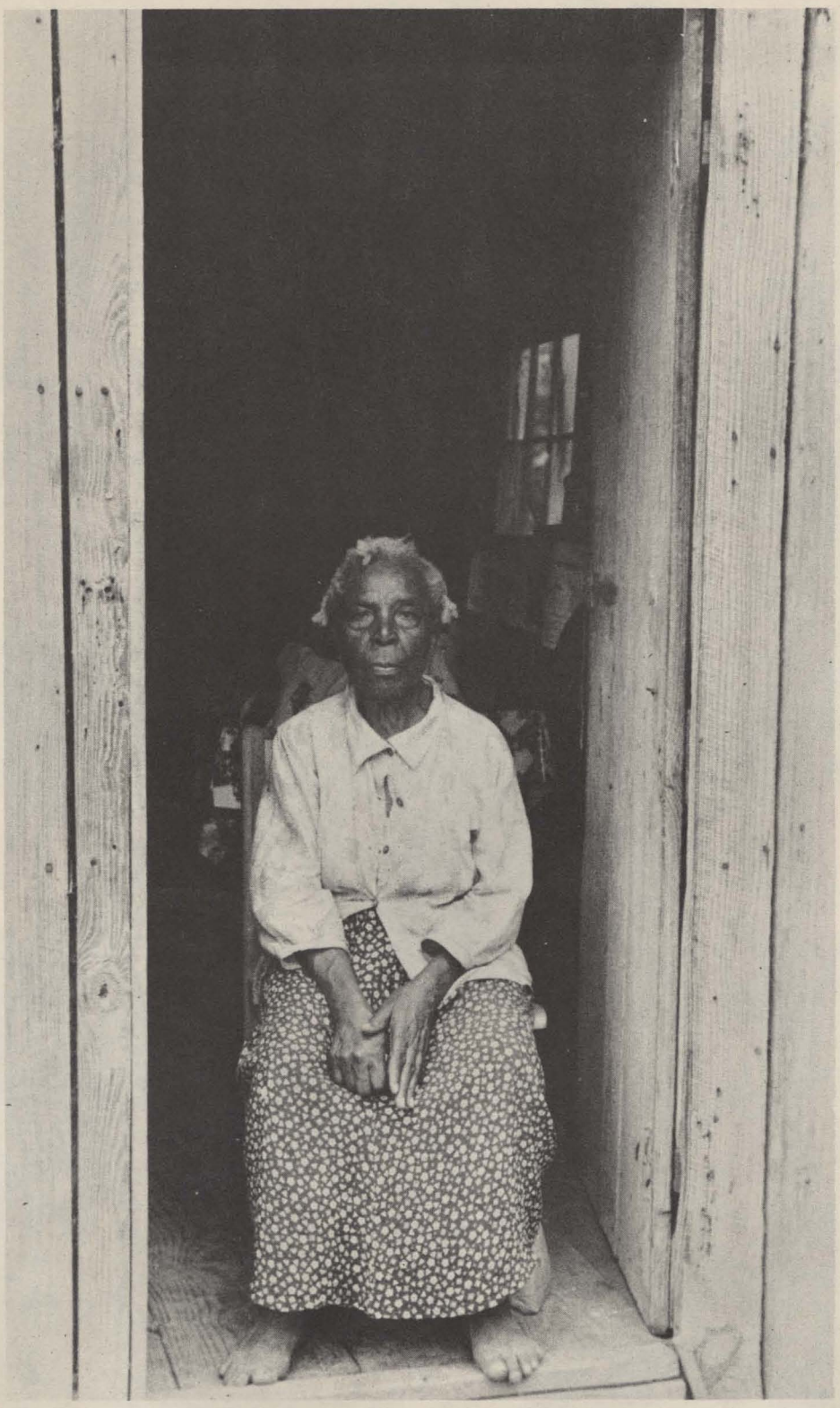


JOHN AND LOVIE GRIFFINS

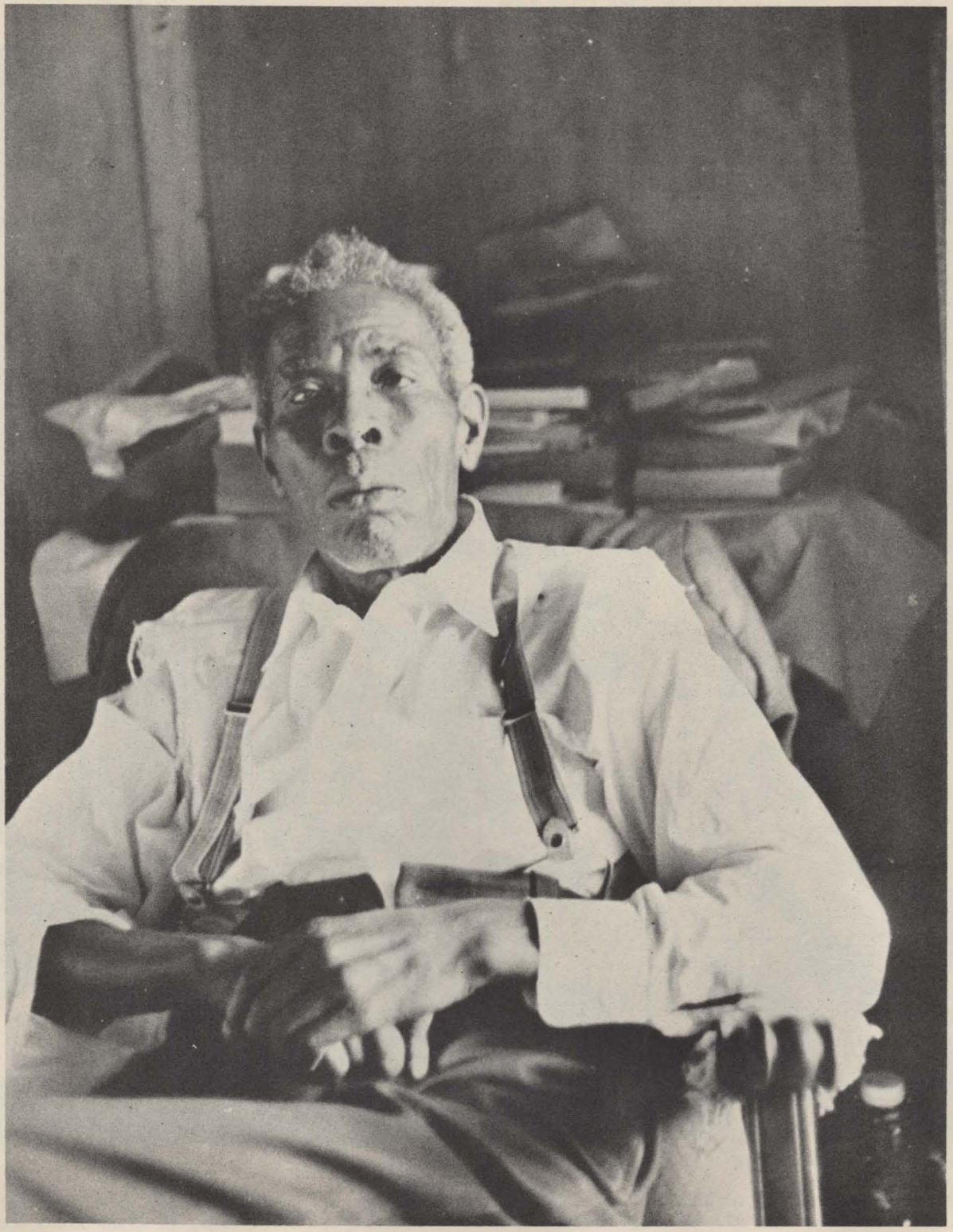
ABANDONED CABIN, TALLADEGA NATIONAL FOREST, OAKMULGEE DIVISION, ALABAMA



WILSON BOLING



ADELINE CAREY



REVEREND LEWIS JACKSON

RICHARD JOLLA

MUSIC from the SOUTH, VOLUME 6 (FOLKWAYS FP 655)
WORK SHEET

ELDER SONGSTERS, 1 7½ IPS 4:23

SIDE I, Band 1.

SELECTION 1: I HEARD THE VOICE OF JESUS SAY (MT 5-2)

SUDDIE GRIFFINS. Near Old Oak Grove Baptist Church, Talladega National Forest, Oakmulgee Division, Alabama, April 7, 1954.

Note: Words of this song are those of the hymn by Horatius Bonar, (1808-1889) Scottish Presbyterian divine and author of three series of "Hymns of Faith and Hope," published between 1857 and 1866 (new ed., 1886). It occurs in both Baptist Hymnals, with varying dates of 1846 (hymnal with music) and 1857 (words only). Mrs. Griffins sang as she read her text, taking it from a worn version of "The Service of Song," Centennial Edition. Its title page was missing; it can be seen in the photograph, held in her lap above a copy of "Gospel Pearls," the book from which she read text of the Dr. Watts hymn that follows. The music was remembered.

Her recording of the full text ran for 8 minutes, 40 seconds, but unfortunately a crystal microphone became defective and marred parts of the song. The first stanza of four lines is therefore omitted, but the second and third stanzas are intact:

I came to Jesus as I was,
Weary and worn and sad,
I found in him a resting place,
And he has made me glad.

I heard the voice of Jesus say,
"Behold, I freely give
The living water; thirsty one,
Stoop down and drink and live."

4sws
Band 2 7½ IPS, 5:08

SELECTION 2: GO PREACH MY GOSPEL (MT 5-1)

SUDDIE GRIFFINS, same date, place, as above.

Note: Suddie Griffins sings the first and second four line stanzas by Dr. Isaac Watts (1674-1748), English theologian and hymn writer. From an 1820 edition of "The Psalms and Hymns of Dr. Watts," (Clark and Lippincott, Philadelphia), the text runs:

Go preach my gospel, saith the Lord,
'Bid the whole earth my grace receive;
'He shall be saved that trusts my word
'He shall be damn'd that won't believe.

'I'll make your great commission know,
'And ye shall prove my gospel true
'By all the works that I have done,
'By all the wonders ye shall do.

It can be seen that there is little variation from this early American edition, save that "And he condemned who'll not believe" has been substituted for the stronger language of the original last line of the first stanza.

4sws
Band 3 7½ IPS, 1:37

SELECTION 3: MOST DONE TRAVELING (ROCKY ROAD) (MT 9-1)

EMMETT BRAND. Near Morgan Springs, Alabama. April 15, 1954.

Most done trav'lin'
Bound to carry my soul to the Lord (3)
Oh, the rough rocky road
We most done a-trav'lin' the rough rocky road
We most done trav'lin'
Bound to carry my soul to the Lord
Oh, my father's on the road
He's most done a-trav'lin'
My father on the road
Most done a-trav'lin'
Bound to carry my soul to the Lord
Oh, the rough, rocky road
Most done a-trav'lin',
Bound to carry my soul to the Lord
All my child'ens on the road
Most done a-trav'lin',
My child'ens on the road, etc.

References: Cf. "ROCKY ROAD, No. 44 in FOLKWAYS American Folk Music, Volume 2, Social Music, FP 252, and references: Jackson ("White and Negro Spirituals") p. 170, White ("American Negro Folk Songs"), p. 112, and Perkins ("Negro Spirituals from the Far South"), p. 247.

4sws
Band 4 7½ IPS, 1:35

SELECTION 4: GIVE ME THAT OLD TIME RELIGION (MT 9-3)

EMMETT BRAND. Same place, date as above.

George Pullen Jackson cites an early published version as appearing in "Jubilee songs as sung by the Fisk Jubilee Singers," by T.F. Seward and George L. White, Biglow and Main, New York, Preface d. 1872. Brand was born circa 1872. Background sound is from swinging chains of porch swing.

4sws
Band 5 7½ IPS, 0:40

SELECTION 5: TAKE THIS HAMMER (MT 9-4)

EMMETT BRAND. Same place, date, as above.

Described by Brand as a "cutting song." Cf. versions by Leadbelly on Folkways FP 4.

4sws
Band 6 7½ IPS, 1:52

SELECTION 6: MY OLD MOTHER (MT 9-5)

EMMETT BRAND. Same place, date as above. Given as "a picking song." Compare under "Rice Songs," "John say you got to reap in the harvest what you

sow," p. 225, "Slave Songs of the Georgia Sea Islands," by Lydia Parrish, New York, 1942.

4sws
Band 7 7 ½ IPS, 1:52

SELECTION 7: STAY, JOHN, DON'T YOU RIDE NO MORE (MT 9-6)

EMMETT BRAND. Same place, date as above.

4sws
Band 8 7 ½ IPS, 0:30

SELECTION 8: THE CHICKENS AN' CROWS (MT 9-8)

EMMETT BRAND. Same date, place as above. Described as "old field holler."

4sws
Band 9 7 ½ IPS, 1:46

SELECTION 9: I'M GOING TO CROSS THE RIVERS OF JORDAN, SOME OF THESE DAYS (MT 10-1)

EMMETT BRAND. Same place, date as above. Given as heard "from the old folks."

END OF SIDE I, VOLUME 6.

MUSIC FROM THE SOUTH, VOLUME 6

ELDER SONGSTERS, 1

SIDE 2, Band 1 7½ IPS, frag. 1, 0:23
frag. 2, 0:25

SELECTION 1: RIDING MY BUGGY, MY WHIP IN MY HAND (2 fragments) (MT 9-7 & 10-6)

EMMET BRAND. Near Morgan Springs, Ala. April 15, 1954.

Fg. 1: I'm riding my buggy, my whip in my hand
Good morning, young ladies, my horses won't stand
Streak o' diamonds, streak o' diamonds, I know you quite well
You called my partner deader than hell
(...2sws...)

Fg. 2: . . . risking my life (cut)
To win this fortune for you and your wife
While (well?) riding my buggy, my whip in my hand
Good morning, young ladies, my horses won't stand
My horse is not tied (or, tired), not (now?) well on the way
Unhitch the traces and give him some hay . . .

Given by Brand as "one of them old-time slave'y songs." It is a curious admixture, showing ballad or popular song influence from white sources. Perhaps it is a combination of two old songs, one a fragment from a "bad man" or "gambler" ballad. I could not find it in any of the standard collections of American ballads and folk song. (T he melody seems to relate to "The Nightingale," which has been recorded in a variant form by Jean Ritchie (Elektra 2) as "One Morning in May."

Band 2 7½ IPS, 0:56

SELECTION 2: SINGING ON THE OLD CHURCH GROUND (MT 10-4)

EMMET BRAND. Same place, date as above.

G.P. Jackson cites this as an example "of borrowing a popular song and dyeing it with the pigments of melodic tradition." The original, "Tenting on the Old Camp Ground," was written by Walter Kittredge in 1862, published 1864. Compare with version played by Laneville-Johnson Union Brass Band, Volume 1, Side 1, Band 7.

Band 3 7½ IPS, 0:36

SELECTION 3: BABY CRYIN' (MT 10-5)

EMMET BRAND. Same date, place as above.

Baby cryin', baby cryin'
Mama don't you hear baby cryin'
Oh, you rocked it in the cradle all it's (this) day
Hush, my baby,
Don't you cry, don't you cry, don't you cry
Hush my baby,
Don't you cry,
Mama rocked it in the cradle all this day.

"I used to take the child'ens, Eastman'n them, like to put 'em to sleep on it."

4sws

Band 4 (Warning: Starts at low level and gains)
7½ IPS, 1:32

SELECTION 4: I'M SO GLAD THAT I AM FREE (EXCERPT) (MT 7-4)

WILSON BOLING. Melton Settlement, Talladega National Forest, Oakmulgee Division, April 12, 1954.

I'm so glad that I am free
Jesus give me the victory
Victory, victory.
Oh, hallelujah, I am free
Jesus give me the victory
Victory, victory.
Well, I'm so glad that I am free
Jesus give me victory
Victory, victory, etc.

Boling, a man of 93 when he recorded this song, was not certain as to when he had first learned it. A search of standard hymnal, revival, and jubilee song collections has not yielded a printed precedent, although we feel certain one must exist. The text seems to be related to a passage from the New Testament, I Corinthians 15:57: "But thanks be to God, which giveth us the victory through our Lord Jesus Christ."

4 sws

Band 5 (Warning: Change to 15 IPS)
15 IPS, 3:20

SELECTION 5: WE HAVE MOTHERS OVER YONDER (MC 8-2)

WILSON BOLING. Near Little Oakmulgee Creek, Talladega National Forest, Oakmulgee Division, Alabama. April 12, 1954.

We have mothers over yonder (3)
On the other shore
We have brothers over yonder (3) etc.

Great camp meetin' over yonder
Come and Go, my Lord will save you, etc.
If you'll trust my Lord and Saviour
Great camp meetin' over yonder, etc.

The song is printed in two modern collections: L.L. McDowell's "Songs of the old Camp Ground," (1937); and Bolton and Burleigh's "Old Song Hymnal", (1929). Jackson refers to a variant in the Journal of American Folklore, xxvi, 147. Boling states that he learned the song from his mother, at the age of five; this would place it as current circa 1866.

4 sws

Band 6 15 IPS, 2:00

SELECTION 6: COME TO JESUS (MC 10-1)

WILSON BOLING, VERNA FORD. Same place, date as above.

This song began to appear in American texts as early as 1842, and G.P. Jackson notes "It was a stand-by during the end-of-the-world terrors of the 1840s." Jackson also found it in Allen's "Slave Songs" (1867) with the notation that it had been published as sung "twenty-five years ago" in Ann Arundel County, Maryland. The popular tune, "Clementine," was published in this country circa 1883, and its authorship is still uncertain. Wilson Boling was firm in his belief that this was a genuine "old-timey" song, and that, in the region he has known since he was a child, it and the selection heard on Band 5 ("We Have Mothers Over Yonder") were known long before "the Dr. Watts" hymns. This somewhat contradicts statements made by Suddie Griffins, who claimed "the old Dr. Watts" as having been sung by her grandparents. A possible explanation is that a different set of grandparents is involved.

4 sws

Band 7 15 IPS, 1:15

SELECTION 7: O BAPTISE ME JOHN IN THE RIVER OF JORDAN (MC 29-2)

BESSIE FORD, HORACE SPROTT, NELLIE HASTINGS, ANNIE SPROTT. Marion, Alabama, April 21, 1954.

Bessie Ford:
O baptise me John ... John, John ... in the river of Jordan
Horace Sprott:
O baptise me, John, etc.

The next two chanted lines overlap so they cannot be transcribed ...

4sws

Band 8 15 IPS, 3:45

SELECTION 8: JUST OVER IN THE GLORY LAND (MC 28-2)

HORACE SPROTT, BESSIE FORD, NELLIE HASTINGS, ANNIE SPROTT Same date, place as above.

Just over in the glory land
I'll jine happy angel band
over in the glory land
Just over in the glory land
When I jine the happy angel band
Just over in the glory land
Just to sing God's praise (s) and his glory
Just over in the glory land
Just (ascend?) to be by my Saviour's side
Just over in the glory land etc.

"When the Saints Go Marching Home" (Cf. Vol. 2, Side 1, Band 3) and "Just Over in the Glory Land" are both examples of earlier religious music that have become part of the repertoire of brass bands. Compare the version recorded by the Lapsey Band (Vol. 1, Side 2, Band 10); "In Gloryland," by Bunk Johnson's Brass Band, (American Music 101), and recordings of the Eureka Brass Band, from New Orleans (Pax Records). A variant form appears in "Gospel Pearls," No. 40, as "copyright, 1906, by Dean and Acuff, used by permission of Trio Music Co., Waco, Texas." This would seem to be evidence of the song having achieved currency by this date.

4 sws

Band 9 15 IPS, 2:40

SELECTION 9: FATHER, I STRETCH MY HANDS TO THEE (MC 22-2)

JAKE FIELD, EASTMAN BRAND, ARTHUR HOLIFIELD. Near Morgan Springs, Alabama, April 18, 1954.

Father, I stretch my hands to thee,
No other help I know;
If Thou withdraw Thyself from me,
Ah! whither shall I go?

What did Thine only Son endure
Before I drew my breath; ...

The words to this hymn were written by Charles Wesley (1707-1788), poet and writer of some 6500 hymns. He was a brother to John Wesley. Hymns of several demoninations were probably first introduced into the South at the time of the "New Awakening" or "Great Revival" spread by fiery itinerant preachers. In 1803, Lorenzo Dow, who dubbed himself a "Son of Thunder," opened a campaign of circuit riding in the Tensaw and Tombigbee settlements. Later, in 1808, the Methodists dispatched an "official" missionary, Rev. Matthew P. Sturdivant, to Alabama. For a discussion of musical strains introduced via the "New Awakening", see the Notes on Old Harp Singing by Sidney Robertson Cowell in Folkways Album FP 56.

4 sws

Band 10 15 IPS, 1:53

SELECTION 10: DOWN HERE LORD, WAITIN' ON YOU (MC 23-3)

JAKE FIELD AND GROUP, including Holifields, Brands, Fields's, and Greenes. Same place, date, as above.

Down here Lord, waitin' on you
Well, I'm down here Lord, waitin' on you
Can't do nothin' till you come
Down here singin', etc.
Down here prayin', etc.

FOLKWAYS FP 656

MUSIC from the SOUTH, VOLUME 7: ELDER SONGSTERS, 2

WORK SHEET

SIDE 1

BAND 1 7 1/2 IPS, 1:36

SELECTION 1: O, THE SUN DON'T NEVER GO DOWN
(Don't you feel like crynin' some time)
(MT 16-1)

GEORGE HEROD. Near Scott Station, Alabama, May 8, 1954.

O, the sun don't never go down, go down
Well, the sun don't never go down
O, the flowers are blooming for Heaven
O, the sun don't never go down
Don't you feel like crynin' some time, some time
Don't you feel like crynin' some time
O, the flowers are blooming for Heaven
Don't you feel like crynin' some time
Well, your burden gets heavy some time, some time
Well, your burden gets heavy some time
O, the flowers, etc.
Don't you feel like groanin' some time, some time
etc.

4 sws

BAND 2 7-1/2 IPS, 1:13

SELECTION 2: I SHALL NOT BE MOVED (MT 16-2)

GEORGE HEROD. Same place, date as above.

I shall not, I shall not be moved (2)
Just like that tree is planted by the water
I shall not be moved
I'm in love with Jesus, I shall not be moved
I feel the love of Jesus, I shall not be moved
Just like that tree that's planted by the water
I shall not be moved.

As set forth in the Notes to Volume 1, Herod is the retired leader of the Lapsey Brass Band. The Band's version of this same song can be heard in Volume 1, Side 2, Band 4.

4 sws

BAND 3 7-1/2 IPS, 1:26

SELECTION 3: SISTER MARY WORE THREE LENGTHS (LINKS) OF CHAIN
(MT 16-3)

GEORGE HEROD. Same place, date as above.

Mary wore . . . o . . . three lengths of chain
Sister Mary wore three lengths of chain
Sister Mary wore, Lord, three lengths of chain,
Lord
Every
Heavy length(s,) Lord, (bore) the Jesus' name
Hush little baby, and don't you cry (3) Lord
Papa and mamma both born to die
(O,)
It was just 'bout the time, Lord
I thought I was lost (3) Lord
By shoes Lord, an' my chains (have) of
Mary wore, Lord, three lengths of chain (3) Lord
Each heavy
In ev'y link, Lord, was my Jesus' name

N.I. White, in "American Negro Folk Songs," pp. 60-63, has published eight variants of this song, none of which resembles the one recorded here. Still another version appears in Carl Sandburg's "American Songbag." (Harcourt, Brace, 1927), p.474. Both Sandburg's and all but one of White's variants carry the common line, "All my sins been taken away," (or, "washed away"), while this line is notably absent from Herod's concept of the song.

4 sws

BAND 4 7-1/2 IPS, 0:59

SELECTION 4: LORD, WHEN I WAS A SINNER
(MT 16-4)

GEORGE HEROD. Same place, date as above.

Lord, when I was a sinner
I heard the people say
You ought to be converted,
You better had pray
I trusted in Him, found the Lord
He tells me, promises a sure reward
O Jesus say, you go, I go with you
Preach my gospel, an' I preach it
O my Lord if I go, 'long
Tell'em what you say, they will not believe in me
I looked right behind me, o what I could see
Nothin' but Jesus, talkin' to me
He was the one that seek'd to find
He was the one turned water to wine
O Jesus say, you go, I go with you
Preach my gospel, an' I preach it
O my Lord, if I go away,
Tell 'em what You say,
They will not believe in me

BAND 5 7-1/2 IPS, 2:34

SELECTION 5: TRAVELIN' SHOES (MT 16-6)

GEORGE, FANNY, AND PEGGY LOU HEROD. Same place, date as above.

WARNING: CHANGE TO 15 IPS

BAND 6 15 IPS, 2:56

SELECTION 6: WHEN I CAN READ MY TITLE CLEAR (MC 5-5)

JOHN AND LOVIE GRIFFINS. Near Cahaba River, Perry County, Alabama, April 10, 1954.

When I can read my title clear
To mansions in the skies
I bid farewell to every fear
And wipe my weeping eyes

Should earth against my soul engage
(fiery)
And hellish darts be hurl'd
Then I can smile at Satan's rage
(the)
And face a frowning world.

Text printed here is from the 1820 American edition of "The Psalms and Hymns of Dr. Watts." See note for Volume 6, Side 1, Band 2. Words in parentheses above the 1820 text are those sung by the Griffins in 1954.

4 sws

BAND 7 15 IPS, 2:54

SELECTION 7: DARK WAS THE NIGHT, AND COLD THE GROUND (MC 6-3)

JOHN AND LOVIE GRIFFINS. Time, place as above.

Dark was the night and cold the ground
On which my Lord was laid
His sweat like drops of blod ran down
In agony he prayed

Father, remove this bitter cup . . . "wait a minute . . . "
If such they secret will . . .
"that's all I know by heart . . . "

A slight variant is printed in Newman White's "American Negro Folk Songs" with the comment: "except for the grammar of line 3 (Sweat like blood run down in drops) it is identical with stanza 1 of Thomas Haweis' (1732-1820) hymn included in several hymn-books of the white churches from the early nineteenth century." A second variant, printed by White, has a fourth stanza from Dr. Watts' "Am I A Soldier of the Cross?" It is perhaps no coincidence, then, that the next song John and Lovie Griffins chose was this same Dr. Watts hymn. It should be noted that the Griffins' sang "Dark was the Night" from memory, and "had it by heart;" the other hymns were read from a book, and followed the more traditional method for singing "the old Dr. Watts" and other hymns.

For a recording of "Dark was the Night" that brings us very close to the blues idiom, compare that of Blind Willie Johnson, The Folkways Jazz Series, Vol. 2, Side 1, Band 1.

4 sws

BAND 8 15 IPS, 2:55

SELECTION 8: AM I A SOLDIER OF THE CROSS? (MC 6-4)

JOHN AND LOVIE GRIFFINS. Time, place as above.

Am I a soldier of the cross,
A follower of the Lamb?
And shall I fear to own his cause, --
Or blush to speak his name?

Must I be carried to the skies
On flowery beds of ease;
While others fought to win the prize
And sail'd through bloody seas?

Another of "the old Dr. Watts," with the sung version corresponding quite closely to words of the 1820 American edition.

4 sws

BAND 9 15 IPS, 3:36

SELECTION 9: A CHARGE TO KEEP I HAVE (MC 7-1)

JOHN AND LOVIE GRIFFINS. Same date, place as above.

A charge to keep I have
A god to glorify
(A) Never-dying soul to save
And fit it for the sky.

To serve the present age,
My calling to fulfill
O may it all my power engage
To do my Master's will.

The last part is hummed without words. The hymn is by Charles Wesley; see under Note for Volume 6, Side 2, Band 9. Again, the parallel to Blind Willie Johnson's wordless humming of "Dark Was the Night" is close.

END SIDE 1: VOLUME 7, ELDER SONGSTERS, 2

MUSIC from the SOUTH

VOLUME 7: ELDER SONGSTERS, 2

SIDE 2

BAND 1 7-1/2 IPS, 0:50

SELECTION 1: THAT AIN'T ALL, I GOT MORE B'SIDE (MT 40-1)

ADELINE CAREY. Near saw mill, Tunica, Louisiana, June 22, 1954.

That ain't all, I got more b'side
Wait a little while, I talk 'n tell (2)
(High) shine old death in Hell
Then I'll be a window for my Lord (2)
Oh, my soul is a window for my Lord (2)
Nicodemus is a window for my Lord (2)
Oh, Jonas is a window for my Lord (2)
Oh, (Samson) is a window for my Lord

Adeline Carey was born in the slave quarters of Greenwood Plantation on the year of Surrender, 1865. She "came through," or got her religion, in the Baptist Church, when she was twelve years old. "The old folks were singin' the Dr. Watts," according to her. She learned her songs from "my old grandmama . . . Celie Carey." Of the four fragments of song that she could recollect, one was by Dr. Watts: "O That I Knew Some Secret Place Where I Might Find My God." A second song was by Horatius Bonnar, "I Heard the Voice of Jesus Say." (Heard on Volume 6, Side 1, Band 1, sung by Suddie Griffins.) The practice of referring to any of the older hymns as "the old Dr. Watts" is general, and derives from the fact that the earlier hymnals were collections of song by different writers -- contemporaries and followers of the tradition lined out by the English theologian. In time, both the number and popularity of Watts' songs tended to obscure the names of others. A third song-fragment, "I'm a Motherless Child, Lord Search My Heart," could not be found in any of the standard hymns, and is probably a variant of the more familiar "Sometimes I Feel Like a Motherless Child." For a discussion of this song, see under No. 107, p. 339, "Folk Song U.S.A.," by John and Alan Lomax (Duell, Sloan and Pearce). The fourth fragment sung by Adeline Carey, "That Ain't All, I Got More B'side," has been included here. This same line occurs in the familiar spiritual, "Swing Low, Sweet Chariot," in "American Ballads and Folk Songs," also by the Lomaxes (p. 609). The rest of the song, however, does not seem to have found its way into any of the printed collections in this form.

BAND 2 7-1/2 IPS, 1:10

SELECTION 2: DARK WAS THE NIGHT (MT 39-2)

MARY PRICE. Near Angola, Louisiana, June 22 1954.

For text and word source, see under Note for Side 1, Band 7, this volume (7).

Although its words are printed in the Baptist Standard Hymnal, "Dark Was the Night" is sung by many southern Negroes without recourse to text. It is an outstanding example of a hymn that has been "pulled away" from its point of origin and shaped into a passionate personal expression of suffering and sorrow. Mary Price's singing of the line, "on which the Lord was laid" brings the hearer close to the phrasing and melody of secular blues, and suggests that some of the traditional blues may, in turn, have "pulled away" from their religious environment.

4 sws

BAND 3 7-1/2 IPS, 0:52

SELECTION 3: DARK WAS THE NIGHT (MT 25-3)

REV. LEWIS JACKSON and CHARLOTTE RUCELL. New Orleans, Louisiana, May 25, 1954.

4 sws

BAND 4 7-1/2 IPS, 1:22

SELECTION 4: TALLEST TREE IN PARADISE (MT 25-4)

REV. LEWIS JACKSON and CHARLOTTE RUCELL. Time, place as above.

Tallest tree in Paradise
Yes, my Lord
The Christian (s) call it the Tree of Life
Yes, my Lord
Hey, brother, with a hey
Hey, sister with a hey-ay-ay
Jes' take a little bottle an' le's go home
Yes, my Lord
Jest take a little bottle an' le's go home
Yes, my Lord
O, the tallest tree in Paradise
Yes, my Lord etc.

". . .all right now, you see that's my old great uncle, (here). . .Mr. Johnny, he live a hundred an' twenty years old. That was his favorite song. An' he died. . .I was quite a boy. . .an' he used to set up an' sing them old songs to us."

Lewis Jackson stated that his birth date was July 13, 1886, although he seemed a bit older than the 68 years this would have given him in 1954. He was born in Bayou Goula, Louisiana, some fifteen miles above Donaldsonville on the west bank of the Mississippi, and about eighty from New Orleans. He learned hymns and "slavery songs" from his mother, and from the great uncle referred to at conclusion of "Tallest Tree in Paradise."

Jackson remembered that older members of his family "used to tell me, how they used to have him there, an' they take a tub of water, an' git out in the woods an' sing a mess of old hymns, you know." Besides hearing hymns, Lewis Jackson played a trombone in his "young youth." He "learned under Claiborne Williams," around Donaldsonville, then formed a band of his own that played, among other places, at Morgan City. He also recollected being on hand for odd dates with Buddy Bolden's Band when the regular trombone player was not available. He used to hang out at a bar roon in White Castle, Louisiana. Then one day, "the Lord called me out of the bar room, on a Saturday night between 7 and 8 o'clock. Then it was a different tune."

BAND 5 7-1/2 IPS, 3:50

SELECTION 5: LORD, HAVE MERCY, IF YOU PLEASE (MC 78-1)

RICHARD JOLLA, Pond, Mississippi, June 26, 1954.

A variant printed version of "Lord, Have Mercy" appears in "National Jubilee Melodies," with no date assigned. Miles Mark Fisher, in "Slave Songs in the United States," (Cornell University Press, Ithaca, New York, 1953) suggests that this song may be of quite early origin, and contain references to actual historical events:

"Nevertheless Negro insurrections occurred in North America periodically from 1526 through the legal duration of slavery. They differed only environmentally from other Negro demonstrations in the Western Hemisphere. At first, an individual Negro might convene his secret meeting by means of a drum or a horn, as in Africa. After the Colony of Virginia took the lead in 1676 in prohibiting the assemblage of Negroes by drum beat, a non-Christian slave there might have sung this spiritual for a gathering of his fellows:

Let us (Ah) praise Gawd togedder on our (mah) knees (3)
When ah falls on mah knees
Wid mah face to de risin' sun;
Oh, Lawd, hab mercy on me.

If this spiritual sung as a communion hymn after the Civil War were amended by substituting words such as a beginner in a language would use, a song

to convene a secret meeting of Negroes would be suggested. It relates hardly at all to holy communion, which does not necessarily require early morning administration or a devotee who faces east. Here it seems was a signal song of Virginia Negroes of the eighteenth century who used it and similar ones to convene their secret meetings."

The text used by Fisher is from Saint Helena Island Spirituals, Nicholas George Julius Ballanta, New York, 1925. Jolla stated that many of the slaves of this region of Mississippi had been brought from Virginia.

Richard Jolla was born in March, 1878, on "Claremount" Plantation, about two miles from his present home. His mother and father were born into slavery; at Emancipation, his father was being trained "for a driver." His mother was "a young field hand."

4 sws

BAND 6 Introduction: SPEECH 15 IPS, 2:10 (MC 74-3-4-5)
SELECTION 6: WHEN THE WAY IS DARK AND DREARY (0:34)

SELECTION 7: I HEARD MY OLD MOTHER CALL (0:25)

RICHARD JOLLA, Pond, Mississippi, June 25, 1954.

Text of introductory speech by Richard Jolla:

"This pastor. . .he was dead. . .he's dead now, but I heard him in a dream. It seemed to have had association, and I was standing near the door, on the outside, an' he came walking up with his grip in his hand, and he marched right on into that do', an' I went in behind him. And as we started in, he started a song. All right, after this song was over, I found myself in another place on a highway. An' I got to a place where that highway forked. An' this left-hand fork went down through a beautiful grove. A very small road, pretty road go through 'round there, but I looked, an' here was a big highway layin' out up there, an' didn't see any body goin' that way much, an' when I looked up that highway, I saw a woman standin', 'way up that highway. It was my mother. An' after I sing what the pastor sing, this verse, then I'm goin'

what. . .about my mother. . .
When the way is dark and dreary
There's no star to light the way
Just keep on -- oh, toiling
Till the dawn and the day. . .
That's what he sang. Travelin' on down this road,
I saw this woman standin' . . .
I heard a call
I heard my old mother o o o, calling, saying,
Come on son, this is the way. . .
That was my dream."

4 sws

BAND 7 15 IPS, 6:12 (3:27, 2:45)
SELECTION 8: WHEN I GET HOME, and SPEECH (MC 73-4, 5)

RICHARD JOLLA, Pond, Mississippi, June 25, 1954.

I am climbing high mountains, tryin' to get home (2)
I am climbing high mountains, climbing high mountains
I am climbing high mountains, tryin' to get home
The road is rough and rocky, tryin' to get home (2)
The road is rough and rocky, road is rough and rocky
The road is rough and rocky, tryin' to get home
I will see King Jesus when I get home (2) etc.

I will sit right down when I get home, etc.

I will talk and tell when I get home, etc.

I will see my mother when I get home, etc.

I will shout for joy when I get home, etc.

2 sws

Text of speech by Richard Jolla:

"All right, my dear friends . . . I just want to make these remarks. . . That the song just sang . . . it was composed concerning a Christian journey. Way back yonder, there was a time when we could not serve God under our own vine and fig tree. An' after this country was discovered, settled down . . . The authorities here, knowing what troubles they had in the old world for serving God, they made it possible that we could serve God according to the dictates of our own conscience. And on this Christian journey, whenever we are borne down with trials and tribulations... surmounting obstacles, overcoming difficulties. And in doing these things, it seemed at one time very hard for the Christian, and they thought of this Christian journey. They likened it to the mountains that we have in this country. You know, to climb a mountain, it's a hard job. There are lots of times you climb up, maybe five feet, an' slip back four. But still you've gained one. It's a hard job, climbing mountains. An' then, whenever you get to the top, you still have to travel. And going along on the mountain path, the road is rough. There are rocks that you have to climb across. And finally, one Christian seeing this, and he likened this journey going up in the mountain to a Christian life in traveling through this world. For

Jesus said at one time, 'Come unto me, all ye that labors, and are heavy laden, and I would give you rest.' And since Jesus said these things, it encourages us to keep on going. And whenever the way is hard, we goes to Him and tell Him about it. But still, to reach this home that we are trying to go to, striving to reach, we have to keep on striving and climbing over these rough roads and when it seem too heavy for us, we carry it to Jesus, because he said 'Come unto me, all ye that labors and are heavy laden, and I would give you rest.'

4 sws WARNING: CHANGE TO 7 1/2 IPS

BAND 8 7 1/2 IPS 3:45

SELECTION 9: WELL, I BEEN TRAVELING ALL THROUGH THIS WAY (MC 41-4)

HORACE SPROTT, ANNIE SPROTT, near Cahaba River, Alabama, May 8, 1954.

. . . . .

well, I been travelin' all through this way

Well I take Jesus, he will be my friend
Well I been travelin' through this way
Well I cried out
I take Jesus to be my friend
He will lead me, safely through
Well I cried out, O Jesus, he'll lead me through
Whiles (t) I'm travelin', whiles (t) I'm stumblin'
all the time
I take Jesus for my guide
He will lead me safely through
It's no need to worry,
I got Jesus on my side
You can talk . . ., 'bout me, just in my ('side?)
mmm, you plead
Well, the more you talk, I'm goin' bend my knee
Jesus in Heaven, he will always answer my prayers
He will heal me when I'm sick
He will be my doctor when I'm sick
It's no need to worry (how) the world is down on me
Well well, well well
Time is comin' down to a close
When I fall on my knee, Jesus be my pillow, too
Then I will cry, Hallelujah, Hallelu. . .

END OF VOLUME 7, SIDE 2

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