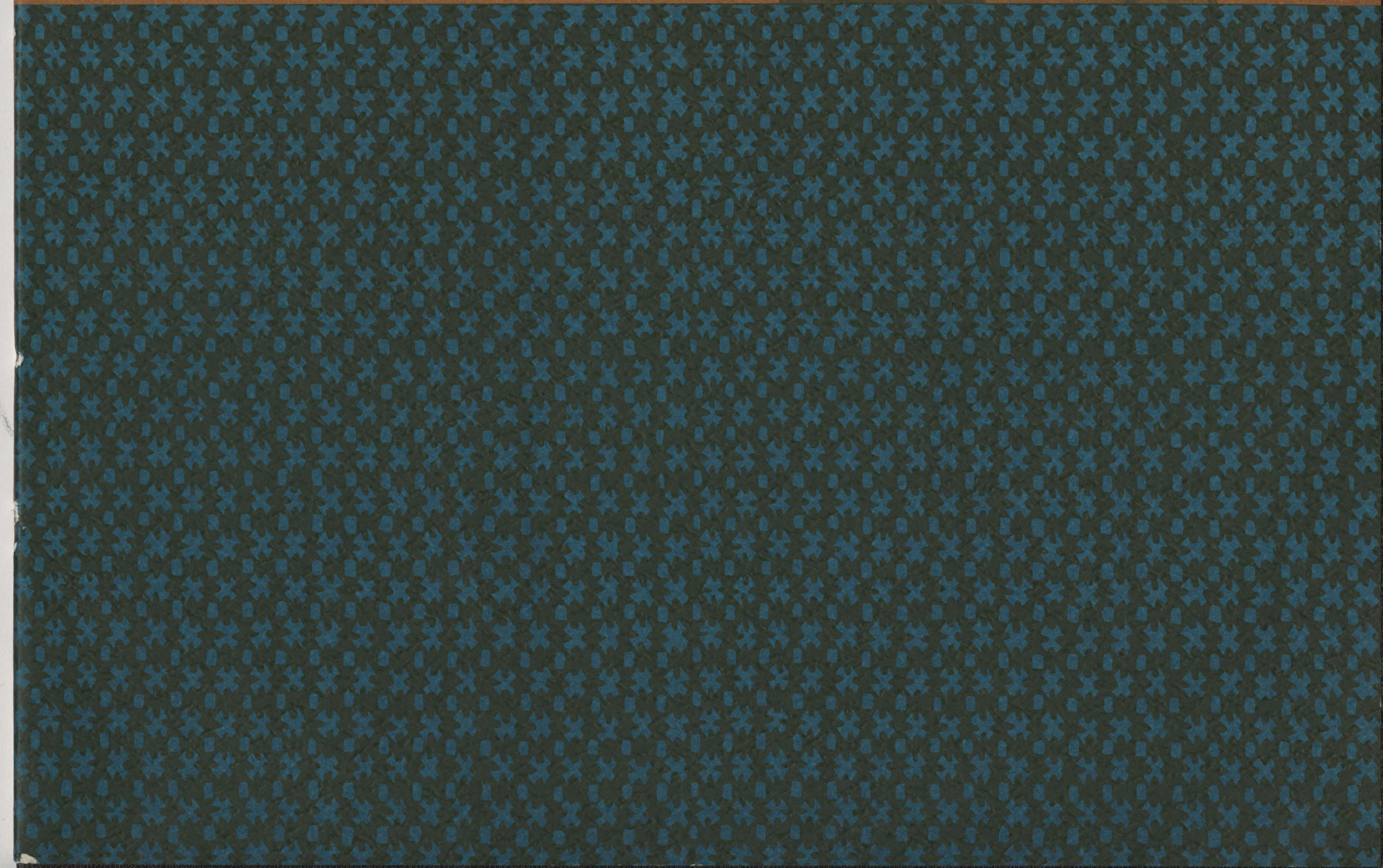


The Virtuoso 5-String Banjo

played by Barry Hall

Recorded by Samuel Gesser

Folkways Records FG 3533



DESCRIPTIVE NOTES ARE INSIDE POCKET

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Library of Congress Catalogue Card No. R 64-1090

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17 W. 60th ST., N.Y.C., U.S.A.

OLD JOE CLARK
SWEDISH MELODY (Hall)
WILLIE MOORE: vocal
BYE-BYE BLUES
LUTE MELODY (Faier)
PEGGY O: vocal
SUMMERTIME (Gershwin)
LADY MARGARET: vocal

CROWN HIM LORD OF LORDS
LITTLE MAGGIE: vocal
BANJO RONDO (Hall)
FAREWELL BLUES
LADY GAY: vocal
GREENSLEEVES
FLOP-EARED MULE (Seeger)

Folkways Records FG 3533

COVER DESIGN BY RONALD CLYNE COVER PHOTOGRAPH BY JACK NISSENSON

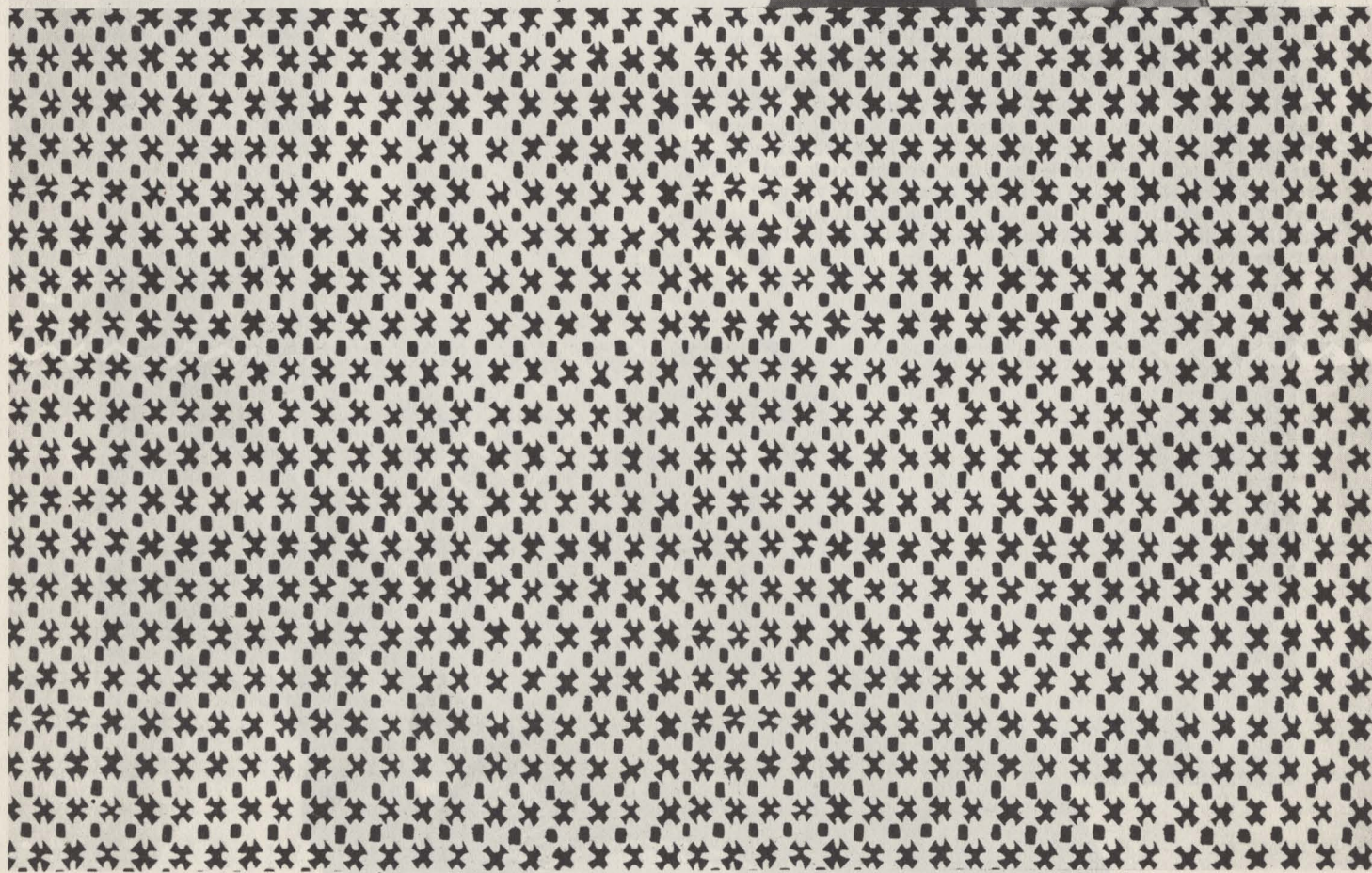
FOLKWAYS RECORDS Album No. FG 3533

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SIDE I

- Band 1 OLD JOE CLARK
- Band 2 SWEDISH MELODY, Hall
- Band 3 WILLIE MOORE, vocal
- Band 4 BYE-BYE BLUES
- Band 5 LUTE MELODY, Faier
- Band 6 PEGGY-O, vocal
- Band 7 SUMMERTIME, Gershwin
- Band 8 LADY MARGARET, vocal

SIDE II

- Band 1 CROWN HIM LORD OF LORDS
- Band 2 LITTLE MAGGIE, vocal
- Band 3 BANJO RONDO, Hall
- Band 4 FAREWELL BLUES
- Band 5 LADY GAY, vocal
- Band 6 GREENSLEEVES
- Band 7 FLOP-EARED MULE, Seeger

THE VIRTUOSO 5-STRING BANJO
Played by Barry Hall

Barry Hall was born in Vancouver, British Columbia in 1944 of a musical family. His mother played the piano and his father the guitar. Greatly influenced by his father, who originally migrated from Finland and participated in the regional Swedish community, Barry soon found himself in demand for school pageants and parties. During the summer of 1959 he received a banjo along with a Pete Seeger instruction book and from then on went on to virtually mastering every style he could find. He is also very adept at playing the guitar and has given many recitals on both instruments.

Side I

OLD JOE CLARK is perhaps the most widely known mountain banjo tune and the playing was greatly influenced by Pete Seeger.

SWEDISH MELODY was learned from his father and is a melody of three well known Swedish songs. Played in C minor with C tuning it is a combination of classical guitar style and arpeggio, Scruggs and a bass beat which is thumbed.

WILLY MOORE is played with a frailing and double thumb frailing motion and has a somewhat usual tuning (GDGAD). Pulling off and harmony was learned from Jim Butler and has further been influenced by the playing of Peggy Seeger.

BYE-BYE BLUES has a G tuning and is Barry's own arrangement.

LUTE MELODY was learned from Billy Faier's record 'Art of the Five-String Banjo'. It has a C tuning and the ending is slightly changed from that of Faier's.

PRETTY PEGGY O Learned from Jim Butler who is a University of British Columbia professor who went to college with Peggy Seeger. It has a GDGAD tuning.



SUMMERTIME by George and Ira Gershwin is played to Barry's own arrangement.

LADY MARGARET was learned from Bascomb Lamar Lunsford and is played in the three-finger picking style and has a modal tuning (GDGCD).

Side II

CROWN HIM LORD OF LORDS from a school hymn. Own arrangement.

LITTLE MAGGIE learned from a tape of Obray Ramsey and is played in Scruggs style, using struggs-style chords with augmented sound. G tuning with capo up to A.

BANJO RONDO Barry's own original composition. Chords are plucked and state a little melody. The remaining parts by playing fast triplets. C minor, C tuning.

FAREWELL BLUES from Billy Faier's 'Art of the Five-String Banjo'. Combination of frailing, Scruggs and playing it like a four-string banjo. C tuning, capo up to D.

LADY GAY from a tape by Buell Kazee. The melody is frailed. The banjo is tuned to guitar tuning (first four strings of the guitar, the fifth string an octave of the third).

GREENSLEEVES played in variety of styles.

FLOP-EARED MULE Learned from a Pete Seeger and Weaver record. Frailed with melody corded, using a basic inversion of chords on neck. C tuning.



COUNTRY MUSIC ON FOLKWAYS RECORDS

OLD TIME & BLUEGRASS

by John Cohen

This is to serve as an introduction to one segment of the Folkways catalog which represents something of the seeds and sources for a dynamic aspect of American folk music which has found a voice in the cities and colleges in recent years. For the most part, this is mountain music derived from the rural south.

There is now an excitement about this music throughout the colleges and cities, amongst young people who are finding a voice in this music, and who are making it their own voice.

There are a great range of approaches to this music, and a great many styles involved; yet inherent in this movement is a desire to remain close to the traditional ways of playing the music.

The movement, diverse as it is, has taken on a structure which has its heroes, artistic leaders, legendary characters, a sort of language of its own, and several senseless confusions and stereotypes applied to it.

Much of the clamor about this music has come from banjo pickers & guitar singers who have brought the music to everyone's attention by their very enthusiasm. It is their excitement about the music which has communicated first. But there is much more to be heard and understood.

These spirited musicians are often 'put down' for being merely 'ethnic imitators' by the very same people who recognize that traditional folk music is the only aesthetically complete folk music to be heard.

Although it is relatively new in its present situation, this music is part of one of the oldest American traditions. It has its roots in the music of the early settlers, and has received fresh vigor over the years from developments within American culture which have introduced new sounds and new instruments to this tradition, as well as new rhythms and harmonies to accompany the changing social functions the music has performed.

It is part of an active and progressive tradition, yet it has always maintained a terrific sense of respect and preservation for its own past. In this way elements from years ago are still considered as significant to the present day music by those who perform and live with this music.

Within old time string band music, bluegrass and just home performances, are found trances of the old ballad styles of singing, of bagpipe and fiddle sounds from the British Isles, as well as sounds of the sentimental songs from the 19th century, minstrel stage songs, early Negro blues, rhythms from jazz as well as those now found in rock-and-roll.

One significant and important aspect of the current city trend towards this music is that it has presented a way to enjoy and understand the popular music, without sentimentality and without losing the perspective of culture as a whole. It is only in the nature of this perspective that the urban interest differs from the country tradition. This can neither be praised nor lamented, nor can it be overlooked. It must be recognized, for it is the basis upon which an intelligent approach can develop to the many ideas which are being encountered in the current investigation of folk music.

The importance of academic scholarship can not be denied; neither can an excited emotional involvement. It is only when folk music becomes just a form of entertainment, in the more commercial sense of that word, that it is being abused.

That the investigation has become more like an involvement of love or art, is to the credit of the investigators. If city people have found that country music is meaningful to them, then this is a genuine enrichment of their lives.

The more one gets involved in this music, the more one realizes the character of an old tradition at work, and the astonishing directness and simplicity in the approach of the traditional artist. An understanding of the music opens up the possibilities for us all to get the most pleasure and reward from these old songs, and from the people who sing them.

In various college campuses and cities now, folk music societies and festivals are emerging which incorporate active research with song collecting, concert producing, and music playing. At one school, on the event of a New Lost City Rambler concert, the folk music society increased its membership by 100, a panel discussion was held with university faculty and visiting musicians participating, a student string-band was formed, and a local Bluegrass band of country kids was 'discovered' and incorporated into the general university folk song scene. In addition to this, a regular publication was started. At another place, serious discographical research is being done and a record of rare re-issues of early hill music was released. Concerts are being produced employing traditional artists; this is no longer a unique situation. The University of Chicago Folk Festival, the Berkeley Festival, the Friends of Old Time Music, and the Ash Grove in Los Angeles, are all pointing the way towards an intelligent enjoyment of traditional folk music.

Within the Folkways catalog is a group of recording which present the scope and nature of the various facets of this music. Folkways has been consistent in its presentation of this music as it is traditionally and authentically performed.

FA2951 (Vol. 1) - Ballads: 27 traditional ballads performed by The Carter Family, Clarence Ashley, Buell Kazee, Carolina Tar Heels, Furry Lewis, Charlie Poole with the North Carolina Ramblers, G. B. Grayson, The Masked Marvel, "Chubby" Parker, many others.

2 12-inch 33-1/3 rpm longplay records \$11.90

FA2952 (Vol. 2) Social Music: 29 selections performed by Bascom Lunsford, Blind Willie Johnson, Carter Family, Sacred Harp Singers, Bunt Stephens, A Hunt's Ramblers, The Pep-Steppers, Cincinnati Jug Band, others.

2 12-inch 33-1/3 rpm longplay records \$11.90

FA2953 (Vol. 3) Songs: 28 selections incl. East Virginia, One Morning In May, Sugar Baby, Mountaineer's Courtship, 99 Year Blues, K.C. Moan, Fishing Blues, etc., performed by Uncle Dave Macon, Blind Lemon Jefferson, Clarence Ashley, Cannons Jug Stompers, Carter Family, John Hurt, "Dock" Boggs, Stoneman Family, many more.

2 12-inch 33-1/3 rpm longplay records \$11.90

The Anthology of American Folk Music FA 2951, FA 2952, FA 2953

This collection is a most comprehensive one, and gives an incisive look into the folk music current from 1927 to 1932 as recorded by the commercial recording companies of that time. Good representation of rural music, with many important artists represented, ed. and annotated by Harry Smith.

Vol. 1 Ballads: Some Child Ballads, and many other old songs in the ballad tradition, sung as current and popular songs in 1927, etc.

Vol. 2 Social Music: Dance music and religious music. Both white and Negro traditions. Many instrumental pieces.

Vol. 3 Songs: Excellent collection of country songs and many blues. Important artists in this collection.

Clarence Ashley	Miss. John Hurt
Buell Kazee	Furry Lewis
Dick Justice	Jilson Sotters
Uncle Eck Dunford	Eck Robertson
Burnette & Rutherford	Uncle Dave Macon
Conner & Young	Blind Lemon Jefferson
Carolina Tar Heels	Dock Boggs

Grayson & Whitter
The Carter Family
Kelly Harrell
Frank Hutchison
Charlie Poole
Bascom Lunsford
Jim Jackson
Ernest Phipps
E.V. Stoneman
Blind Willie Johnson

NUMERICAL LIST

FA2040 Smoky Mt. Ballads
Bascom Lunsford
FA2301 Child Ballads in
America, 1, J. Ritchie
FA2302 Ballads in
America, 2, J. Ritchie
FA2314 American Banjo,
Scruggs Style
FA2315 Stoneman Family
FA2316 The Ritchie Family
of Kentucky
FA2317 Mt. Music Kentucky
FA2318 Mr. Music Blue-
grass Style
FA2325 Mike Seeger in Old
Time Country Music
FA2352 Songs of Harry and
Jeannie West
FA2355 Old Time Music at
Clarence Ashley's, 1
FA2356 Old Harp Singers
FA2357 Gospel Songs
FA2358 American Folk Festi-
val
FA2359 Old Time Music at
Clarence Ashley's, 2
FA2360 Frank Proffitt
FA2362 Horton Barker
FA2363 Roscoe Holcomb &
Wade Ward
FA2365 Mt. Music Played
on the Autoharp
FA2366 Doc Watson and
his Family
FA2370 Progressive Blue-
grass and other instrumentals
FA2393 Mickey Miller
FA2395 The New Lost City
Ramblers, Vol. 5
FA2396 New Lost City
Ramblers, Vol. 1
FA2397 New Lost City
Ramblers, Vol. 2
FA2398 New Lost City
Ramblers, Vol. 3
FA2399 New Lost City
Ramblers, Vol. 4
FA2409 Country Gent., 1
FA2410 Country Gent., 2
FA2426 Jean and Doc at
Folk City
FA2427 Precious Memories
FA2433 Lily Brothers
FA2434 Old-Time Fiddlers
Convention
FA2475 The Old Reliable
String Band
FA2483 Woody Guthrie Sings
Folksongs
FA2951 Anth. Am. Folk
Music, vol. 1, Ballads
(2-12" - \$11.90)
FA2952 Anth. Am. Folk
Music, vol. 2, Social Music
(2-12" - \$11.90)
FA2953 Anth. Am. Folk
Music, vol. 3, Songs
(2-12" - \$11.90)
FG3526 Elizabeth Cotten
FS3810 Buell Kazee
FS3811 Trad. Music of
Grayson County
FS3828 Pete Steele
FH5263 American Moonshine
and Prohibition
FH5264 Depression Songs,
New Lost City Ramblers
FH5723 The Cowboy
(2-12" - \$11.90)
FC7054 Southern Mountain
Children's Songs and Games
FC7064 Old-Time Songs for
Children, New Lost City
RF51 Uncle Dave Mason