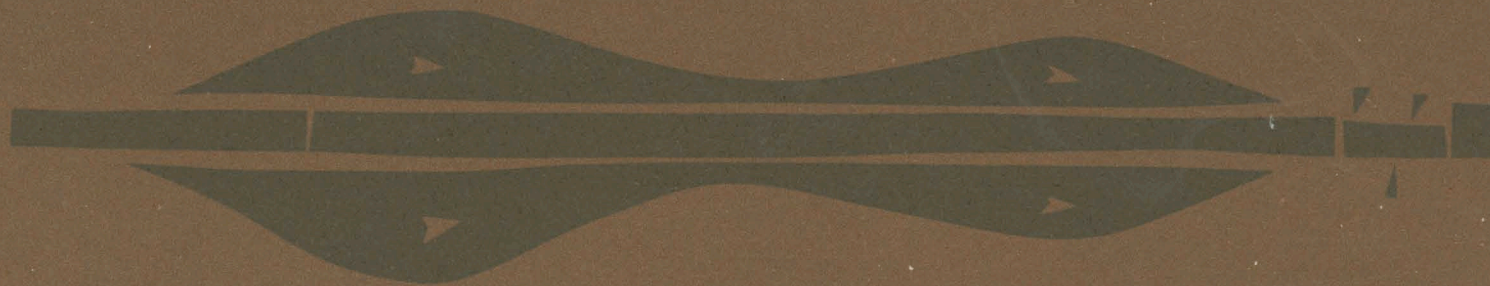


DULCIMER SONGS AND SOLOS  
Sung and played by Paul Clayton  
on the Southern Mountain Dulcimer  
Folkways Records FG 3571



M  
1629  
C622  
D882  
1962

MUSIC LP

SIDE I  
Band 1: FLOP-EARED MULE  
Band 2: OLD JOE CLARK  
Band 3: FALSE LOVE  
Band 4: SOLDIERS JOY  
Band 5: GOING TO GEORGIA (Clayton)  
Band 6: SHADY GROVE  
Band 7: BOIL THEM CABBAGE DOWN  
Band 8: MARY HAMILTON (Child, No. 173)  
Band 9: CHARLEY'S RAN (Scottish Medley)  
Band 10: JOHN HENRY  
Band 11: LONESOME ROAD

SIDE II  
Band 1: SAD AND LONELY  
Band 2: CEDAR MOUNTAIN BREAKDOWN  
Band 3: SWANNANOAH TUNNEL  
Band 4: DOGWOOD (Knocking Blues)  
Band 5: STORMS OF THE OCEAN  
Band 6: MASSEY GROVES (Child, No. 81)  
Band 7: JOHN HARDY  
Band 8: CHINESE BREAKDOWN  
Band 9: GEORGIA BUCK  
Band 10: ALL THE GOOD TIMES ARE OER

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

## DULCIMER SONGS AND SOLOS

Folkways Records FG 3571

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# DULCIMER SONGS AND SOLOS

sung and played by  
**PAUL CLAYTON**  
on the Southern Mountain Dulcimer

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## INTRODUCTION

by

PAUL CLAYTON

I first became interested in playing the Southern Mountain or Appalachian dulcimer after hearing it played at a Virginia Folk Music Festival in 1950 by Virgil Sturgill, at that time a resident of North Carolina, then as now an able and talented custodian of the songs he learned traditionally in Kentucky in his youth.

I acquired a three-string dulcimer from Jethro Amburguey of Hindman, Kentucky, which like many traditional dulcimers was fretted only under the first string. It served me well until I was presented with a full fretted three-string dulcimer by my good friend A. W. Jeffreys, of Staunton, Virginia. It opened up some new possibilities of technique spoken of in the next section about playing the dulcimer. I have used the Jeffreys dulcimer exclusively since, and all the songs on this recording were recorded with it. For those who would like to secure a dulcimer from Dr. Jeffreys, his address is included in the section on Books About the Dulcimer.

My apprenticeship with the dulcimer, then, started in 1950 and has continued to the present. I learned as much as I could by myself, and then as much as I could from other sources, as chanced. Traditional players in North Carolina, Kentucky, and Virginia taught me different methods and styles: I would like especially to mention Mac Presnell of Laurel Creek, N.C. in this respect, as well as Mrs. Edd Presnell whose husband is a maker of handsome dulcimers, and also Mr. Artus Moser.

During a summer in North Carolina I had the good fortune to be often in the company of John Putnam, then working on a book about playing the dulcimer which has seen several editions, and we had some interesting and enlightening talks about the instrument.

George and Gerry Armstrong of Chicago first brought my attention to the double dulcimer played by two persons sitting opposite each other, and constructed by a dulcimer player named Howie Mitchell. It was later my good fortune to meet Howie Mitchell in Washington through a mutual friend and fine folk-singer, Charlotte Daniels, and later to perform with Howie many times in that city. Not only is he a maker of excellent dulcimers of infinite variety, but he has an excellent technique with the instrument, and ranks in my estimation as one of the finest dulcimer players in the country. He is now the author of a booklet on building and playing dulcimers, and I have listed it below. It has also been my pleasure to appear on occasion with George Foss and his wife Jean also in Washington, and as a folksinger who is also a member of the National Symphony it would be expected that George has an unusual approach to the dulcimer; he does have a very unusually fretted dulcimer, and he does fine things with it.

Three great pioneers in bringing the dulcimer to the attention of people were, of course, John Jacob Niles, Jean Ritchie, and Andrew Rowan Summers. Niles plays a modified dulcimer with some eight or ten strings. He makes them himself, the first, if I recall correctly, from an old cello. Additional strings, and the bass sound from the deeper ones give his dulcimer a more majestic sound, perhaps, than the simple three string dulcimer. But as far as the mechanics of playing, Mr. Niles' dulcimer is still basically the simple three-stringed Kentucky instrument. Andrew Rowan Summers is a player of the 3 string dulcimer in the simplest most classical manner, as is Jean Ritchie, and both have recorded extensively for Folkways in records listed below in a list of examples of dulcimer playing available on Folkways Records. Jean Ritchie's reputation as a dulcimer player is too well known to need amplification here. Suffice to say that when many a person hears the word dulcimer, he thinks of Jean Ritchie. She too has just finished writing a book and it is listed below. A dulcimer instruction record by her is also listed.

I have carried my dulcimer about with me for the past ten years playing it on radio, television broadcasts, nite club engagements and so on, when it was much more of a rarity than it is now, and I hope that I have contributed in part to the resurgence of interest in this friendly instrument.

It has had most everything played upon it from Bluegrass in the company of friends Bob Yellin and Dave Sadler, to jazz with great guitar backing by Steve Lee, a resident of Virginia, and a fine entertainer. Some of the best times with the dulcimer have been at Pennyroyal Farm in the Shenandoah Valley playing along with Fletcher Collins Jr's fiddle, and other instruments in other hands too numerous to mention. It was from Fletcher Collins, Jr. that I learned many of the old fiddle tunes which appear on this record.

This album was recorded some four years ago, and the delay in its release has been due to a number of things. If I had it to do over again now I would hope to do it better, but there is not much I would change.

I have tried to demonstrate the versatility of the dulcimer and to show it as an instrument capable of a variety of moods and effects. Whether I have succeeded the listener is most qualified to say. In all songs the three-string dulcimer is used, and there have been no technical augmentations such as over-dubbing to produce the sound of more than one dulcimer.

A note on the dulcimer and some instructions for playing it follow. I wish especially to thank my good friend Howard Vogel for reading it over for me, and making it musically literate. As I told him at the time, until I met folk-tale teller and collector Richard Chase I always thought a tonic was either something you drank or put on your hair. I'm not much improved, so that Howard's criticism of musical terms etc. was very valuable. If there are any errors he's not responsible.

Finally let me say that the dulcimer has been a good friend to me, and it has made its best music in the company of good friends and for them. It is to them that this album is dedicated.

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MUSIC LP

A BRIEF NOTE ON THE DULCIMER  
AND METHODS OF PLAYING IT

by  
PAUL CLAYTON

The dulcimer of the Southern Appalachian mountains is a remarkably simple, yet remarkably challenging musical instrument. It is certainly one of the oldest folk instruments played in the United States, and one of the most authentic that can be used to accompany the singing of old ballads and folk songs.

Until recently if one looked up "dulcimer" in an encyclopedia or dictionary, the definition given was often unlike the Southern Mountain dulcimer. It generally referred to the so-called European dulcimer, an instrument with many strings, beaten with hammers. About the only similarity between that instrument and the Southern Mountain dulcimer referred to here is the name, although some of the European dulcimers did find their way to America and the mountains.

Why and where the Southern mountain dulcimer acquired its name is uncertain. It belongs to the zither family and resembles various instruments found in Europe from Scandinavia to Hungary, but whether it is native to America or emigrated at one point to this country is still under discussion. Until recently very little research had been done on the background of the mountain dulcimer, and little was known of its origins.

The Southern Mountain dulcimer generally has only three strings though it has occasionally been found with four. Various mutations have appeared from time to time, generally built by people experimenting and departing from strict tradition. All the songs in this album were recorded on a three string dulcimer made for me by my friend A. W. Jeffreys, of Staunton, Virginia.

The body of the dulcimer has been said to resemble an elongated violin body, without the neck, but dulcimers have been found in a variety of shapes, some simply rectangular. The distinction of the dulcimer lies in this: the neck of the instrument unlike that of the guitar, banjo, etc., does not extend from the body but rests upon the body and runs the length of the instrument.

The dulcimer was generally placed on the lap with the tuning pegs nearest the left hand. In the older instruments frets were generally placed under one string only, the string nearest the player when held in this position. The left hand pressed this string down while playing the melody; the right hand strummed across the strings, the two unfretted strings acting as unchanging drones. This technique sufficed for ballads and slow songs. Variety could be added by playing harmony on this string, to the voice which sang the melody. For accompanying fast songs a circular piece of wood about the diameter of a pencil and about three inches long known as a noter was held in the left hand. It was moved rapidly up and down the string, making for greater dexterity and speed in picking out the notes. The right hand held a turkey or goose quill trimmed to be flexible, or a thin piece of hickory; these served as picks and the player brushed back and forth across the strings in a rapid rhythm.

Another style of playing which I have experimented with a great deal consists of tipping the dulcimer up, rather in the manner of holding a guitar. The left hand then runs along the string from above, while the right hand can play in a rapid banjo-picking or guitar-picking type of strum. The result is a sound similar in some ways to a banjo sound, and facilitating the playing of certain songs otherwise difficult to adapt to the dulcimer.

Another style of playing which has interested me is that of chording the dulcimer. This is possible only if the frets go across the neck under all three strings. The left hand is used from above the

instrument (held on the lap as mentioned) and chords are formed by pressing down different strings at different frets with different fingers. The right hand would generally strum, or pick out combinations of one string, strum, etc. Of course these various styles of playing can be modified and interwoven. It is certainly possible to chord, for example, and yet play a very fast strum with a pick used in the right hand.

TUNINGS AND CHORDS

The common major tuning for the dulcimer had the strings tuned GGC. In all tunings mentioned following, it is assumed that the dulcimer is resting flat on the lap, the pegs towards the left hand. The first string is the one nearest the performer, the second string is the one in the middle, the third string the one farthest from the performer. Now the dulcimer generally has its frets placed in a certain pattern and giving a diatonic scale; that is there are no sharps or flats allowed for them in construction and placement of the frets. If the reader refers to these notes in reference to a dulcimer he may have, it is assumed that the dulcimer has a "standard" keyboard. If not, the reader must experiment himself, although there may be a suggestion or two following which can be adapted or will act as a stimulus.

The common tuning then was GGC (in each case giving notes like this the strings indicated are in this order: 123, first, second, third string). The frets were generally placed so that pressing down on the first string at the first fret an A was produced, at the second fret a B was produced, and at the third fret a C was produced. From that point on the frets continue in diatonic sequence without sharps or flats: 4th fret a D, fifth fret an E, sixth fret an F, seventh fret a G, eighth fret an A, ninth fret a B, tenth fret a C, eleventh fret a D etc. etc. Now it will be seen that starting with the common tuning GGC, then pressing the first string down at each successive fret, the sounds produced are: AGC, BGC, CGC, DGC, EGC, FGC, GGC, AGC, BGC, CGC, DGC etc. for as many frets as are on the instrument. (The number of frets on the instrument varies sometimes, meaning in simplest terms that some dulcimers can't play as high a note as some others.) Now with this tuning, the instrument is in the key of C. The drone strings are strange with some notes such as FGC. The tonic is on the third fret. That is to say that if one is playing do re mi fa etc., do is on the third fret. Melodies can be picked out, and counter melodies or simple harmonies can be played while singing. This is the dulcimer at its simplest.

It should be here noted if it is not already obvious that for all practical purposes the dulcimer cannot change keys in the middle of a song. With the above tuning there is no easy way to play in the key of D for example. To do so one would have to change the pitch of the instrument so that D became the pitch of the note at the third fret. The instrument would then be tuned AAD. One is still playing in the key of C physically so to speak, but the sounds are at the higher pitch of the key of D. The effect is similar to getting into the key of D by placing a capo on the second fret of a guitar and yet playing the chords of the key of C, except that since the dulcimer cannot be capoed, it must be tuned to a higher pitch, or re-pitched.

To secure different modes, to play in a minor key for example, the dulcimer must be re-tuned. There are a variety of tunings used by dulcimer players, much as there are a variety of tunings used by 5-string banjo players. These tunings must be learned or discovered and then experimented with.

As mentioned above the common major tuning is GGC with C the tonic falling on the third fret of the first string. To tune to other modes the strings are adjusted so that the tonic falls upon another fret. Presuming the dulcimer tuned GGC, to retune for a minor key, one retunes the first string so that when it is pressed on the first fret it produces a C. The simplest method is to press the third string at the 6th fret, and tighten the 1st

string until it is the same pitch, when open. The open string is actually B flat, the first fret is C, the 2nd fret is D, the 3rd fret is E flat, the 4th fret is F, the 5th fret is G, the 6th fret is A flat, the 7th fret is B flat. Although all this may not be immediately obvious to the musical layman, it results from the unusual placement of the frets on the neck. The musically illiterate mountain dulcimer player is untroubled with the theory of the matter. The practice of the matter is that when one strums across now using the first fret as the tonic, one is in the key of C minor, or the Aeolian mode. Since the second and third strings were not retuned, beginning on the first fret the combinations of notes produced are: (1st) CGC, 2nd: DGC, 3rd: BflatGC, 4th: FGC, 5th: GGC, 6th: AflatGC, 7th: BflatGC.

Two other tunings or modes are popular. They are the Dorian mode in which from the basic tuning GGC the first string is lowered to an F. C, then, is found on the 4th fret. Beginning on the 4th fret as the tonic, then, the scale is: 4th: CGC, 5th: DGC, 6th: BflatGC, 7th: FGC, 8th: GGC, 9th: AGC, 10th: BflatGC, and the octave 11th fret: CGC. This tuning is used for a variety of mountain songs of a modal nature, notably "Shady Grove," and it is sometimes referred to because of this as "Shady Grove tuning." The simplest way to tune for this mode is to press the third string at the third fret, and while strumming it for pitch, to tune the first string down to it.

The fourth important tuning is the Mixolydian mode, which has a flattened seventh. Otherwise it is the same as the major scale first outlined. The simplest way to tune to it is to press the third string down at the 7th fret while in the common tuning GGC. The first string is tuned to the same pitch which is C. Thus the tonic falls upon the first string when strummed open or upon the 7th fret, an octave higher. Since the second and third strings remain unchanged, starting from the tonic on the open 1st string, we have CGC, 1st fret DGC, 2nd fret: EGC, 3rd fret: FGC, 4th fret: GGC, 5th fret: AGC, 6th fret: BflatGC, and 7th fret: CGC. This is a very handy key for such songs as "Old Joe Clark" or "John Hardy" where the particular flat is needed. Hence this tuning is sometimes called "Joe Clark tuning."

In all these above tunings, the second and third strings remain the same, that is not retuned. They are strummed at any time any note on the 1st string is sounded if desired. That fact that there may sound to the ear an occasional dischord is overlooked; indeed these unusual combinations of notes add to the character and uniqueness of the dulcimer. Other tunings can be experimented with. It is possible for instance to tune all three strings to the same pitch. A tuning of GGC with the tonic on the third fret producing CCC, makes an excellent tuning for Scottish songs. When re-tuning the player must be careful to avoid tightening a string too much and hence breaking it. If there is a danger in breaking a string one should retune the whole instrument to a lower pitch and start from there. How much tension the strings will bear before breaking can be best judged only by experience. If a dulcimer is tuned to high it is apt to be untrue in the upper register. If tuned too low it loses quality and clarity. I use 5-string banjo strings on my dulcimer. Two 1sts for the 1st and 2nd dulcimer strings, and a banjo 4th for the dulcimer third string. I have occasionally used varying combinations of guitar strings; some experimentation may discover what strings make it possible to tune the instrument best for the voice of the player. If banjo strings make the dulcimer (when tuned to a good pitch) too high or too low for a singer's voice, perhaps guitar strings, two 1sts and a third, will produce a better pitch.

#### CHORDING

With the upsurge of popularity in the dulcimer more dulcimers are being produced by more craftsmen. Instead of putting the fret under only the first string, it has become the custom to put the frets across the neck, under all three strings. This allows for chording, which was impossible when there were not full frets. This style of playing can produce a full rich sound on the dulcimer, and many chords with many tunings are possible. The danger of chording is the possibility that constant use of it is apt to reduce the distinctness of the instrument, and give a sound approaching more conventional instruments. Chording, however, is a good technique for varying the sound of the dulcimer, and adding variety.

Without diagrams, and without a full consideration of the style, I will just mention here some possibilities for simple chords. With the dulcimer tuned GGC, the standard major or Ionian tuning, the following chords, or reasonable equivalents can be secured by the following methods:

C Chord (ECC)	Press 1st string on 5th fret Press 2nd string on 3rd fret Leave third string open
F Chord (AFC)	Press 1st string on 8th fret Press second string on 6th fret Press third string at 7th fret
G7 Chord (DBF)	Press 1st string on 4th fret Press 2nd string on 2nd fret Press 3rd string on 3rd fret
D7 Chord (DDA)	Press 1st string on 4th fret Press 2nd string on 4th fret Press 3rd string on 5th fret
C7 Chord (CEBflat)	Press 1st string on 7th fret Press 2nd string on 5th fret Press 3rd string on 6th fret
A Minor (ACE)	Press 1st string on 1st fret Press 2nd string on 3rd fret Press 3rd string on 2nd fret

These chords for playing in the key of C are suggestive enough to fill the purpose generally and provide enough background to accompany most folksongs. As to the last chord, A Minor, I have found that AAD made by pressing all three strings at the first fret is an effective substitute or equivalent to A Minor. Different tunings will suggest different chords, and a particular song may suggest various combinations that sound well with that song. As to what fingers to use to play the above chords, I leave that to the individual and to what is most comfortable for him.

This, then, is a brief introduction to the dulcimer, and a few suggestions on playing the instrument. It is not intended as a treatise on the dulcimer, and hence I make no apologies for its incompleteness except to draw attention to its limited scope and intention. What is said, is, I hope, clear. If there is any redundancy it is in the hope of clarity. For further references I append a list of articles and booklets about the dulcimer, and after it a list of Folkways records on which the dulcimer is played.

(Copyright 1962 Paul Clayton)

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- Seeger, Charles. "The Appalachian Dulcimer" in Journal of American Folklore, January, 1958, p. 40.
- Mitchell, Howard. The Mountain Dulcimer - how to make and play it. Washington, D.C. (1221 Massachusetts Ave., N.W.), Howard W. Mitchell, 1961.
- Putnam, John F. The Plucked Dulcimer of the Southern Mountains. Series: Kentucky (Box 2000) Council of the Southern Mountains, Inc., 1957. Enlarged edition 1960.
- Jeffreys, A. W. Tuning and Playing the Appalachian Dulcimer. Staunton, Virginia (416 Parkwood Lane) Appalachian Dulcimer Co., 1958.
- Bryan, Charles F. "American Folk Instruments: The Appalachian Dulcimer" in Tennessee Folklore Society Bulletin, March, 1952, p. 1
- Ibid. "American Folk Instruments: The Hammered Dulcimer" in Tennessee Folklore Society Bulletin, June, 1952, p. 43
- Taylor, Vernon H. "From Fancy to Fact in Dulcimer Discoveries" in Tennessee Folklore Society Bulletin, December, 1957, p. 109.
- Lawless, Ray M. Folksinger and Folksongs in America (Chapter 9: "Folk Music Instruments"). New York, Duell, Sloan and Pearce, 1960.

THE DULCIMER ON FOLKWAYS RECORDS

The following records on Folkways contain selections played upon the dulcimer. Only Andrew Rowan Summers plays the dulcimer exclusively on his recordings. The other albums have some selections accompanied by guitar or other instruments.

BY PAUL CLAYTON

- FA 2007 CUMBERLAND MOUNTAIN FOLKSONGS (Guitar and dulcimer)

BY ARTUS MOSER

- FA 2112 NORTH CAROLINA BALLADS (Guitar and dulcimer)

BY ANN GRIMES

- PH 5217 BALLADS OF OHIO (Guitar and dulcimer)

BY JEAN THOMAS' FOLK FESTIVAL PARTICIPANTS

- FA 2358 AMERICAN FOLK SONG FESTIVAL (2 selections)

BY JEAN RITCHIE

- FI 8352 HOW TO PLAY THE DULCIMER (Instruction record)
- FA 2301 CHILD BALLADS IN AMERICA Vol. 1 (Guitar and dulcimer)
- FA 2302 CHILD BALLADS IN AMERICA Vol. 2 (Guitar and dulcimer)
- FA 2316 RITCHIE FAMILY (Interviews, songs, several with dulcimer)
- FA 2428 JEAN RITCHIE, OSCAR BRAND, DAVE SEAR CONCERT (Some dulcimer selections)

BY ANDREW ROWAN SUMMERS

- FA 2002 CHRISTMAS CAROLS (Dulcimer)
- FA 2021 SEEDS OF LOVE (Dulcimer)
- FA 2041 THE LADY GAY (Dulcimer)
- FA 2044 THE FALSE LADY (Dulcimer)
- FA 2348 ANDREW ROWAN SUMMERS SINGS (Dulcimer)
- FA 2361 HYMNS AND CAROLS (Dulcimer)
- FA 2364 THE UNQUIET GRAVE (Dulcimer)

SIDE I, Band 1: FLOP-EARED MULE

This old fiddle tune has the distinction of two separate melody parts which are alternately played in two different keys, generally G and D. The additional variety thus obtained is much welcomed by the country dance fiddler playing for lengthy sets, and it has been a very popular tune as a result. I learned this variant from the fiddle playing of Fletcher Collins, Jr., of Staunton, Virginia. Theoretically the dulcimer cannot change keys midstream as it were; it is therefore appropriate to let the first tune on this recording prove the rule.

For additional information, see:

Bayard, Samuel Preston, Hill Country Tunes, American Folklore Society, Philadelphia, 1944.

SIDE I, Band 2: OLD JOE CLARK

One of the most popular of fiddle tunes, this song also has an astounding number of stanzas dealing with the deeds and misdeeds of Old Joe. I sing only a few stanzas which I have heard 'round and about Virginia and North Carolina. The dulcimer is so tuned here that the accidental needed to perform the song is included in the scale. The noter and pick are being used.

I used to live in the country,  
But now I live in town,  
Staying at that big hotel  
And courting Betsy Brown.

CHORUS:

Fare you well, Old Joe Clark,  
Fare you well, I'm gone,  
Fare you well, Old Joe Clark  
And goodbye Betsy Brown.

Old Joe Clark's a mean old man,  
The reason I'll tell you why:  
He cut down his old rail fence  
So his cattle could eat my rye.

(CHORUS)

If I had no horse at all  
You'd find me down a-crawling,  
Up and down this rocky road,  
Looking for my darling.

(CHORUS)

So Old Joe Clark come to my house  
I thought he come to see me,  
When I come to find him out,  
He'd persuaded my wife to leave me.

(CHORUS)

For additional texts and references, see:

Botkin, B.A., A Treasury of American Folklore, New York, 1944. pp. 814-818.

Lomax, John A. & Alan, American Ballads and Folk Songs, New York, 1934. pp. 277-280

Sharp, Cecil, English Folk Songs from the Southern Appalachians, London, 1932. p. 259.

SIDE I, Band 3: FALSE LOVE

I learned this song in England in 1951 from a field recording of Louisa Hooper who, when the recording was made in 1942, was the last living English singer to have sung for Cecil Sharp. I notice upon comparing my rendition sung from memory with my transcription of her performance that there are some slight textual changes, and perhaps musical changes. The dulcimer is tuned in minor or aeolian mode.

First when I saw my love in the church stand  
With her rings falling off and a glove in each hand,  
I walked up to her and I kissed the false bride  
Saying, Adieu to my false love forever.

Next when I saw my love from the church go,  
Bright maidens, bright men, oh they made a fine show,  
And I followed after with my heart full of woe  
To see how my false love was guarded.

Next when I saw my love sit down to dine,  
I sat down beside her but nothing desired,  
I thought her sweet company better than wine,  
Although she'd betrayed me to another.

Go dig my grave both wide and deep,  
And strew it all over with flowers so sweet,  
That I may lie there and take my long sleep  
Saying, Adieu to my false love forever.

For additional information, see:

Miscellanea of the Rymour Club, Edinburgh.

SIDE I, Band 4: SOLDIER'S JOY

One of the most popular of fiddle tunes in the United States, this tune is known under a variety of titles. I got used to playing this particular variant while sitting in with fiddle, banjo, and guitars at singing and fiddling sessions at the home of folklorist Fletcher, Collin, Jr. The noter and pick are being used.

For additional references, see:

Burchenal, Elizabeth, American Country Dances, Vol. 1, New York, 1918, p. 6.

Davis, Jr., A. K., Folk-Songs of Virginia, Duke, 1949, p. 244.

Linscott, Eloise Hubbard, Folksongs of Old New England, New York, 1939. pp. 109-111.

SIDE I, Band 5: GOING TO GEORGIA

This song is popular throughout the South. The tune appears with a variety of words, and as a lyric lament it leaves much leeway for adding stanzas from other songs and from one's own making. That is in essence what has happened here. The dulcimer is chorded.

I'm going to Georgia, I'm going to roam,  
I'm going to Georgia and make it my home.

Oh, won't you forgive me for telling that lie,  
And you come back tomorrow, and never ask why.

Oh, I've been a rambler for the most of my days,  
And I'll keep on a-rambling if you don't change  
my ways.

For I once had a sweetheart and now I've got none,  
And I've no one to blame, but myself all alone.

Oh, I courted and kissed her till she said she was  
mine,  
Then I went on my way leaving her there behind.

So I'm going to Georgia, I'm going to roam,  
I'm going to Georgia and make it my home.

This particular version of this song is Copyright 1957 by Paul Clayton, and is used here with special permission.

For additional information, see:

Davis, Jr., A. K., Folk-Songs of Virginia, Duke, 1949, pp. 99-1000.

SIDE I, Band 6: SHADY GROVE

There are a number of towns named Shady Grove scattered throughout Virginia, Kentucky and Tennessee. Harlan County which is mentioned in the song is, of course, in Kentucky; but Kentucky's Shady Grove is not in Harlan. There is considerable reason for speculation about this song, but it is generally conceded that Shady Grove here is - however unlikely - the name of a girl; in at least one of the stanzas it clearly refers to a place, though. The confusion somehow has never troubled me very much, and I sing it here with stanzas I have heard here and there in North Carolina (which has no Shady Grove) and Kentucky. The dulcimer is tuned in the dorian mode and is being played with noter and pick.

Shady Grove, my little love, Shady Grove, my darling,  
Shady Grove, my little love, Shady Grove, my darling.

Wish I was at Shady Grove, sitting in my chair,  
One arm around my cider jug, the other around my  
dear.

Shady Grove, my little love, Shady Grove, I know,  
Shady Grove, my little love, bound for the Shady Grove.

Shady Grove, my little love, Shady Grove, my darling,  
Shady Grove, my little love, I'm going away to  
Harlan.

Shady Grove my little love, Shady Grove I know,  
Shady Grove, my little love, I'm bound for the Shady  
Grove.

For additional texts and information, see:

Council of the Southern Mountains, Inc. Songs of All Time, Berea, Kentucky, 1957. p. 69.

Lomax, Alan, The Folk Songs of North America, New York, 1960. pp. 234-235.

SIDE I, Band 7: BOIL THEM CABBAGE DOWN

A popular fiddle tune throughout the South. I play it with noter and pick.

For additional information, see:

Lomax, Alan, The Folk Songs of North America, New York, 1960. pp. 506-507.

Scarborough, Dorothy, On the Trail of Negro Folk-Songs, Cambridge, 1925. pp. 124-125.

SIDE I, Band 8: MARY HAMILTON (Child, No. 173)

This fine Child ballad as been infrequently collected in the United States. This song telling of the murder of an illegitimate child by one of the Queen's household has been the subject of much discussion since Child revealed some of the problems in fixing it to any certain historical event. The recurring question is whether the incidents related in the ballad refer to the court of Mary, Queen of Scots, as on the surface it would appear, or to the court of Peter the Great of Russia. Both Queen Mary and Queen Catharine had servant-maids who were executed for infanticide. The woman at the Russian court was named Mary Hamilton, while there was no Mary Hamilton attendant upon Queen Mary. In the ballad, four Marys attendant upon Mary, Queen of Scots are mentioned. Three of them are accurately named, but the fourth was not Mary Hamilton, but a Mary Fleming who was not executed. But there was a French woman servant to Queen Mary who was executed for an intrigue with the Queen's apothecary (her highest steward, hence possibly the confusion of "highest Stuart" in the song). There is much to be said, but it seems most likely that the ballad refers to the Scottish incident, with perhaps a transference of name from the woman in the Russian court. A lengthy discussion of the problem to date appears in the recently published More Traditional Ballads of Virginia by Arthur Kyle Davis, Jr. referred to below.

The version which I sing here derives its tune from Miss Alfreda M. Peel of Salem, Virginia, and is printed in Dr. Davis' book. My words are remembered from many sources. Once I started to sing the ballad I added stanzas that pleased me whenever I came across them - in another performance, in Child's volumes, and elsewhere. A great aunt of mine sang me a version of the ballad long ago, but I could not recall what stanzas of hers, if any, might be present here. My tendency is also to drop the Scottish dialect when it is not needed.

Oh, word has gone to the kitchen,  
And word's gone to the hall,  
That Mary Hamilton is with child  
To the highest Stuart of all.

He courted her down in the kitchen,  
And he courted her there in the hall,  
And he courted her there in the low cellar,  
And that was worst of all.

She's taken her little baby,  
And she's tossed it into the sea,  
Says, "Sink ye or swim ye my bonnie wee child,  
You'll have no more of me."

Then down did come our old queen,  
Gold tassels in her hair,  
Says, "Mary, where is that bonnie wee child  
That I heard greet so sair?"

"There was never a babe into my room,  
As anyone here may see,  
It was but a touch of my sair side  
Come over my fair body."

"Oh, Mary, put on your robes of black,  
Or else your robes of brown,  
For you must gang with me this night,  
To see fair Edinburgh town."

She neither put on her robes of black,  
Nor yet her robes of brown,  
But she put on her robes of white  
To see fair Edinburgh town.

Oh, when she went up the Cannongate,  
She laughed loud laughers three,  
And ere that she come down again  
She was condemned to dee.

"Oh, often have I dressed my queen,  
And put on her braw silk gown,  
And all I've gotten for my reward;  
To be hanged in Edinburgh town.

"They'll tie a kerchief 'round my een,  
They'll no let me see to dee,  
And they'll never tell my father or my mother,  
But that I'm away o'er the sea.

"Oh, I charge you all you mariners,  
That plow upon the seas,  
Let never my father or mother know  
The dog's death I'm to dee.

"Last night I dressed Queen Mary,  
Put gold all in her hair,  
And all I've gotten for my reward  
Is the gallows to be my share.

"Last night there were four Marys,  
Tonight there'll be but three,  
There was Mary Beaton, and Mary Seaton,  
And Mary Carmichael and me."

For additional texts, information, and detailed references, see:

Davis, Jr. A. K., More Traditional Ballads of Virginia, Chapel Hill, 1960. pp. 245-252.

SIDE I, Band 9: CHARLEY'S RANT

Here is an example of the dulcimer tuned so that its drone strings tend to bring to mind even more than usual the similarity between the sound of the dulcimer and the sound of the bagpipes. This is a melody of Scottish Jacobite songs, such as "Wi' A Hundred Pipers," and "Bonnie Charley's Noo Awa'."

SIDE I, Band 10: JOHN HENRY

John Henry, the steel-driving man, who died rather than admit the mechanized steam drill was his superior, has become probably America's greatest folk legend. There are hundreds of versions and verses to his story in song, and hundreds of ways of performing them. Out of these many possibilities here is one: a performance on the dulcimer with a fast strum by the right hand suggesting a banjo-like quality, and merely the skeleton of the story sung. Another version sung by myself with guitar can be found in the Folkways album American Broad-side Ballads in Popular Tradition (FA 2378).

Well, John Henry was a little baby,  
Sitting on his papa's knee,  
He picked up a hammer and a little piece of steel,  
Says, "This hammer be the death of me,"  
Says, "This hammer be the death of me."

So John Henry hammered in the mountain,  
Till his hammer was striking fire,  
He hammered so hard that he broke his poor back,  
And he laid down his hammer and he died,  
He laid down his hammer and he died.

So they took John Henry to the graveyard,  
They buried him down in the sand,  
And every locomotive goes rolling by,  
Says, "There lies a steel-driving man,"  
Says, "There lies a steel-driving man."

For additional texts and references, see:

Chappell, Louis W., John Henry: A Folk-Lore Study, Jena, 1933.

Johnson, Guy B., John Henry: Tracking Down a Negro Legend, Chapel Hill, 1929.

Lomax, Alan, The Folk Songs of North America, New York, 1960. pp. 560-563.

SIDE I, Band 11: LONESOME ROAD

This lonesome lament is one version of a folksong which was crystallized in the public mind by a version adapted for Broadway which became very popular. This version comes from Negro sources in Bedford County, Virginia. The dulcimer is chorded.

Look up, look down that lonesome road,  
Hang down your head and cry,  
Hang down your head and cry.  
The best of friends, they all have to part,  
So why not you and I?  
So why not you and I?

Tell me darling if you know  
What 'tis that makes me love you so,  
What makes me love you so?  
You made me walk that lonesome road  
Like I never done before,  
Like I never done before.

Tell me darling if you can,  
What makes me so different from any other man?  
Yes, you tell me if you can.  
Look up, look down that lonesome road,  
Hang down your head and cry,  
Hang down your head and cry.

For additional texts and information, see:

Abbot, Francis H., Eight Negro Songs, Enoch and Sons, New York, 1924. pp. 36-39.

Sandburg, Carl, American Songbag, New York, 1927. pp. 322-323.

Scarborough, Dorothy, On the Trail of Negro Folk-Songs, Cambridge, 1925. p. 73.

SIDE II, Band 1: SAD AND LONELY

A love lyric from the Southern mountains. It is played here with the dulcimer chorded.

I'm sad and I'm lonely, oh, my heart it will break,  
Oh, my sweetheart loves another; oh, I wish I were  
dead,  
Look away, look away over yonders mountain.

I'm troubled, I'm troubled, I'm troubled in my mind,  
Oh, if trouble don't kill me, I'll live a long time,  
Look away, look away over yonders mountain.

I'll build me a cabin on the mountain so high,  
Where the wild birds can't cheer me as they fly  
on by,  
Look away, look away over yonders mountain.

For additional texts and references, see:

Sandburg, Carl, The American Songbag, New York, 1927, p. 243.



SIDE II, Band 2: CEDAR MOUNTAIN BREAKDOWN

While experimenting with dulcimer tunings at my home in Virginia, I got into the particular tuning used here, and developed this breakdown to go with it, using some half remembered musical strains. My home is located on the slopes of Cedar Mountain, hence the title.

SIDE II, Band 3: SWANNANOAH TUNNEL

I first met Bascom Lamar Lunsford during the Virginia Folk Music Festival of 1950, and heard him sing this song at that time. Over the years I have learned and sung a number of versions of the song generally known as "John Henry's Hammer Song." This is basically Lunsford's version, although there are some changes, as a comparison with his own recording of the song on Folkways FP 40 Smoky Mountain Ballads will demonstrate. The railway tunnel through Swannanoah Gap, North Carolina, was completed in 1883.

Asheville Junction, Swannanoah Tunnel,  
It's all caved in, darling, it's all caved in.

When you hear that hoot owl calling,  
Gonna be rain, gonna be rain.

When you hear that hounddog barking,  
Somebody dying, baby, somebody dying.

Every little thing that you see shining,  
That ain't no gold, baby, that ain't no gold.

I've got a rainbow 'round my shoulder,  
Shines like gold, baby, shines like gold.

Ain't no hammer on this mountain,  
Outrings mine, baby, outrings mine.

I'm going back to Swannanoah Tunnel,  
That's my home, baby, that's my home.

For additional texts and references, see:

Sharp, Cecil, English Folk-Songs from the Southern Appalachians, Oxford, 1932.

Johnson, Guy B., John Henry: Tracking Down a Negro Legend, Chapel Hill, 1929. pp. 69-83.

Combs, Josiah H., Folk Songs du Mid des Etats-Unia, Paris, 1925. p. 193.

SIDE II, Band 4: DOGWOOD

This dulcimer piece is played with the noter, while the right hand beats rhythmically on the strings with a small piece of stick about the size of a pencil. I heard this melody from Clintwood Johnson, Kentucky miner, whose wife used to play the dulcimer. Clintwood is called Dogwood by his friends, and for want of a better title I have given that name to the tune. Similarities in the melody will be noticed to "We Shall Meet in the Sweet Bye and Bye," and "Keep on the Sunny Side of Life."

SIDE II, Band 5: STORMS ON THE OCEAN

While thinking of a song to perform in a minor key with a fast banjo-style strum, I remembered this song. Where I first heard it, and where this particular version comes from, I do not recall. It is a fairly well-known song throughout the South, and seems a forerunner of Guy Massey's famous "Prisoner's Song."

There is a ship on the ocean, my love,  
It's mounted with silver and gold;  
Before that I'd see you suffer my love,  
Oh, that ship would be anchored and sold.

But the storms are on the ocean, my love,  
And the wind blows far from the shore,  
And I sit here with a heavy, heavy heart,

We may never meet any more, oh my love,  
We may never meet any more.

Oh, the ship rolls high on the ocean, my love,  
And it's rocked back and forth in the foam,  
So shed a tear for this poor boy,  
And all those who can't come home, oh my love,  
All those who can't come home.

For additional texts and references, see:

Davis, Jr., A. K., Folk-Songs of Virginia, Duke, 1949.  
p. 104

SIDE II, Band 6: MASSEY GROVES (Child, No. 81)

Reference to this famous ballad of marital infidelity is found in Beaumont and Fletcher's 1611 play "Knight of the Burning Pestle," as well as in other seventeenth century plays. The ballad itself does not seem to have survived in tradition in Britain nearly as heartily as it flourishes in America. "Little Masgrave and Lady Barnard," to give the song its Child title, has been widely collected in this country, and Phillips Barry believed that the American texts related back to an older tradition than that from which any of the surviving British texts stem. The version I sing here is a collation from two cousins, Boyd Bolling and Finlay Adams, of Wise County, Virginia. I have sung it from memory after many performances, and changes wrought can be noted by a comparison with an earlier recording of mine of the song in "Folk Songs of Virginia" (Folkways FP 47/3).

One high, one high, one high holiday,  
The very first day in the year,  
Little Massey Groves to the church did go  
Some holy words to hear.

Well, the first come in was lily-white,  
The next was pink and blue,  
And the next did come in was Lord Darnell's wife,  
And a flower amongst the few.

She cast her eyes on the little Massey Groves,  
These words to him did say,  
Says, "You must come home with me this night,  
All night in my arms to lay."

"Well, I can't come home and I won't come home,  
And I dare not for my life,  
I see by the rings that you're wearing on your  
fingers  
That you are Lord Darnell's wife."

"Well, what if I am Lord Darnell's wife,  
Lord Darnell ain't at home,  
He's off in some foreign country,  
A-teaching his hounds to run."

So she looked at him and he looked at her,  
The like had never been done,  
Lord Darnell's footpage swore to tell  
Before the rising sun.

He rode till he come to the broad river side,  
And he bowed his breast and he swum,  
He swum till he come to the other side  
And he buckled on his shoes and he run.

And he rode till he come to Lord Darnell's gate,  
And he tingled at the ring,  
There was none so willing as Lord Darnell himself  
To rise and bid him come in.

Says, "What news, what news do you bring to me?  
What news do you bring to me?  
Has any of my castle walls fell down  
Or any of my work undone?"

"Well, none of your castle walls fell down,  
And none of your work's undone,  
But the little Massey Groves's in the North Scotland  
In the bed with the gayly one."

Well, he rode till he come to the broad river side,  
And he bowed his breast and he swum,

He swum till he come to the other side,  
And he buckled on his shoes and he run.

Now they had rolled and tumbled all over the bed,  
Till they both fell fast asleep,  
And when they woke on the next day's morning  
Lord Darnell stood at their feet.

Says, "How do you like my clean white pillow,  
How do you like my sheets,  
How do you like my new-wedded wife  
That's laying in your arms asleep?"

"Well, very well do I like your clean white pillow,  
And very well do I like your sheets,  
Much better do I like your new-wedded wife  
That's laying in my arms asleep."

"Well, rise up, rise up, you Massey Grove,  
Get on your clothes as quick as you can,  
I won't have it to say in the North Scotland  
That I murdered a naked man."

"Well, I won't get up and I can't get up,  
I dare not for my life,  
For you have got two bitter swords,  
And I have nary a knife."

"Well, if I have got two bitter swords,  
They cost me deep in the purse,  
And you may have the very best one  
And I will take the worst."

"And you can strike the first blow,  
You strike it like a man,  
And I will strike the second blow,  
And I'll kill you if I can."

Well, the first stroke little Massey struck,  
It hurt Lord Darnell sore,  
Next stroke Lord Darnell struck,  
Little Massey couldn't fight any more.

So he took his wife by the lily-white hand  
And he set her on his knee,  
Says, "Which do you like the best now,  
Little Massey Grove or me?"

"Well, very well do I like your fine red cheek,  
Very well do I like your chin,  
But I love Massey Grove in his gore of blood  
More than you and all your kin."

So he took her by the lily-white hand,  
And he led her through the hall,  
And with his sword he cut off her head,  
And he stove it against the wall.

#### SIDE II, Band 7: JOHN HARDY

John Hardy was a Negro badman who worked with the rail-road construction crews much as John Henry did, and in the same area, Virginia and West Virginia. Because of the similarity of names and occupation, the song has often been confused with "John Henry," both by singers and collectors. They are two separate songs about two different men, however, and the records exist showing that John Hardy was hanged in McDowell County, West Virginia, January 19, 1894, for the murder of a gambling companion. Before he died he is supposed to have "gotten religion" and to have written this song about himself while in jail awaiting execution.

John Hardy was a desperate little man,  
Carried two guns every day,  
And he shot him a man in the West Virginia lands,  
You oughta seen John Hardy get away, poor boy,  
You oughta seen John Hardy get away.

John Hardy went to the big stone bridge,  
Thought he would be free,  
But along come the sheriff with a gun in each hand,  
Says, "Johnny, come and go with me,  
Johnny, come and go with me."  
They took John Hardy to the big stone jail,  
There he was to die,  
Said, "Take me to the river and I'll be baptized,  
And I'm ready for my home up in the sky, Lord, Lord,  
I'm ready for my home up in the sky."

"You go down to the river and you be baptized,  
You go down to the sea if you can,  
And look at John Hardy standing there,  
You can say there was born a reckless man, poor boy,  
You can say there was born a reckless man."

"If anybody wants to know my name,  
You can send 'em 'round to number nine,  
And there they'll see two charming pretty girls,  
And the brown-eyed woman is mine, Lord God,  
The brown-eyed woman is mine."

"With a silver spade go dig my grave,  
With a golden chain lower me down,"  
And the very last words poor John Hardy said,  
"Tell mama not to weep for me,  
Tell my mama not to weep for me."

#### SIDE II, Band 8: CHINESE BREAKDOWN

This is another old breakdown which I learned from Fletcher Collins, Jr., Staunton, Virginia. It is apparently not as widely known as some of the other fiddle tunes represented on this recording. I have hummed it or played it occasionally for other fiddle players some of whom recognized it under other names.

#### SIDE II, Band 9: GEORGIA BUCK

This is a well known banjo tune in the South. Georgia Buck passes on his warnings about women to Reuben; and in this particular version Reuben in the last verse has passed it on to the singer. I don't recall when I first heard the song, or where this particular version comes from. Part of it I'm sure derives from my memory of Bascom Lamar Lunsford singing it to me in a very fine version.

Georgia Buck came up here on the last day of the year,  
And the last words I heard him say,  
Was "Reuben, oh, Reuben,  
Don't you never let a woman have her way."

"If you let them have their way they will lead you  
astray,  
Don't you never let a woman have her way;  
No, Reuben, no, Reuben,  
Don't you never let a woman have her way."

"You don't know the way I'm gone, you can't tell the  
train I'm on,  
You can hear the whistle blow a hundred miles;  
Oh, Reuben, oh, Reuben,  
Don't you never let a woman have her way."

So you ask me why I know, Old Reuben said so,  
Was the last words I heard him say,  
"Oh, Reuben, oh, Reuben, oh, Reuben,  
Don't you never let a woman have her way."

#### SIDE II, Band 10: ALL THE GOOD TIMES ARE OER

I first heard this song from my good friend Bill Clifton. Its stanzas have appeared in dozens of lonesome love songs, but its wistful chorus gives it a distinction of its own. I like to sing it late in the evening.

CHORUS:  
All the good times are past and gone,  
All the good times are o'er,  
All the good times are past and gone,  
Darling, don't you weep no more.

Oh, don't you see that lonesome dove,  
Flying from pine to pine,  
He's mourning for his lost true love,  
Just like I mourn for mine.

(CHORUS)

Oh, I wish to the Lord I'd a never been born,  
Died when I was young,  
And never had seen your sparkling blue eyes,  
Nor heard your lying tongue.

(CHORUS)