

FOLKWAYS RECORDS FS 3832

BLUEGRASS FROM THE BLUE RIDGE

COUNTRY BAND MUSIC OF VIRGINIA



BLUEGRASS FROM THE BLUE RIDGE

COVER DESIGN BY RONALD CLYNE

SIDE I

I. EARLIEST RURAL STRING BAND PHASE

- | | | |
|----------|--|------|
| Band 1: | WESTERN COUNTRY | 3:15 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 2: | WALKIN' IN THE PARLOR | 1:20 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 3: | JENNY PUT THE KETTLE ON | 2:50 |
| | William Marshall (fiddle) and Glen Smith (banjo) | |
| Band 4: | SOLDIER'S JOY | 1:20 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 5: | SALLY GOODIN' | 1:50 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 6: | JOHN LOVER IS GONE | 1:25 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 7: | CINDY | 3:20 |
| | William Marshall (fiddle) and Glen Smith (banjo) | |
| Band 8: | SALLY ANN | 2:00 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |
| Band 9: | DON'T LET YOUR DEAL GO DOWN | 3:10 |
| | Fields Ward (guitar, vocal), Glen Smith (fiddle),
and Wade Ward (banjo) | |
| Band 10: | RAGTIME ANNIE | 2:25 |
| | Glen Smith (fiddle) and Wade Ward (banjo) | |

SIDE II

III. IRISH STYLE BAND MUSIC

- | | | |
|---------|--|------|
| Band 1: | PADDY ON THE TURNPIKE | 2:15 |
| | Uncle Charlie Higgins (fiddle), Cliff Caraco
(banjo), and Kelly Lund (guitar) | |
| Band 2: | SKIP TO MY LOU | 2:30 |
| | Spud Gravely (guitar, vocal) and Glen Smith
(fiddle) | |

IV. OLD GALAX BAND STYLE

- | | | |
|---------|--|------|
| Band 3: | JOHN HARDY | 3:05 |
| | Fields Ward (guitar, vocal), Glen Smith (fiddle),
and Wade Ward (banjo) | |
| Band 4: | COTTON EYE JOE | 1:50 |
| | Spud Gravely (guitar, vocal) and Glen Smith
(fiddle) | |
| Band 5: | TRAIN ON THE ISLAND | 2:05 |
| | Fields Ward (guitar, vocal), Glen Smith (fiddle),
and Wade Ward (banjo) | |
| Band 6: | EIGHTH DAY OF JANUARY | 2:00 |
| | Bruce Mastin (fiddle) and Band | |
| Band 7: | JESSE JAMES | 3:00 |
| | Fields Ward (guitar, vocal), Glen Smith (fiddle)
and Wade Ward (banjo) | |

V. THE LATE GALAX BAND STYLE

- | | | |
|----------|---|------|
| Band 8: | WALKIN' IN MY SLEEP | 2:45 |
| | The Bluegrass Buddies (vocal) and Glen Neaves
(fiddle) | |
| Band 9: | BANKS OF THE OHIO | 2:30 |
| | Glen and Mrs. Neaves (vocal) and Band | |
| Band 10: | OLD JOE CLARK | 2:35 |
| | The Bluegrass Buddies (vocal) and Glen Neaves
(fiddle) | |

Collected in the field (Grayson and Carroll Counties, Va.) by Eric H. Davidson, Paul Newman, and Caleb E. Finch. Annotated by Eric H. Davidson and Paul Newman.

DESCRIPTIVE NOTES ARE INSIDE POCKET
Library of Congress Catalogue Card No. R 67-3953

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701 Seventh Ave., New York, New York 10036

Distributed by Folkways/Scholastic Records.

906 Sylvan Ave., Englewood Cliffs, New Jersey 07632

BLUEGRASS FROM THE BLUE RIDGE

A Half Century Of Change

Collected in the field by Eric H. Davidson, Paul Newman,
and Caleb E. Finch.

Annotated by Eric H. Davidson and Paul Newman.

INTRODUCTION

Grayson and Carroll Counties lie to the west of the Blue Ridge, deep in the mountain country of southwestern Virginia. An unusually large variety of traditional music has survived in this sparsely populated region, and in the last two decades many examples of this music have been recorded in the field and are now available on records or in books of traditional Southern Appalachian songs. As a result, the local musical literature — i. e., the words and melodies of the traditional songs and ballads current in the area — is by and large now familiar to those interested in traditional Southern Appalachian music. This literature has been seriously recorded, in pen and by machine, ever since the famous pioneering journeys of Cecil Sharp and Olive Dame Campbell (1907 to 1916). Nevertheless, despite this relatively vast amount of attention on the part of collectors, some of the most unique and exciting aspects of traditional music in the Grayson and Carroll Counties region have been largely neglected. In particular, the intricate instrumental band music which had attained an unusual level of development here, long before the coming of modern times, has been virtually ignored in writings on the musical tradition of the Southern Appalachians, and can be heard in its unadulterated form on few, if any, recordings. Nor are the various later traditional band styles (save the most recent) represented in recordings to the extent which they deserve. Our intent in presenting this record is to fill in this gap.

This study is concerned specifically with the music of the Grayson and Carroll Counties string bands, old and new. It has fortunately been possible for us to record music in all of the indigenous band styles, even though the oldest of these has now almost totally disappeared. (Out of more than 30 entries in the string band contest at the last (1964) Galax, Va., Old Fiddler's Convention, not a single band played in the oldest indigenous band style.) On this record some excellent examples of the oldest indigenous band style are to be found, drawn from our field-recorded collection. Following these, examples of the successive later styles which developed in the Grayson and Carroll Counties region are presented. The factor which has made this undertaking possible is the rapidity with which times have changed in the mountains. All of the musical periods, the alterations in string band style, and the concurrent cultural changes to which we shall refer have taken place within the life-span of an elderly man. In the narrow space of the last nine years, during which we have been actively collecting the traditional music of southwestern Virginia and adjacent areas, we have encountered able musicians whose musical character was essentially "fixed" within the confines of one or another of the various styles which have waxed and waned in the last 50 years.

In these accompanying Notes, we have undertaken the difficult, though related, task of reconstructing the course of development and clarifying the historical interrelationships existing among these string band styles. Indirectly, as we shall try to show, the changes in the traditional form of band music can be said to have been impelled by the deep changes which have accompanied the replacement of an isolated, sparsely populated agrarian culture with more "modern" social institutions. In the broadest sense, then, this is to be a study of change in a traditional cultural form, the string band music indigenous to the Grayson and Carroll Counties area.

The Rural Banjo-Fiddle Tradition of the Earliest String Bands

In the period before 1900 the people of Grayson and Carroll Counties lived on isolated mountain farms similar to those elsewhere in the Southern Appalachian Mountains. The farms were often situated individually on favorable stretches of bottomland, or strung along the milder dips and hollows of the mountainsides. Where the flatland surrounding a creek was sufficiently broad, several farms might lie close together, and these small clusters of bottomland farms are still termed "settlements" or "communities." Frequently one finds that all inhabitants of such communities bear the same one- or two- family names. U. S. Census Bureau statistics indicate that in 1910 the means of livelihood in Grayson and Carroll Counties was still 95%-100% agricultural. Family size was large, by present standards, and each farm was owned and operated by one family. Thus, there were in 1910 a total of 5,685 farms in Grayson and Carroll Counties taken together, with a total population of 40,972, and these data indicate an average farm family size of over seven persons. In contrast to some other rural regions of America this was technologically an old-fashioned, tradition-bound culture area. The main crop grown at the turn of the century was corn, though much earlier wheat (probably buckwheat) had been exported from the mountains to the Eastern Seaboard; and oats, rye, and barley were also cultivated. Corn was (and is) grown with other crops in a complex amazingly similar to that originally employed by the Eastern Woodlands Indian groups first encountered by the white settlers. Squash and gourds of diverse varieties, peppers and at least two kinds of beans can still be observed growing together with corn in the same plot. Perhaps the best way to illustrate the degree to which life in the old-time rural culture of this region depended on traditional activities is to list some of the technical skills which were then in common use, according to our informants. These included home recipes and methods for making hooked rugs, patchwork quilts, wool yard and clothes, and flax yarn and cloth; for handling leather; for steam-bending hardwood in the construction of barrels, furniture and wagon wheels; for the construction and operation of wooden machines such as water-driven mills which could be seasonally adapted for use either as sawmills or as grain-grinding mills; for building houses and grading wagon roads; for distilling numerous fruit brandies, corn whiskeys, and beer; for the preparation of molasses, medicinal herbs, catnip, tobacco, and other special crops; for salt and/or sugar curing of hams; for simple ironworking and gunsmithing. Traditional technical knowledge and highly diversified subsistence agriculture thus rendered these people practically self-sufficient, so much so that there was little need for hard cash with which to make purchases of common goods. Our elderly informants state that almost no cash was in circulation, and the need for currency was restricted to rare occasions, e. g., to pay a physician, or to purchase a rifle or a good animal. Extra family labor required for activities such as house raising, certain harvests, etc., was arranged for on an exchange basis in which members of one family would assist others in return for reciprocal assistance should the need arise. Little cash being used, there was little available, and to this day a dollar has a larger meaning in the backcountry than it has in town. Cash was obtained in limited quantities by export from the mountain region of some places, and there were notable families in which every son played an instrument. Since no one was able to pay cash for the large numbers of workers required at the gatherings to which we refer, traditional social mechanisms for providing labor were

of vital importance. Some of the events requiring relatively large-scale cooperation were logrolling, corn shucking, molasses brewing and peppermint stripping, as well as house and barn raising. The earliest band music of which we have any knowledge was integrally associated with these social activities. Therein, lies a prime cause for the demise of this musical tradition as such, for with the appearance in the region of factory wage-labor and cash income farming, and with the breakdown of the whole traditional rural culture complex, the customary social niche occupied by the local or home band vanished. Before embarking on the story of these changes, however, let us consider briefly another aspect of the role played by band music in the lives of the agrarian mountaineers of this early period.

Band music — by which we mean music played by two or more instruments, with, or without vocalists — is essentially social. Ballads were often sung in solitude, as by women while working alone, but the band required an audience, if only a family audience. The oldest musicians alive today state that the banjo-fiddle band music was current when they were growing up as children, and without exception they indicate that this band music had been played as far back before then as any adult could remember. Mainly it was played on those occasions when families got together in order to accomplish a task requiring more labor than one family could easily supply, e. g., a house-raising. During the day the work was done, and in the evening there would be music and dancing. If the host family could not constitute a band itself, it was customary to hire one. However, a remarkably high percentage of families contained men able to pick the banjo and/or play the fiddle, and every tiny community seems to have been able to field a dance band. Almost every man was a "musicianer" in some hardwood lumber, of corn, of a small amount of cured tobacco, and of surplus human labor, particularly during the winter. Economically, society was organized on the family level, and the things one ate, used, lived in, and wore were produced in traditional ways by one's own or an adjacent family. Of the enormous body of traditions sustained by these people, the banjo-fiddle dance band tradition was one of the most spectacular as well as one of the most uniquely local.

Traditional rural bands were normally all male. As frequently as possible the members of the band, brothers or neighbors, would like to "get out and play" — which meant leaving the farm and the community and roaming about the country. Sometimes the pretext of a larger music-requiring ceremony than those just discussed was available, for example, a music contest, a wedding, or a fair. Those who played possessed a special means of removing themselves from the home, with its obligations and its isolation. By the others, particularly women, those who played were often regarded as trouble-bent, hard-drinking, and restless; and, judging from the many yarns we have heard, this was in some part true. In fact this attitude was shared by both nonmusicians and musicians. We recall a man, alleged to have once picked the banjo, who, when we found him, said with a shake of his head that he no longer played, though, indeed, "Once, when I was young and single, and in my prime, and drunk white likker, that's when I picked the banjo . . ." The other side of the same viewpoint is illustrated by those older women, particularly religious ones, who to this day object to the playing of old-time dance music in

their homes because they consider it linked to what is "bad" in men, their drinking, fighting, and wandering. Obviously musicians were not the only young men of those days who left the tight-knit existence of the mountain farm family to roam, drink, gamble, and fight. (According to all accounts the amount of fighting, with and without guns, was phenomenal.) Nonetheless, old-time banjo-fiddle music and musicians were particularly associated in the popular mind with these troublesome attitudes, and for some this no doubt added a certain attractiveness to the idea of being a musician. The rural dances, at which the bands played, frequently lasted all night, in contrast to the usual 5 a. m. to 9 p. m. day, and were accompanied by general drinking on the part of audience as well as musicians. Thus, in various ways, the performance of the old-time string bands provided a major release for a people whose traditional means of life demanded endless hard work and careful hoarding, whose personal relationships could be limited to one family for the whole of a snowbound winter. It is worth noting that the songs, the dance tunes, and the American ballads all tend to reflect the special role of activities lying outside the hard-working existence of the stable farmer. Frequently the lyrics are concerned with violence, with traveling men who are not going anywhere in particular but are "just going," with gambling, or with the carefree and unrealistic, e. g., "Wish I were in the Western Country, settin' in my old arm-chair/one arm 'round my whiskey barrel and t'other around my dear." Or, "If I had a needle, fine as I could sew/I'd sew the girls to my coat-tail and down the road I'd go."

We turn now to the instrumental banjo and fiddle music of these early rural string bands, *per se*. The reader is referred to our earlier study of traditional music from the same area, *Folkways* recording, No. FS 3811 "Traditional Music from Grayson and Carroll Counties." This record contains excellent examples of both fiddle and claw-hammer banjo played as solo instruments, and in the accompanying notes there is presented a discussion of the structure of the claw-hammer style. Another *Folkways* recording, No. FA 2363 "The Music of Roscoe Holcomb and Wade Ward," presents a selection of traditional tunes played by Wade Ward, of Grayson County, who is probably the outstanding claw-hammer banjo picker alive today and who is also a truly first-rate fiddler. The traditional banjo repertoire and the traditional fiddle repertoire in general overlap, i. e., a given banjo tune normally has a matching fiddle counterpart, and vice versa. The extent of overlap is not symmetrical for the two instruments, however, for although all banjo pieces may have possessed matching fiddle counterparts, the converse was clearly not true. Out of 38 banjo tunes recorded by Wade Ward for us at one particular session, we can identify 33 which we have also recorded from fiddlers in the same area. Similarly, out of 24 claw-hammer banjo tunes played by Glen Smith, 21 have been collected by us locally as fiddle tunes. The few banjo tunes for which no matching fiddle tune has been collected are frequently tunes whose authenticity as indigenous mountain tunes is suspect according to local musicians. Examples of suspect banjo pieces lacking authentic matching fiddle parts are "Watermelon on the Vine" (almost certainly of nonlocal Negro origin), "Georgia Buck" (known to be "not as old as Old Joe Clark"), and "Roll on Buddy, Roll on" (in this area learned from an early commercial record). Since virtually all indigenous claw-hammer dance tunes and songs possess matching fiddle parts, it is fair to state that the claw-hammer style banjo repertoire was completely a band repertoire.

When the repertoire of old-time fiddlers is investigated on the other hand, a different picture emerges. For example, out of 27 old-time tunes played on the fiddle by Glen Smith only 18 have banjo versions, and out of 29 old-time fiddle tunes played by Wade Ward only 17 had banjo versions. Of the remaining tunes about half were indigenous ballads and songs (see our record, "Songs and Ballads of the Blue Ridge Mountains," *Folkways* No. FS 3831, for a study of the ballads and songs of this area), and the remaining pieces were jig tunes and other fiddle pieces of Irish origin. The traditional fiddle repertoire was thus more complex, even though the major part of this repertoire was indeed banjo-fiddle string band music.

Both the claw-hammer banjo and the old-time fiddle music are characterized by the prevalence of drones, usually in 4ths and 5ths. This is accomplished by the use of almost continuous double stops on the fiddle, and on the banjo by the use of the monotonic 5th string. This string is never noted on the fingerboard of the instrument, and is plucked continuously with the thumb. On both instruments, the strings are tuned differently for different songs.

Five or six tunings exist on the banjo as played in Grayson and Carroll Counties, and at least three or four on the fiddle. The fiddle is of course a fretless instrument, and until 40-60 years ago almost all the banjos of this region were fretless as well. Absence of frets permitted frequent use of sliding tones and of occasional tones which do not conform to the well-tempered scale. The advent of the fretted banjo has spoiled these particular aspects of the old-time banjo music, though they remain available to the fiddler. Though interesting, the importance of fretless harmonies can be overemphasized in this band music. The exciting harmonic character of the early banjo-fiddle music is due basically to the extensive use of bagpipe-like drones, and to the prevalence of unusual scales or modes. These are the factors which give this music an archaic, unique flavor. Most of the tunes and songs collected elsewhere in the U. S. A. are couched either in the common seven-note major (ionian) or minor (aeolian) scales, but the traditional Southern Appalachian songs utilize a variety of pentatonic and hexatonic scales as well as some uncommon seven-note modes such as the myxolydian. In the Grayson and Carroll Counties area almost all the early rural band style dance tunes are pentatonic or hexatonic and the instruments tend to be tuned directly to the main notes of the scale. Chording and noting with the left hand on the fingerboard are kept to a minimum in this style, and the one or two chords used in a given piece always include open strings acting as drones. This open-stringed harmonic structure, based on intervals of 4ths and 5ths, tends to be harmonically incompatible with conventional "major" or "minor" chords such as are played on guitar, accordion, piano, etc. At the end of these Notes the harmonic scale and instrumental tunings used in each of the eight selections representing the earliest rural band style are given, and the interested reader can ascertain for himself the use of pentatonic and hexatonic structure in this music.

The old-time dance music is characterized by a driving, accented rhythm, in which upbeats and offbeats are often stressed. Intricate offbeat notes picked on the banjo are interlocked with equally intricate fiddle rhythms; the two instruments are integrated perfectly in the old-time versions of the band dance tunes. One of the most fascinating aspects of this music, in fact, is the ease with which the traditionally learned fiddle part to a given tune can be fit to the traditional banjo part of the same tune by musicians who are both from the same general area, but who may never have played together before. This is the best evidence for the uniformity of the rural band music tradition within this small region, for as soon as one crosses the North Carolina line to the South, perfect compatibility with Grayson and Carroll Counties versions decreases abruptly (see the Notes to "Traditional Music from Grayson and Carroll Counties," *Folkways* No. FS 3811, for further discussion of those structural aspects of the dance tunes which ensure compatibility within the tradition).

Locally the dance tunes are often referred to as "jigs," but they are rhythmically distinct from true Irish jigs. Unfortunately we know little of the dances which were performed in the Grayson and Carroll Counties area in old times. We have personally seen two general classes of dance similar to those described for other areas of the Southern Appalachians. One of these is a wild kind of flatfoot stomp, called "clogging," performed by one or more individuals, men and/or women. Good clogging is a rare and exciting thing to see. Today the clogging dancers are often old men, wearing heavy boots, beat-up hats on their heads, and suspenders on their backs. They will suddenly appear on the dance floor and to the delight of musicians and audience alike begin to clog, knees and elbows loose-jointed and angular, and boots stomping. It is worth noting that as time has passed, the art of clogging has not faded out amongst younger generations as rapidly or as completely as has claw-hammer banjo picking or old-time fiddling, for example. Young men and girls still learn the flatfoot clog, and many of the participants in clogging contests are younger people. The other type of dance we have observed at traditional dances are group figure dances, reels and circle dances, and, to a lesser degree, four-couple square dances. However, individual moves are not called out as in square dances elsewhere, and the "caller" simply gives a shout when it is time to alter the figure. Everyone knows what to do without explicit calls, although some of the figures are remarkably complicated. Almost all dance tunes played in the mountains are of the "aabb" type, i. e., the tune is divided into two parts, the "a" part and the "b" part. This cycle is repeated many times, until the dance (or the tune) ends. Old-time musicians usually refer to those two parts of the tune as the "high part" and the "low part," and either the "a" or the "b" may be the high one. In actual performance, deviations from the regular "aabb" structure alternation are not uncommon.

How old is the band music of this "earliest phase"? No answer can be given that is not somewhat speculative. Uniformly, the oldest musicians in the Grayson and Carroll Counties region claim that this was the music their grandparents knew when they were young, and these informants are unequivocal in insisting that band music such as that presented in the first eight selections on this record was widespread and was regarded as traditional when they were children. In many cases this means 70 or 80 years ago. Fiddle music (as well as bagpipe music) obviously related to traditional Southern mountain fiddle music in harmonic structure, use of drone, and even in specific melody line has evidently been played in the British Isles and elsewhere in Europe since long before the white settlement of the Appalachians. Furthermore, in the same region there have persisted old British ballads set in the same unusual modes and scales as are the fiddle tunes. It is therefore clear that the fiddle itself, as well as much of the musical structure of the band music was brought to the mountains with the first settlements to flourish there, 80 to 100 years before our oldest informants were born. The question of the date of our "earliest" band music style *per se* thus resolves down to the question of the time when claw-hammer banjo picking appeared in this area and became integrated into the extant fiddle dance tune tradition.

Banjos appear to have been brought to this continent from Africa by slaves in Colonial times. No truly banjo-like instrument exists traditionally in Western Europe, and it is generally believed that the tenor banjo, the "classic" banjo, and the five-string banjo have since developed under the influence of European, Colonial, and early American music from the same African origins. One theory states that a true five-string banjo was first played by the famous vaudeville and concert banjo player Jos. Sweeney. However, the five-string downpicking styles current in the mountains are not likely to have derived from the early 19th-century American plucked-banjo styles of the vaudeville and concert circuits, since the technique by which notes are produced claw-hammer style banjo picking is totally different from that employed in finger-picked or plectrum-picked banjo playing. Chording, and elaborate single-note runs are essential parts of the art of playing the traditional American plucked banjo, but these features are both virtually absent from claw-hammer style five-string banjo picking. The mountain five-string banjo provides a steady drone note, and the fifth or drone string is touched with the thumb on each and every offbeat, as well as on some downbeats. Rhythmically this technique is essential to the driving, accented dance music for which claw-hammer banjo was most used. On the other hand neither true drones nor "jig tune" rhythms occur in traditional American plucked banjo. True claw-hammer style five-string banjo probably developed independently in the Southern mountains earlier than the Civil War. Support for placing the date of this development back before the Civil War is admittedly slight; this supposition is based on the fact that the claw-hammer banjo was thoroughly integrated into the whole repertoire of old-time dance tunes by the 1880's, according to aged informants, and supposedly was regarded as traditional even then. Discrimination between a truly traditional tune or style and one which is just "old" is clearly exercised by these informants. For example, Wade Ward (73 years old in 1965) distinguished "Ida Red" — as a tune which was brought to Grayson County from elsewhere when he was a small boy — from the "real old tunes" which have "always" been there. If all banjo tunes were only 20 or 30 years older, such distinctions would probably not have been as clear and as generic. One very interesting fact is that Cecil Sharp and Olive Campbell in their 1907-1916 trips through the Southern mountains mention no instruments other than the fiddle (and the dulcimer, the latter only as an instrument played in Kentucky, according to Mrs. Campbell). It is very doubtful that these collectors could have failed to note so striking an instrumental form as the rural banjo-fiddle band tradition had they encountered it, particularly since they were interested enough in fiddle dance music *per se* to note down some of the instrumental tunes they heard. It is highly significant that Sharp and Campbell refer only to fiddlers who played dance tunes solo, for by contrast, so deeply imbued with the band tradition are the old-time fiddlers of Grayson and Carroll Counties that they consider a fiddle tune without the banjo part to be only "half of the music." Suppose, however, that claw-hammer banjo and banjo-fiddle band dance music actually originated in a focal area near the Grayson and Carroll Counties region, and were never really widespread. Sharp and Campbell did not travel extensively here, and they could easily have missed hearing band music in their brief encounters with the lady ballad singers of this region. There is other evidence as well, suggesting that claw-hammer banjo style — and the band music that developed with the

claw-hammer style — might have originated close to the Grayson-Carroll Counties area. For one thing, it is clear that the claw-hammer repertoire consists almost exclusively of dance tunes which match fiddle dance tunes as played in this region, and there is no sign of any traditional banjo tunes brought from elsewhere. As will be recalled, this is not the case with the traditional fiddle repertoire. Thus, in answer to the question of the age and origin of the earliest rural band music we are led to the hypothesis that the style was probably developed sometime within the 60 years following major settlement in the 1790's, and that in its original form it may have remained fairly closely confined to the focal area of its origin.

Changing Times and the Music of Charlie Poole

In 1901 a textile mill was built in the Grayson and Carroll Counties area. With this mill and the new company town of Fries which eventually grew up around it began changes which were to alter significantly the traditional agrarian society of old-time Grayson and Carroll Counties. Sweeping over the whole of the upper South was a wave of economic expansion bringing with it new towns, new occupations, new immigrants, and above all, cash employment. Even remote regions like the Grayson and Carroll Counties area were affected. It is difficult to reconstruct the causal sequence of the social and cultural shifts which occurred in the succeeding 30 years, but some of the immediate results can easily be detailed. The development of mill towns brought about an influx of new people and the beginning of wider communication with the outside, via trains, traintains, roads, truckers, newspapers, and later the radio. Culturally speaking, a new kind of life developed in the regional mill towns (Fries and Galax) similar to that in other American mill towns. Connections with the traditional agrarian populace were maintained, for though many new people came in with the mills, scores of young mountaineers, impelled by perennial hard times, came down to the machines and the cash payrolls. During seasonal layoffs of longer periods of unemployment, and for important family events such as weddings, births, and deaths, these workers returned to their farms. The remote farms were not directly affected at first — for example, electricity did not penetrate to these farms until R. E. A. days. The presence of the towns did indirectly influence life on the remote rural farms, however, for with the changing times came different standards and tastes in tools, in rifles, in cloth for women's dresses, and, presently, in music.

As we have seen, the original rural culture of these mountains was almost exclusively traditional in outlook and in all forms of technological, economic, and recreational activity. The substitution of certain nontraditional elements into the life of the remote mountain farm family jarred the structure of the traditional culture by inducing a change in the outlook of these people toward their own traditions, previously the source of all tastes and values. Resistance to new changes from outside in all areas of culture fell rapidly. String band dance music and the socially functional dances of the rural community behaved as did other traditional features of mountain life: in their original form they ceased to be transmitted as vital elements of an integrated cultural scheme and survived only among aging folks who chose personally to preserve their particular skills. Nonetheless the old musical traditions were not altogether lost, rather they formed the basis for the series of remarkable band styles which have since developed in this specific locality.

The influence of the towns was felt most strongly by the younger generation, and in the last analysis the changing times affected the traditional rural population not so much because the old-timers gave up their traditional ways but because the transfer of traditions from generation to generation ceased when the young people were drawn off into another world of new tastes and new values. In some individuals these tastes and values were superimposed on the old ways learned in childhood, but in others the older mores were totally discarded. Everyone who visits these farms today is impressed by the tremendously sharp cultural schism between the old generation and their sons and daughters who have left home and gone to work in the local mills, and from there to other mills in Florida or Maryland or Ohio. This pattern of events accounts specifically for much of the complicated history of traditional string band music during the last 50 years. Thus the old generation hung on to its traditional music, and old-timers continued to play in the way they had learned to play as children years after their sons had become converts to newer musical styles.

Some of the first recordings to become popular in the Grayson-Carroll County area were those of the

string band known as "The North Carolina Ramblers," led by the famous Charlie Poole. This group exerted an important influence on local band styles, and affected the subsequent development of indigenous string band music in the Grayson and Carroll Counties region. Music similar to North Carolina Ramblers music was undoubtedly some of the earliest nontraditional music played by mountain country musicians. On this record the Charlie Poole style is represented by "Don't Let Your Deal Go Down," and "Ragtime Annie" (Bands 9 and 10), both pieces that were originally recorded by the North Carolina Ramblers. Many of the songs played by this string band were made up by the witty Poole himself; other songs were taken from the traditional repertoire, and drastically changed; while a few of the songs in Poole's collection were retained from older versions in more or less traditional form.

Poole had had experience in the vaudeville circuit and was, from all accounts, a fabulously engaging performer. His life was hard, for he was frequently ill, and those who knew him say that his recurrent illnesses were induced by deliberate, incessant drinking. He was nevertheless the author of a remarkable stream of irreverent songs, usually told from the standpoint of a rambling, gambling hard luck case who thinks it all is funny — as, for example, in those characteristic lines: "That awful hungry hash house where I dwell/You'd hardly say it was a second class hotel," etc., or, "If I lose, let me lose, /If I lose a hundred dollars while I'm trying to win a dime/ I don't care — my baby's makin' money all the time." Not only were the humorous lyrics of the Charlie Poole tunes tremendously attractive to the people of the back-country, but so also was the nontraditional instrumental music the band played. For one thing, the band included a guitar, a comparatively new instrument in these hills. In addition, Poole himself picked the banjo in a different way, using individual finger picks, and with this technique he generated a catchy, semi-ragtime beat. This constituted the beginning of finger-picked banjo in the Grayson and Carroll Counties area. Both of these instrumental innovations — use of the guitar and use of finger-picked banjo — conferred on the Charlie Poole style band a greater adaptability to different kinds of songs and tunes than had ever been possessed by the old rural string bands. The fiddle too was freed of many of the limiting conventions of the earlier string band style. Both the complicated fiddle drone structure and the upbeat fiddle rhythms of the old-time dance tunes were discarded. The appeal of the new music was not limited to those who had grown up imbued with the archaic dance music tradition, and its popularity coincided with the advent of a large new audience of townsmen whose musical allegiances were scarcely confined to the rural tradition.

The specific changes in old-time band music occasioned by the entrance of the guitar and the new style of banjo picking are of great interest and deserve further comment. The guitar is a highly versatile instrument on which it is particularly easy to provide chorded accompaniment for tunes set in the "standard" I, IV, V7 major chord sequence. However, by the same token, because of the way the guitar is tuned and played, it is particularly unsuited to the accompaniment of the pentatonic melodies of many of the old dance tunes. Only highly skilled musicians can adapt the guitar to the harmonic sequences of the older tunes, and this is usually accomplished by de-emphasizing chords and constructing complicated "walking bass" lines which do not conflict with the characteristic harmonic intervals set up by the banjo and fiddle drones. The guitar, as far as elderly local informants know, began to filter into the Grayson and Carroll Counties area around 1900 ± 10 years. As elsewhere in the country, it rapidly made many converts who were attracted by the great ease and versatility of the new instrument. It found its way naturally into the town-based band, and into the roving string bands formed by young men migrating from the farms to the mills, the mines, and back to the farms. As we have said, its companion in North Carolina Ramblers style music was the chorded, finger-picked, five-string banjo, which is similarly versatile and is also easier to learn than is the original claw-hammer style of banjo picking. It was no longer necessary to tune the banjo to the notes of particular five- or six-note scales for a given tune, as in claw-hammer banjo; instead one moved up the neck of the instrument with the left hand and formed the appropriate chord for any tune in the same way as on the guitar. Nor was the new style subject to the rhythmic restraint of claw-hammer banjo. The Poole style liberated the banjo from the old rural traditions in which it had developed, and, backed by the ubiquitous guitar, it was adapted to use for ragtimes, blues, waltzes, one-steps, two-steps, ballads and songs, popular, traditional or otherwise.

Charlie Poole and the North Carolina Ramblers played for many years in the nearby countryside (they were long based in the mining center of Bluefield,

W. Va.) and their remarkable innovations deeply influenced the indigenous band music because the band capitalized on the novel versatility of new instruments and new styles, and pleased a new town-based audience which was larger than the traditional rural audience. There followed the widespread adoption of finger-picked banjo and of guitars as band instruments. An immediate result was the direct imitation of Charlie Poole's music, and a handful of his songs can still be collected in the Grayson and Carroll Counties area. These songs are now solidly a part of the orally transmitted string band tradition of this region. The long-range results were even more interesting, for the adoption of the new instrumental music and the new band literature seems to have opened the door to the inclusion of other musical traditions in the string band form. We now turn to another important step in the dynamic post-rural development of string band music in Grayson and Carroll Counties, the formation of Irish style string bands.

Old Irish Tunes and New String Bands

Old Irish-American songs, such as "Paddy Works on the Railroad," are known in the Southern mountains, and traditional fiddlers can always play one or two typically Irish fiddle tunes, e.g., "Fisher's Hornpipe" or "Skip to My Lou." A close look at the catalogue of traditional banjo-fiddle dance tunes shows clearly that these Irish songs and tunes were excluded from the old rural band repertoire. In this connection we have often heard claw-hammer banjo players complain of not being able to follow the "funny lick" of fiddlers playing these tunes. Thus, in old times, alongside the dominant banjo-fiddle and ballad traditions there coexisted in the same region a separate deeply rooted instrumental (and probably vocal) tradition — the Irish tradition. Some musicians mastered both types of music, but we know that there were also many who did not, since these specifically Irish tunes were not integrated into any part of the early string band repertoire (we are not here considering syntheses between Scotch, Irish, English and/or very early local styles which may have occurred much earlier, during the formative phase of the earliest rural string band tradition).

However, an Irish style of band music does exist in the Grayson and Carroll Counties area. In collecting the string band music of this region we have encountered an Irish-flavored string band sound, and have heard songs belonging to the classic Irish-American literature performed by local string bands. Such a band typically includes a flat-picked guitar, sometimes a chorded, finger-picked banjo, and most importantly, an Irish style fiddle. On this record we illustrate this style with "Paddy on the Turnpike" as rendered by a band led by the venerable fiddler Uncle Charlie Higgins, and the Old World Irish tune "Skip to My Lou" sung by Spud Gravely with Glen Smith playing fiddle. Both of these tunes can be heard in Irish bars in New York or anywhere else that Irish fiddlers are liable to be found. As band music, this style is strictly local, however, and is indigenous to the Grayson and Carroll Counties area. It has not been copied from records and it dates back more than 30 or 40 years, though it does not go back as far as the days when early rural phase band music alone held sway. We believe it likely that the Irish band style came into being when it was discovered that finger-picked, chorded banjo, as well as the popular guitar, could be used to accompany the Irish style fiddle. Rhythmically and to some extent harmonically claw-hammer style banjo is incompatible with traditional Irish fiddling, and, therefore, not until the new modes of instrumentation had been introduced could a synthesis which includes the Irish fiddle tune have occurred. This synthesis which did occur was thus one indirect result of the innovations introduced by the North Carolina Ramblers and their diverse imitators, and it constitutes a good example of the local origination of new instrumental traditions from multiple preexistent forms.

The Music of the Old Galax String Bands

The greatest period in the developing string band traditions of the Grayson and Carroll Counties region was attained in the 1930's, when the famous Bog Trotters String Band held sway in Galax. (Two rare Library of Congress recordings by the Bog Trotters are included in the Folkways Record "The Music of Roscoe Holcomb and Wade Ward," No. FA 2363.) The band was quite large, at its peak, and at one time included two fiddles, banjo, guitar, and autoharp. The music of the Bog Trotters Band and others like it was truly a synthesis. It was the result of a novel blend of the stylistic innovations of the previous 30 years, though it was firmly based on the old rural string band traditions. The influence of the Charlie Poole styles and the influence of Irish string band music can be

detected as important components of the new band style. On this record we present what is essentially a re-creation of the Bog Trotters Band. Crockett Ward, the great old-time fiddler of the Bog Trotters Band is dead; he was the elder brother of the famous claw-hammer banjo picker Wade Ward. His place, however, has been taken by Glen Smith, an equally remarkable traditional style fiddler first presented by us in the Folkways Record "Traditional Music from Grayson and Carroll Counties" (FS 3811), and represented in numerous selections on this recording. The banjo is played by Wade Ward, as in the old days, and the guitar and vocal are similarly performed by Wade's nephew, Fields Ward, also an original member of the Bog Trotters Band. The pieces played by our reconstituted Bog Trotters Band are "John Hardy," "Train on the Island," and "Jesse James." The first two of these are claw-hammered by Wade, while the last is finger-picked, more or less in the Charlie Poole style. "Train on the Island" and "John Hardy" are songs which date back to the old rural tradition, while "Jesse James" is of somewhat later vintage. In repertoire, as in banjo technique, these selections illustrate the diverse origins of the old Galax band style. Pieces played by the Bog Trotters themselves included such typical examples of the Irish traditional repertoire as "Fishers Hornpipe" and "Barney McCoy." Furthermore, the guitar is firmly integrated into this band music, as it is into the music of Charlie Higgins' band, and guitar melody lines are played on the bass strings, as, e. g., in "John Hardy." As a result, the band does not have the thin sound of the North Carolina Ramblers. "Cotton Eye Joe," as played by Spud Gravely and Glen Smith, is included in our selections from the old Galax band style, on stylistic grounds, for here again we find the then new use of skillfully played bass line guitar integrated with a traditional fiddle in the performance of a tune adapted directly from the old rural repertoire. We use the word "adapted" advisedly, for there is a change in the rhythm which occurs when the original dance tunes of the rural tradition are rendered in the old Galax band style. The tempo is usually slowed down, compared to the tempo at which the same tune would have been taken by a traditional banjo-fiddle band. Compare, for example, the tempo at which this "Cotton Eye Joe" is played to the tempo at which the same fiddler, Glen Smith, takes the dance tunes played with Wade Ward in the original rural traditional style on the first eight bands of this record. The same can be said of the Mastin Band's rendering of "The Eighth Day of January," also a tune played in an old Galax band style and adapted from an older fiddle breakdown. The Mastin Band is composed of a fiddle, two guitars, and a finger-picked banjo. A square, heavy beat is imposed on the tune by the two guitars, despite the lively old-time fiddle which leads the band.

The Mastin Band recorded some 34 tunes in one session, and a breakdown of these with respect to origin is of some interest. Of the 34, 21 are adapted versions of old-time traditional dance tunes, eight are songs of the original rural tradition, two are Charlie Poole songs, and four are obviously drawn from the contemporary Irish repertoire. This illustrates again the varied sources of the synthesis which underlay the old Galax band style.

In general, then, the widespread old Galax band style can be characterized as follows: the band consists of one or more fiddle played in the original manner of the rural tradition, though sometimes played in the Irish manner; one or more guitar played in the flat-pick, bass line, and chord style is included; and there is often a banjo which is picked in the Charlie Poole way, or in some other (pre-Scruggs) finger-picked styles for some tunes, but claw-hammered for other tunes. The banjo is not often a lead instrument in this style of band music. The rhythm of the pieces played is squared off and accents are confined to the downbeats. This is a consequence of the fact that the dominant rhythmic role has been taken over by the guitar instead of remaining with the claw-hammered banjo, as in the old rural band music. The band is of variable size, and its music is characteristically very well integrated. Despite all the innovations and changes, there is retained an amazingly strong flavor of the ancient rural traditional music, and the main component in the stylistic and repertorial background of old Galax band music is in fact the music of the old rural bands. It is the fiddler who is mainly responsible for this retention of older elements, or the fiddler and the claw-hammer banjo player when they play an old tune together, for their parts are least changed. Vocals are mainly solo in the old Galax band style, the only exception being a few choruses, and this too is as it was in the original rural tradition.

We can view this style of band music as one of the great original inventions in American traditional music. It was the highly local new product synthe-

sized from all the juxtaposed musical currents of the Grayson and Carroll Counties region and was a completely indigenous development, the last to occur in a way which was basically independent of the proliferation of commercial canned music. It could have occurred nowhere else, for probably nowhere else was there present the basic starting material — the original rural band tradition. It is clear that the processes which mold the form of traditional music can be as dynamic when stimulated with new confrontations as they can be conservative when left in isolation from new factors. Highly significant in this connection is the fact that the old Galax style bands were often town-based bands, whose music was enjoyed by town dwellers as well as country people.

"Carterization" and Beyond: Late Galax Band Styles

The further developments which lead to the particular styles of bluegrass music current in the Grayson and Carroll Counties area today cannot be regarded as purely local. Similar evolutions have occurred in many areas which once had a rural music tradition of some kind and in which bluegrass band music today holds sway. To a great extent, these developments have been mediated by radio and phonograph records. Nevertheless a certain distinct local flavor often persists, and one can easily distinguish what we have chosen to term the late Galax band styles from the juke box bluegrass which is today widespread over the whole South. Though the influences bringing about these final changes were themselves nonlocal, the local starting material was unique, and so, to some extent, has been the product.

This phase of our story actually goes back before the ascendancy of the Bog Trotters, to the mid-1920's when Carter Family records began to become popular. The Carter Family influence cannot be overestimated. The Carter Family style had its own antecedents, which included the part singing of church hymns, the white Southern blues movement, and certain other musical elements. The Carter Family sang entire songs in parts, in "close harmony," sometimes not unlike the harmony of the late 19th-century barbershop quartet. Before the Carter Family records this type of harmonic part singing was probably unknown in the secular music traditions of the Grayson and Carroll Counties area, except for fragmentary choruses. Had the Carter Family sung the songs the barbershop quartets sang, their influence would have been negligible, but instead they sang adaptations of ancient ballads and songs, as well as newer songs of local, topical appeal such as were soon being provided for the backcountry Southern market by the hillbilly tin pan alley at Nashville, Tennessee. However, all vestiges of the particular pentatonic and hexatonic scales and the heptatonic modes characteristic of the earlier music (which were to a large extent retained in the old Galax band styles) were dropped in the Carter Family renditions. Those tunes couched in the older modes were turned into simple major or minor tunes, a process which often involved complete alterations of the melody, and the old harmonies, often based exclusively on intervals of fourths and fifths, were replaced by the I, IV, V7 chord structure the guitar is so well adapted to play. Carter Family versions often employed more than one guitar and these changes were therefore practically mandatory. The guitar became a lead instrument for the first time in the hands of the Carter Family. Melody lines were played more boldly on the higher strings, and since no instruments other than guitars were commonly prominent in their recordings, melody, counter bass runs, rhythmic structure and harmonic patterns all had to be produced on the guitar. As a result of these increased demands for delicacy in the handling of this instrument new styles of guitar picking appeared in the mountains, in which finger and thumb pick were used rather than the flat pick. Among the earmarks of the new Carter Family style was a great slowing down of songs, to an easy, drawled-out tempo most suitable for display of deliberate bass runs and of long vocal notes held in close harmony. The common tempos and harmonies in which the Carter Family set almost all of their songs permitted waltzes, blues, hymns, songs, and ballads to be sung without any great adjustments in stylistic treatment.

Thus, with the Carter Family came a whole new way of treating the traditional song literature, and, once the Carter Family sound was accepted, their style was found to be just as applicable to new songs from Nashville as to old songs from grandma. The collector in the Grayson-Carroll County area is inevitably impressed with the deep effect the Carter Family has left. Old Carter Family records are cherished dearly, and all guitar players, young and old, are aware of the Carter Family style whether or not they are personally able to play in this style.

Certain definitive characteristics of the band music which has superseded the old Galax band styles of a generation ago are undoubtedly to be traced to the influence of the Carter Family style of music. Perhaps the most important such change has been the abandonment of the original correct modality in modern band versions of songs drawn from the old rural tradition. We have coined the term "carterization" to describe this phenomenon, in which all songs are placed into conventional major or minor seven-note modes, no matter what their original harmonic structure might have been. Many clear cases of "carterization" can be noted in any comparison of Carter Family versions to original versions of traditional songs and ballads, and the interested reader can find explicit examples of "carterization" in the Notes accompanying our Folkways Record "Songs and Ballads of the Blue Ridge Mountains" (FS 3831). It is immediately obvious in listening to bluegrass style music that most pieces of traditional origin in the repertoire have been "carterized." "Old Joe Clark" as played on this recording by "The Bluegrass Buddies," for example, is couched in the conventional seven-note major scale, while the "Old Joe Clark" rendered by Wade Ward on his Library of Congress recording, that played by Vester Jones in the "Traditional Music of Grayson and Carroll Counties" collection, and that played by Ward and Smith together (our collection) are all pentatonic.

Another legacy of the Carter Family tradition which has been incorporated in the late Galax band style is continuous close vocal harmony such as can be observed in all three of the pieces representing this style. The prominent position of the guitar as lead band instrument is still another feature probably due to the early influence of the Carter Family music.

Two further developments were yet to intervene before the bluegrass style could come to maturity. In the late '30's the mandolin became popular. Most famous of those employing this instrument in Southern mountain string band music were the Monroe Brothers, who sang "carterized" versions of old-time songs in close harmony. Not long after this, new styles of three-finger banjo picking, particularly that invented by Earl Scruggs, appeared and swept the country rapidly. The new styles ended the relative eclipse of the banjo as an important band instrument, an eclipse which dated from the time the claw-hammer tradition had ceased to be transmitted. Modern three-finger banjo picking was smooth, flashy, fast, and versatile to an unprecedented degree. Thus in bluegrass band music the banjo once again has become a lead instrument, along with the guitar and the mandolin, while bluegrass style fiddle has been relegated to a lesser position. The synthesis we have thus briefly traced leads us from the Carter Family to modern bluegrass; and this outline of events is obviously not to be confined to any particular locale.

In the Grayson-Carroll area, however, the great strength of the already extant band traditions introduced some special factors, and rather than a total obliteration of all but commercial bluegrass music, a further blend, or synthesis, of different styles has occurred. Thus, compared to the current commercial bluegrass repertoire (this consists of close to 100 per cent Nashville products) the repertoires of bands such as The Bluegrass Buddies of Piper's Gap in Carroll County include a very large proportion of old songs. Many of these go directly back to the old rural tradition, as for example do "Old Joe Clark" and "Walkin' in My Sleep." The incidence of blues sequences, of "novelty act" banjo picking, of rock-and-roll numbers, etc., is quite low, compared to that in bluegrass band repertoires in general. There is a further less easily definable difference as well, in the solid, deliberate beat, and the steady instrumental integration of the contemporary Galax string band. By comparison, commercial bluegrass bands play faster and more lightly; and, more frequently, only one instrument plays lead at one time than is the case with late Galax band style. There has, in these respects, been a distinct holdover from the old Galax band style. Fiddling has of course changed, since the traditional fiddle is more or less incompatible with "carterized" music. The fiddle drones have mostly been lost, slurred notes are popular, and melodies are played as a high and often very markedly embellished single line. Glen Neaves, the fiddler who plays "Old Joe Clark" in the last selection on this record, is, however, surprisingly close to his traditional forebears in his rendition, and this too tends to be characteristic of the late Galax style of bluegrass music even today.

We have now traced the development of band styles in this fascinating region of highly developed instrumental traditions from their origins to their present ends. We have seen how plastic and inventive the body of tradition has been, and how much — as well as how little — has remained the same, in old time music, as in traditional mores.

NOTES ON THE INDIVIDUAL SELECTIONS

I Earliest Rural String Band Phase

All of the tunes in this phase are characterized by the intricate interplay between fiddle and banjo, and they all had words which could be sung with the band music. As this music was intended to be danced to, all of the tunes are marked by a very regular one-and-two-and rhythm. Harmonic interest is provided by the extensive use of the banjo drone and the fiddle double stops. None of the tunes illustrating this phase makes use of the seven-note major scale. In all cases the seventh note is missing, the scales being either the six-note hexatonic (7) or the five-note pentatonic missing (4) in addition to (7). Instrumental tunings are given in order of descending pitch. It is to be understood that these tunings are only approximate in pitch, though the intervals between the strings are as stated; the "A's" tuned to by the musicians on these first eight numbers vary from piece to piece by as much as two half tones.

- Band 1. "Western Country" or "Fly Around My Pretty Little Miss."
Pentatonic (4) (7).
Glen Smith (Fiddle, E, A, D, G) and Wade
Ward (Banjo, 5th A, E, D, A, D).
Recorded at Independence, Va.

Part of the appeal of this tune is due to its lilting rhythm, and part is due to its free-flowing melody which extends down and up a full octave. An interesting feature of the "b" part is the melodic prominence given to the 2nd (i. e., the note E in the key of D) at the mid-cadence (i. e., the last note of the second phrase of an ordinary four-phrase tune). In this position, which is the next most stable position in a tune, next to the final note, one normally expects to find the tonic or the fifth. The use of the 2nd melodically in this position is a distinctive feature of the earliest rural phase of traditional music in this area.

- Band 2. "Walkin' in the Parlor."
Hexatonic (7).
Glen Smith (Fiddle, E, A, D, G) and Wade
Ward (Banjo, 5th A, E, D, A, D).
Recorded at Galax, Va.

This tune uses the 2nd at the mid-cadence both in the "a" and the "b" parts.

- Band 3. "Jenny Put the Kettle On."
Hexatonic (7).
William Marshall (Fiddle, E, A, D, A) and
Glen Smith (Fretless Banjo, 5th A, E, D, A, D).
Recorded at Woodlawn, Va.

One should not underestimate the degree of technical proficiency needed to play a tune such as this one cleanly. Wade and Glen demonstrate that they are far from "bumble fisted" as they so modestly claim to be.

- Band 4. "Soldier's Joy."
Hexatonic (7).
Glen Smith (Fiddle, E, A, D, G) and Wade
Ward (Banjo, 5th A, E, D, A, D).
Recorded at Independence, Va.

Both rhythmically and melodically the "b" part provides a most interesting complement to the "a" part. It is remarkable in the wide range it employs (an octave and a fifth) in addition to having its mid-cadence on the second.

- Band 5. "Sally Goodin".
Pentatonic (4) (7).
Glen Smith (Fiddle, E, A, E, A) and Wade
Ward (Banjo 5th A, E, C#, A, E).
Recorded at Galax, Va.

One of the most popular and best known dance tunes throughout this area.

- Band 6. "John Lover Is Gone."
Pentatonic (4) (7).
Glen Smith (Fiddle, E, A, D, G) and Wade
Ward (Banjo, 5th A, E, D, A, D).
Recorded at Galax, Va.

This piece probably originated as a song rather than as a dance tune, which would explain its slower and more deliberate tempo. However, no words to this title are remembered in the area today.

- Band 7. "Cindy."
Pentatonic (4) (7).
William Marshall (Fiddle, E, A, D, A) and
Glen Smith (Fretless Banjo, 5th A, E, D, A, D).
Recorded at Woodlawn, Va.

There are a variety of tunes to the American folk song of this title. The melody of this rendition appears to be confined to the Grayson and Carroll Counties area

- Band 8. "Sally Ann."
Pentatonic (4) (7).
Glen Smith (Fiddle, E, A, D, G) and Wade
Ward (Banjo, 5th A, E, D, A, D).
Recorded at Galax, Va.

This is a showpiece among the old-time dance tunes, from the point of view of both listeners and musicians, and it calls for considerable virtuosity on the part of the banjo player. Interestingly, it is the only one of the eight early rural phase tunes presented here which has been retained as a common item in the repertoire of late Galax style bands.

II Music in the Style of Charlie Poole

Entering, in this phase, is a whole new literature and with it new complexities of rhythm, melody, and especially harmony (see text above).

- Band 9. "Don't Let Your Deal Go Down."
Major scale I, VI, II, V, I
Fields Ward (Guitar, Vocal), Glen Smith
(Fiddle), and Wade Ward (Banjo)
Recorded at Independence, Va.

The chord progression illustrates the extent of the harmonic change from the previous phase. Melodically, the flatted fifth (which occurs on the word down at the end of line one) is a bluesy feature which was impossible within the confines of the traditional style. It is striking to what extent Wade and Glen are forced to alter their style of playing in order to adjust to the demands of this type of music. The tempo of this rendition is considerably slower than that of the Charlie Poole original.

Chorus: Oh it's don't let your deal go down (3)
Till your last old dollar is gone

1. Now where did you get them shoes you wear
Them dresses that look so fine?
I got my shoes from a railroad man
My dress from a driver in the mine.

Chorus

Repeat 1.

Chorus

2. Then I went out on that Georgia line
Just to see what I could see
Oh it's nothing I seen but a pretty little gal
So low down she looked at me.

3. Then I asked that gal to marry me
And this is what she said
She said there was time for such things as
that
After (th') mean old rounder was dead.

Chorus

Band 10. "Ragtime Annie."

Major.

Glen Smith (Fiddle) and Wade Ward (Banjo).
Recorded at Independence, Va.

The ragtime rhythm, the use of chromatics melodically, and the very distinctive manner of finger picking the banjo are clearly illustrated in this selection.

III. Irish Style Band Music

Band 11. "Paddy on the Turnpike."

Major/Minor.

Uncle Charlie Higgins (Fiddle), Cliff Caraco
(Banjo), and Kelly Lundy (Guitar).
Recorded at Galax, Va.

In the "b" part there is a chord shift from the major to the corresponding minor (G major to E minor). This shifting back and forth between major and minor is characteristic of many Irish tunes, and is found in a number of now common Appalachian songs.

Band 12. "Skip to My Lou."

Major I, V7.

Spud Gravely (Guitar, Vocal) and Glen Smith
(Fiddle).
Recorded at Hillsville, Va.

Melodically, the largest interval used in this tune is a third, and like the previous tune considerable use is

made of simple diatonic movements. This is in striking contrast to early rural phase music where melodic jumps of a fourth or a fifth or even larger are far from rare.

All around the house and the pig pen too
All around the house, Skip to my Lou
All around the house pig pen too
Skip to my Lou my darling.

Chorus: Gone again skip to my Lou (3)
Skip to my Lou my darling.

Can't get a redbird, blueberry Lou
Can't get a redbird skip to my Lou
Can't get a redbird, blueberry Lou
Skip to my Lou my darling.

Fly in the buttermilk, shoefly too
Fly in the buttermilk, shoefly too
Fly in the buttermilk skip to my Lou
Skip to my Lou my darling.

Chorus

Repeat 1

Chorus

IV. Old Galax Band Style

Of especial interest among these selections are the numbers by the re-created Bog Trotters — Wade Ward and Fields Ward, members of the original band — and Glen Smith, an old-time musician whose style fits right in with the other two musicians as if he had been playing regularly with them for years and years. The use of the guitar adds body and fullness to this type of string band music but the guitar remains essentially a background instrument. In this phase vocal music became much more important.

Band 13. "John Hardy."

Major I, IV, V.

Fields Ward (Guitar, Vocal), Glen Smith
(Fiddle), and Wade Ward (Banjo).
Recorded at Independence, Va.

The somewhat unusual sounding coda of this rendition is due to the fact that the band switches to a V chord when one is "expecting" a V7 chord, thus preserving the preference felt in the early rural styles of music for abrupt gaps rather than sliding ascents or decents. This tune seems to be increasing rather than decreasing in popularity among younger musicians as indicated by the fact that at the 1964 Old Fiddlers' Convention in Galax it was one of the tunes most often played by the contestants in the finger-picking banjo contest.

John Hardy was a wild reckless man
He carried 2 guns every day
Tomorrow he will be hung
For he shot another gambler down,
poor boy (2)

John Hardy was walkin' in the big bend
town

Was so dark he could scarcely see
 John Gambler stepped up and took him by
 the arm
 Says come on Johnny go with me,
 poor boy (2)

Oh I'd a been in the East and I'd a been in
 the West
 I'd a been this wide world around
 I've been to the river and I've been baptized
 Now I'm standing on my hanging ground,
 poor boy (2)

His father and mother was standing around
 Oh son what have you done?
 I killed a man in Swanee camp
 Poor John Hardy had to run, poor boy (2).

Band 14. "Cotton Eye Joe."

Pentatonic (4) (7).

Spud Gravely (Guitar, Vocal) and Glen Smith
 (Fiddle).

Recorded at Hillsville, Va.

This is a dance tune out of the literature of phase
 I. The pentatonic scale does not lend itself to the
 common I, IV, V7 chord progression and instead the
 guitar plays the I chord throughout the piece. In this
 fine example of old Galax style guitar playing by
 Spud Gravely, the flat-picked melody and bass runs
 are related to this single chord.

If it hadn't been for Cotton Eye Joe
 I'd a been married a long time ago

Refrain: Where'd you come from where'd you go
 Where'd you come from Cotton Eye Joe

Tune up the fiddle and rosin the bow
 Play the tune called Cotton Eye Joe

Refrain

I got sick, stubbed my toe
 Called for the doctor, Cotton Eye Joe

Refrain

Band 15. "Train on the Island."

Mixolydian I, VII.

Fields Ward (Guitar, Vocal), Glen Smith
 (Fiddle), and Wade Ward (Banjo).

Recorded at Independence, Va.

A few of the more popular Galax area tunes are
 based on the mixolydian scale (e. g., "Little
 Maggie," "Shady Groves") and all of them, including
 this tune, have melodies which in many ways are
 more appealing than those based on the major scale.
 A striking feature of this rendition is the manner in
 which a very deliberate and controlled vocal delivery
 is combined with a driving instrumental part. At
 times it almost seems as if the band is going to get
 away from the voice; yet this is illusory, for begin-
 ning, middle, and end, the band holds together as a
 unit.

Train on the island,
 Don't you hear her blow
 Go tell my darling
 I'm sick and can't go.

Train on the island
 She's running to the west
 Me and my girl we fell out
 It may be for the best.

Went up on the mountain top
 Got out on the swing
 I'll go on the other side
 To hear my darling sing.

Made me a banjo out of wood
 String her out of twine
 All the tunes that I could pick
 Wish that gal were mine.

Band 16. "Eighth Day of January."

Major I, IV, V7, I.

Bruce Mastin (Fiddle), Kyle Cole (Guitar),
 Dale Poe (Guitar), Jim Hinch (Banjo).

Recorded at Spring Valley, Va.

This American ballad became popular a few years
 back under the title "The Battle of New Orleans."
 Those who remember that souped-up version, will be
 interested in comparing it to this authentic instru-
 mental version played in the old Galax band style.

Band 17. "Jesse James."

Major I, IV, I, V7, I.

Fields Ward (Guitar, Vocal), Glen Smith
 (Fiddle), and Wade Ward (Banjo).

Recorded at Independence, Va.

Jesse James in America and Robinhood in Britain are
 undoubtedly the two most famous bandits in the English-
 speaking world. In the case of the former, the con-
 tinued fame is partly due to the popularity of this song,
 in which his exploits have been immortalized. The
 text which Fields sings is less full than some, regard-
 ing the activities of Jesse James, but it is unusual in its
 attention to the activities of Frank James after his
 brother's death. According to the Bog Trotters, this
 version was first heard by one of their members in
 Smith County, Virginia; the singer was a relative of
 Jesse James.

Jesse James, Jesse James, there's no more
 of Jesse

Robbing the banks and trains
 He was shot on the sly by little Robert Ford
 And they laid Jesse James in his grave.

Jesse James went to town not many days ago
 The bank was open for to see
 The clerk got down upon his knees and handed
 up the keys
 To Frank and his brother Jesse James

Chorus: Jesse James, Jesse James, there's no more
 of Jesse James

Robbing the banks and trains
 Was a dirty little coward that shot
 Mr. Howard
 And they laid Jesse James in his grave.

The boys in the West when they heard of
Jesse's death
They wondered what caused him to die
Was a cold pistol ball brought him tumbling
from the wall
And they laid Jesse James in his grave.

Jesse James had a wife, she was a
mourner all her life
Children were running round brave
She mourned Jess' loss and the little
children too
As a gorilla in Missouri he was brave.

Jesse James, Jesse James, there's no more
of Jesse James
Robbing the banks and trains
He was shot on the sly by little Robert Ford
And they laid Jesse James down to die.

Frank James thought it best when he heard
of Jesse's death
To abide by the laws of the state
He applied to Governor Britten in a long
written letter
And explained the course he wanted to take.

Frank James is at ease in the state of Texas
At Denver he resides
It's been many men called their presence
for to be
For the name has reached across the sea.

Chorus

V. The Late Galax Band Style

Band 18. "Walkin' in My Sleep."

Major I, V7.

By "The Bluegrass Buddies," with Glen
Neaves (Fiddle), Cullen Galyean (Banjo,
Vocal), Ivor Melton (Mandolin, Vocal),
Jules Bartlett (Guitar), Claudine
Lambert (Bass), and Bobby Harrison
(Guitar and Lead Voc.).

Recorded at Piper's Gap, Va.

The tempo, the instrumentation, the style of sing-
ing and of playing in this number are in sharp contrast
to the previous number. Up to this point, a band was a
group of instruments with or without voice playing to-
gether as a unit. This selection clearly illustrates the
modern approach in which one instrument at a time plays
lead while the others accompany. Thus, in turn, fiddle,
voice, mandolin and banjo play lead while all the rest
either remain silent (fiddle and voice) or play subsid-
iary parts. While the guitars never play lead on this
selection, this instrument has increased so in import-
ance that it can be regarded as the backbone of the band.

Chorus: Walkin' in my sleep, babe, walkin' in my sleep
Up and down that Dixie line, walkin' in my
sleep

If you see that gal of mine, tell her if you

please

Next time bring some bread, and to roll up
her dirty sleeves.

Chorus

Pain in my finger, pain in my toes
Pain in my ankle bone, ain't gonna work
no more

Chorus

Yonder come baby, how do you think
I know
Know her by her curly hair, hanging down
so low.

Chorus

Chorus

Band 19. "Banks of the Ohio."

Major I, IV, V7.

Sung by Glen (Guitar) and Mrs. Jessie
Neaves, with band: Ted Lundy (Banjo),
Ivor Melton (Mandolin), Warren Brown
(Bass), and Roscoe Russell (Guitar).

Recorded at Fries, Va.

The role of the guitar is even more prominent in
this than in the previous selection. The syncopation
by the mandolin adds a somewhat "jazzy" quality to
this rendition. The fine harmony part in the chorus is
by Mrs. Jessie Neaves.

I asked my love to take a walk
Just to walk a little way
As we walked a way we talked
All about our wedding day.

Chorus:

And only say that you'll be mine
Then my home will happy be
Down beside where the water flows
On the banks of the Ohio

I took her by her lily white hand
Dragged her down to the river bank
There I threw her in the ground
And I watched her as she floated down.

Chorus

Chorus

Band 20. "Old Joe Clark."

Major I, V.

By "The Bluegrass Buddies," with Glen
Neaves (Fiddle and Lead Voc.), Bobby
Harrison (Guitar), Ivor Melton (Mandolin),
Cullen Galyean (Banjo), Jules Bartlett
(Guitar), Claudine Lambert (Bass).
Recorded at Piper's Gap, Va.

It seems fitting to end this historical survey with a
modern Galax band playing a traditional old tune which
predates all the musicians who have appeared on this
record.

I went down to Old Joe's house
Old Joe sick in bed
Stove my finger down his throat
Pulled out a chicken's head