

THE APPALACHIAN DULCIMER BY JEAN RITCHIE  
AN INSTRUCTION RECORD/FOLKWAYS RECORDS FI 8352

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THE APPALACHIAN DULCIMER BY JEAN RITCHIE  
FOLKWAYS RECORDS FI 8352

COVER DESIGN BY RONALD CLYNE  
DESCRIPTIVE NOTES ARE INSIDE POCKET

New To Hold The Dulcimer, Tuning Up in the Major Key,  
How To Hold The Notes, Playing The Scale,  
Simple Thumb Strum, Use Of A Pick,  
Singing With Counter-Melody, Strumming Variations,  
"Picking" With The Fingers, The Minor Key--Aeolian Mode,  
The Mixolydian Mode, The Dorian Mode,  
The Phrygian Mode, The Lydian Mode

PLEASANT OHIO - Ann Grimes  
OLD CRUMBLEY (Special permission of Folk Legacy Records)  
Edna Ritchie  
COMMON BILL - I. B. Greer  
WARRENTON - Andrew Rowan Summers  
CIVIL WAR MARCH - Aunt Dora Hampton  
PLAY-PARTY MEDLEY - George Armstrong  
WENT TO SEE MY SUSIE - George and Gerry Armstrong  
IN GOOD OLD COLONY DAYS  
Howard Mitchell and George Armstrong  
SHADY GROVE  
© Jean Ritchie, Appalachian Pub. Co.  
Jean Ritchie

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FOLKWAYS FI 8352

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RITCHIE JEAN  
THE APPALACHIAN DULCIMER  
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# The Appalachian Dulcimer by Jean Ritchie an instrumental record

## SIDE I

The sound you have just heard was made by what we in Kentucky call a mountain dulcimer. As long as my father or his father could remember, there have been dulcimers or dulcimors made and played in our Kentucky and Tennessee, Virginia and North Carolina mountains. There were three well known dulcimer makers living all within a few miles of each other in my part of Kentucky and, almost every family had one of the instruments lying on the mantle piece or hanging on the wall, and some member or members of the family who liked to play it. My father was the player in our family and I learned from him. I guess, the reason so many folks like to play it is that it's so easy. It's just as easy as it sounds and, the accompaniments that sort of come natural on the dulcimer are simple and uncomplicated. But, at the same time, they are beautiful and, well somehow, they're just right for most of our lovely mountain traditional songs.

Now, I honestly think that the best way to learn to play the dulcimer is just to do what we all used to do. Pick it up and fool around with it, try out things as they come to you. And if you have any kind of an ear to hear right and wrong harmonies, you'll be playing as well as I can in a short time. But, assuming that you have a dulcimer and that you don't know what in the world to do with it, let me see if I can tell you how to get started.

Sit down on a fairly low chair or stool without arm rests. Place the dulcimer flat on your lap so that the tuning pegs are to the left and the first or melody string is nearest to you. Now, adjust your legs so that you feel comfortable and so that the instrument doesn't slide. I find, that I usually angle the dulcimer slightly so that the left end extends somewhat beyond the left knee, while the right end is drawn inward towards the body. You'll soon find the position that's best for you after you've handled the instrument a bit.

Now we're all set to tune up. According to Dad Ritchie, you tune her like this: bim, bim, bam; two strings alike and the bass string five tones lower. The singing school master sings it "so", "so", "do". And if you were to translate it to the musical staff it would read "G", "G", "C". "G" above middle "C" for the first and second strings, the two nearest to you, and middle "C" for the third or bass string. Now it may not always be "G", "G", "C", because the dulcimer is tuned to suit the singing range of the player. But anyhow that's the relationship of the strings. Two just alike and one a fifth down. . . We always tune it by ear to the key we want but you might want to be guided by the piano or a pitchpipe at least until you get used to the sound of it. Or if you haven't a piano or another instrument handy use this method. Turn the third or bass string up to where the tension feels good. Don't make it too taut or you might break the string. . . Now press down with your finger on this string just to the left of the fourth fret. . . The note you hear is the note to which you will tune the first and second strings. Now let's do that. . . Here comes the second one. . . Then you tune the first string up to where the second string is. . . There you are.

You're ready not to play in the major key. And as I said a while ago, it may not be "C" because, the first note or "do" always starts on the third fret no matter what key you're tuned to by accident. And according to the Greeks, this is called the Ionian mode.

Have your dulcimer in the major key tuning, G, G, C, or the equivalent notes. In your left hand is the noter. Usually, a finger length of bamboo cut from the little end of a fishing pole or from a garden stake. Now, this noter is going to work only on the melody string, the one nearest to your body. That's because the melody changes are all made on that one string, and the other two strings are always drones. They just sound along with the melody string. Cradle the noter along the fingers and hold it so that the thumb may press from above and, the side of the forefinger may glide along the side of the finger board, to keep the end of the noter from touching the middle string. Press the noter down upon the melody string, the one nearest your body. Let's try it on the third fret. You get the clearest tone when you press the noter immediately to the left of the fret. . . Now strum with the thumb of your right hand away from the body. . . So. Perhaps, at first just to get the sound and the feel of the scale, begin at the third fret and play up the scale moving from left to right and plucking each note with the right hand thumb on the first string only. . . Then play back down the scale again moving the noter to the left. . . Don't let the whistle bother you because, that's part of the instrument. Try to keep both hands relaxed. Firm, but not rigid pressure, is best for the left hand. Now try going up and down the scale again, only this time let the thumb sweep across all three of the strings. . . This provides the melody string with a constant harmonizing chord which gives the delightful and characteristic drone or bagpipe sound. Let's go. . .

Now you're ready to pick out your first tune. I suggest that you begin with a simple, easy one. I think the first tune I ever picked out was "Go Tell Aunt Rhody" and, I suspect that this has been the learning piece for almost everybody. There must be a good reason for it. So I'll start you off on Aunt Rhody.

Sound the first note of the scale, your "do", third fret from the left in the major key. . . Now hum the first line of Aunt Rhody. . . Now try to pick out the tune. Slide the noter up on to the fifth fret, that's where you begin. . . and keep going with me. I'll sing along so you'll see where the words fit in. . .

Go tell Aunt Rhody,  
Go tell Aunt Rhody,  
Go tell Aunt Rhody,  
That her old gray goose is dead.

The one that she's been savin',  
The one that she's been savin',  
The one that she's been savin',  
To make her feather bed.

Now as long as we're in the major key, it's a good time to show you how to use the pick. I prefer the feather pick; a large turkey or goose wing feather, whittled down to a fine long flexible point on the quill end. When using the feather pick, hold it, of course, in the right hand. And I find that the most natural thing to do is to strum the strings beginning with an inward sweep. . . Towards yourself. This makes it easier to get the necessary pressure for the important beats. If you can't find a feather right away, take a stay out of a man's shirt collar and whittle that down and, you can start learning with that. Now at first give each note one strum, striking all three strings always pulling the stick inward. Strike the note firmly, with authority. . . So. After you've done this for a while, you may want to put in extra strokes with a feather to achieve a fuller sound and to make an accompaniment for the main notes of a tune. Like. . . Either on the down beat or on the return outward. Always lightly and, of course, keeping the rhythm of the song. Try a tune. But, if you can't fill it out by yourself, let me indicate how it might go. Let's take a very simple tune, one that everybody surely knows. Let's try "Skip to My Lou". I'll begin the tune just with the inward strokes and then I'll put in extra ones as we go along. . .

Now here's what we've been doing. I'm going to say "in", when I pull the feather in and, "out" when I push the feather out. . . in, in, out, in, in - in in in out in in, in in out in in, in in out in in, in in, in in out in in, in in in in, in in out in.

Well, let's see. Let's start on another one. . . 2, 3, 4, 5, 6, on the seventh fret and let's play a very simple counter melody to "Barbara Allen". You can just sing along, strum along until you get the hang of it.

All in the merry month of May,  
When the green buds they were swellin',  
Young William Green on his deathbed lay,  
For the love of Barbara Allen.

He sent his servant to the town,  
To the place where she was dwellin'.  
Sayin, "Master said, can he send for you,  
If your name be Barbara Allen.

Well, Barbara Allen is a long song and it'll get pretty monotonous if you go all the way through it with the same simple sweet strum. So you'll want to put in some rhythmical variations. Two of the ones that I like to use are, well one of them I call the "oompa" which is just striking the first melody string and bringing the drones in as an accompaniment like this. Just like you do on a guitar.

Then slowly, slowly she got up,  
And slowly she came nigh him,  
And all she said when she got there,  
Young man, I believe you're dyin'.

And another one is just a simple roll across the strings.  
One-two-three-

Oh yes I'm low, I'm very low,  
And death is on me dwellin',  
No better, no better I never will be,  
If I can't get Barbara Allen.

And sometimes on a verse you'll want to mix them all up.

Oh don't you remember in yonders town,  
In yonders town a drinkin',  
You drunk the health of the ladies all around,  
And you slighted Barbara Allen.

Here's a little picking variation that you may find pleasing. It's not one of the old traditional ones but, it's one that some modern players have worked out. Let's go back to Aunt Rhody cause, that's one that everybody knows. We won't have to learn the tune. Now I have the noter on the fifth fret. Brace the thumb of the right hand against the side of the finger board near the right hand end. Play with a slightly lifting or plucking motion the melody string. . . and the second string with the forefinger. You're going to go back and forth. . . Just with one finger but, in between the middle finger is going to play the third string. So. . . Now let's try the melody "Go Tell Aunt Rhody" with this picking method. . .

To tune from a major key into the minor, simply turn the first string higher by a tone and a half. Or to say it another way: if you tuned in the key of C major, G,G,C, for the strings, you turn the first string up to B flat leaving the second and third strings as they were before. Now if your dulcimer is tuned to the pitch of your voice and you have no other instruments or tuning fork by which to determine what key you're tuned to, you may tune the dulcimer to itself as we did before, to get from the major key into the minor. We'll leave the second and third strings as they were in the major tuning which is like this. . . We're going to change the first string to make it the minor key. Now press down on the third string, the bass string, just to the left of a sixth fret and

sound that note. . . Now you're going to tune the first string to this note. Let's do that. . . There we are. In the minor tuning the scale begins at the first fret. . .

Now since you're tuned to the minor key, let's try a song there. Here's "The Dear Companion", that's one of our family songs and a very lovely one.

I once did have a dear companion,  
Indeed I thought his love my own,  
Until some black eyed girl betrayed me,  
And now he cares no more for me.

Go and leave me if you wish to,  
That will never trouble me,  
For in your heart you love another,  
And in my grave I'd rather be.

Last night you were so sweetly sleeping,  
Dreaming in some soft repose,  
While I a poor girl broken hearted,  
Was listening to the wind that blows.

Just go and leave me if you wish to,  
Far from this lonely world I flee,  
For in your heart you love another,  
And in my grave I'd rather be.

You've already been given the two popular tunings, the major and the minor and, these will be the two you'll probably want to use most of the time. The dulcimer can be tuned to all the modes, however, and I'll give here these modal tunings for those who'll want to experiment with them.

To tune to the Myxalidian mode from the regular major minor tunings simply turn the first string so that it sounds an octave higher than the third or bass string. Like so. . . This is the bass. . . and you'll want to turn the first string so it sounds like this. . . And so the three strings will be the first string, second string and third string. The first note of the scale is then played by sounding the open or unfretted melody string, the second note by pressing the first fret and so on. . .

Here's a favorite Ritchie play party game to play in the Myxalidian tuning. I like to use a pick for this one; playing a verse or two through first and then, if I want to sing the words I pick a simple harmony during the singing, keeping the "bom biddy bom" rhythm and striking the notes somewhat more softly. This makes it easier for the voice to be heard above the music. Here's "Going to Boston".

Goodbye girls I'm going to Boston,  
Goodbye girls I'm going to Boston,  
Goodbye girls I'm going to Boston,  
Early in the morning.

CHORUS:  
Won't we look pretty in the ballroom, (3)  
Early in the morning.

Rights and lefts make it better, (3)  
Early in the morning.

(CHORUS)

Hand your hands a little bit faster, (3)  
Early in the morning.

(CHORUS)

The Dorian scale is almost the minor or Aolian except that when one comes to the "La", the sixth note of the scale, it sounds unexpectedly major.

To tune to the Dorian mode from the regular major or minor tuning, press the third or bass string just to the left of the third fret. . . There. Sound the note and tune the melody string to this note. Da-ra-dam . . . Here we are. . . The first note of the Dorian scale begins at the fourth fret. The song I like to play and sing in this mode is "Bachelors Hall" from home.

On hard is my fortune and hard is my fate,  
Controlled by my mother so early and late,  
But when I get married to end all the strife,  
Controlled by a man for the rest of my life.

Oh Bachelors hall it is bound to be best,  
Get drunk or stay sober, lay down, take a rest,  
No woman to scold you, no children to boss,  
So happy is the man that keeps Bachelors Hall.

The Frigian mode. . . Now you'll not be likely to find many South Appalachian mountain tunes in this mode, for it's a rare one. But many of our tunes sound well when harmonized here.

To begin with you'll have to turn the first string down quite a bit and it might sound watery. So I've taken the whole dulcimer tuning up a bit. Up to here. . . Now to get your dulcimer into the Frigian mode tuning, from the regular major, press the first string down just to the left of the second fret. . . And now turn the first string down until it has the same pitch as the open second string. . . And you have this tuning. . . Isn't that lovely? This is the Frigian mode. Let's try something in the Frigian mode just to show you how pretty it is. I think a good one would be "Pretty Polly".

Oh Polly, pretty Polly come go alone  
with me,  
Oh Polly, pretty Polly come go along  
with me,  
Before we get married some pleasure  
to see.

Oh Willie, oh Willie I'm afraid of  
your ways,  
Oh Willie, oh Willie I'm afraid of  
your ways,  
I'm afraid you will lead my poor body  
astray.

Oh Polly, pretty Polly you're guessin'  
about right,  
Oh Polly, pretty Polly you're guessin'  
about right,  
I dug on your grave the best part of  
last night.

The Lydian mode. The Lydian mode is like the major Ionian mode except that the fourth note up the scale, the "Fa", sounds sharp. To tune to the Lydian mode from the major, press down just to the left of the third fret on the first string. Sound the note and tune the first string to the same pitch as that of the open second string. The first note of the scale or the "Do" will be sounded at the sixth fret. Listen to the scale . . .

I'd like to sing here a song that Uncle Jason Ritchie calls "The Lonesome Days of Winter".

The lonesome days of winter they bring  
forth frost and snow,  
Dark clouds around me gather and stormy  
winds do blow,  
I went to see my love last night she  
seemed most soberly,  
I asked her for to marry, she would  
not consent to me.

This night will soon be over, it's  
almost break of day,  
And ask me plain and tell me oh now  
what do you say,  
Hence e'er if I must tell you I'll  
choose a single life,  
For I never thought it suited for me  
to be your wife.

Oh since it does not suit you I'll cross  
the deep blue sea,  
I'll cross the briney ocean and never  
married be,  
The lonesome days of winter they bring  
forth frost and snow,  
Dark clouds around me gather and stormy  
winds doth blow.

## SIDE II

### Band 1: PLEASANT OHIO

Come all ye fine young fellows who have got a mind  
to range,  
To some far off country your fortune for to change  
We'll settle in the land of the pleasant Ohio,  
Through the wild woods we will wander,  
And hunt the buffalo.

Sweet and shady groves,  
Through the wild woods we will wander,  
And hunt the buffalo.

Come all ye fine young women who have got a mind  
to go,  
That you may make us clothing you may knit and  
you may sew,  
We'll build you fine log cabins in the pleasant Ohio,  
Through the wild woods we will wander,  
And chase the buffalo.

Sweet and shady groves,  
Through the wild woods we will wander,  
And chase the buffalo.

There are fishes in the river just suited to our use,  
Beside there's lofty sugar trees that yield to us  
some juice,  
There is all kinds of game, my boys, beside the  
buck and doe,  
When we all settle down in the pleasant Ohio.

Sweet and shady groves,  
When we all settle down in the pleasant Ohio.

Tis you can sow and reap, my love, and I can spin  
and sew,  
And we'll settle in the land of the pleasant Ohio,  
For the sun shines bright from morn till night,  
As down the stream we'll go,  
And good and great will be our state,  
The mighty Ohio.

Sweet and shady groves,  
And good and great will be our state,  
The mighty Ohio.

#### Band 2: OLD CROMLEY

Old Cromley he begin to swear as the leaf grows on  
the tree, tree,  
That he could do as much work in a day as his  
wife could do in three, three,  
That he could do as much work in a day as his  
wife could do in three.

Missus Cromley she picked up the whip and went  
to drive the plow, plow,  
Cromley he picked up the pail and went to  
milk the cow, cow,  
Cromley he picked up the pail and went to  
milk the cow.

Brendo, Brendo saw him a'comin she begin to bill  
and blow, blow,  
She kicked old Cromley on the shin till the  
blood run off his toe, toe,  
She kicked old Cromley on the shin till the  
blood run off his toe.

He looked to the East, he looked to the West, he  
looked toward the sun, sun,  
Thought it been a very long day, I wish my wife  
would come, come,  
Thought it been a very long day, I wish my wife  
would come.

#### Band 3: COMMON BILL

Oh, I'm in love with a feller,  
A feller you have seen,  
Neither white nor yeller,  
But he's altogether green.

Yes, his name is not so charming,  
It's only common Bill,  
He urges me to weddin to him,  
But I hardly think I will.

CHORUS:  
Poor Bill, poor silly Bill,  
He urges me to weddin to him,  
But I hardly think I will.

He whispers out devotion,  
Devotion pure and deep,  
But it sounds amighty silly,  
That I almost fell asleep.

Now he thinks it would be frilsome,  
For to journey down the hill,  
Go hand in hand together,  
But I hardly think I will.

(CHORUS)

He came last night to see me,  
And made so long a stay,  
I began to think the blunkhead,  
Would never go away.

And at first I learned to hate him,  
And I know I'll hate him still,  
He urges me to weddin to him,  
But I hardly think I will.

(CHORUS)

I'm sure I would not choose him,  
If it were in my power,  
But he said if I refuse him,  
He could not live an hour.

Now you know the bible teaches,  
That's it's very wrong to kill,  
So I thought the matter over,  
And I think I'll marry Bill.

#### Band 4: WARRENTON

Come my fount of every blessing  
Fill my heart to sing thy praise,  
Streams of mercy never ceasing  
Call for songs of loudest praise

CHORUS: (2x)

I am bound for the kingdom  
Won't you go to glory with me  
Halleluja, praise the Lord.

Ode to grace how great our debtor,  
Gaily I'm constrained to be,  
Let that grace Lord like a fetter,  
Bind my wand'ring heart to thee.

(CHORUS - 2x)

Prone to wander, Lord, I feel it,  
Prone to leave the God I love,  
Here's my heart, Lord, take and seal it,  
Seal it from thy forts above.

(CHORUS - 2x)

Come my fount of every blessing,  
Fill my heart to sing thy praise,  
Streams of mercy never ceasing,  
Call for songs for loudest praise.

#### Band 5: CIVIL WAR MARCH Instrumental

Band 6: FLAY-PARTY MEDLEY

Instrumental

Band 7: WENT TO SEE MY SUZY

I went to see my Suzy,  
She met me at the door,  
Sayin' I needn't to come anymore,  
And I won't be your true lovier.

Well, Madam I'll buy you a dress of red,  
Stitched all around with a golden thread,  
If you'll be my true lovier.

I won't accept a dress of red  
Hand stitched around with a golden thread,  
I won't be your true lovier.

Well, Madam I'll get you a little lap dog  
To follow you when you go abroad,  
If you'll be my true lovier.

I won't accept a little lap dog,  
To bother me when I go abroad,  
I won't be your true lovier.

Oh, Madam I'll buy you a dress of green,  
You'll look as fine as any queen,  
If you'll be my true lovier.

I won't accept a dress of green,  
I'm already as fine as any queen,  
And I won't be your true lovier.

(What else have you got to offer)

Well, Madam I'll give you the keys to my heart,  
So you and I may never part  
If you'll be my true lovier.

I won't accept the key to your heart,  
So you and I can never part,  
I won't be your true lovier.

Well, Madam I'll give you the keys to my desk,  
So you can have money at your request,  
If you'll be my true lovier.

Oh! I will accept the key to your desk,  
So I can have money at my request,  
I will be your true lovier.

Madam I can plainly see  
You love my money but you don't love me,  
And I'll not be your true lovier.

Ha-ha-ha- I'll be an old maid,  
I'll take my stool and set in the shade,  
I won't have any true lovier.

Band 8: IN THE GOOD OLD COLONY DAYS

In the good old colony days,  
When we lived under the King,  
Lived a miller and a weaver and a little tailor,  
Three jolly rogues of Lynn.

CHORUS:

Three jolly rogues of Lynn,  
Three jolly rogues of Lynn,  
There was a miller and a weaver and a little tailor,  
Three jolly rogues of Lynn.

Well the miller he stole corn,  
And the weaver he stole yarn,  
And the little tailor he stole broadcloth  
For to keep the three rogues warm.

CHORUS:

For to keep the three rogues warm,  
For to keep the three rogues warm,  
And the little tailor he stole broadcloth  
For to keep the three rogues warm.

Now the miller he drowned in his dam,  
And the weaver he hung in his yarn,  
And the devil laid his paw on the little tailor,  
With the broadcloth under his arm.

CHORUS:

With the broadcloth under his arm,  
With the broadcloth under his arm,  
And the devil laid his paw on the little tailor,  
With the broadcloth under his arm.

Now the miller still swims in his dam,  
And the weaver still hangs in his yarn,  
And the little tailor goes skipping through hell,  
With the broadcloth under his arm.

CHORUS:

With the broadcloth under his arm,  
With the broadcloth under his arm,  
And the little tailor goes skipping through hell,  
With the broadcloth under his arm.

Band 9: SHADY GROVE

CHORUS:

Shady Grove my little love,  
Shady Grove I know  
Shady Grove my little love  
Bound for the Shady Grove

Cheeks as red as the bloomin' rose,  
Eyes of the deepest brown,  
You are the darlin' of my heart,  
Stay till the sun goes down.

(CHORUS)

Went to see my Shady Grove,  
She's standin' in the door,  
Shoes and stockin's in her hand,  
Little bare feet on the floor.

(CHORUS)

Wished I had a big fat horse,  
Corn to feed him on,  
Pretty little girl stay at home,  
Feed him when I'm gone.

(CHORUS)



## ABOUT JEAN RITCHIE

Jean Ritchie was born and raised in Viper, Kentucky, in the Cumberland Mountains. She is the youngest in a family of fourteen children born to Balis and Abigail Ritchie, who were, like most other folks in the region, of Scottish-Irish-English descent. According to local history, James Ritchie with five of his brothers sailed from England in 1768, and a few years thereafter, James pioneered with his family into the Appalachian wilderness, and died somewhere near what is now the Carrs Fork of Troublesome Creek in Kentucky. His family stopped there, becoming one of the first few families to settle in that section.

Five generations passed and saw little change in their way of life. Other parts of the country had forged ahead, the Industrial Revolution had brought radical growth to cities and "level country" farms, but the Ritchies and their neighbors, walled in by the rugged ridges of the Cumberlands, continued to farm their hill-sides, using the primitive old-world methods; continued to entertain themselves with the play-party dances, the beautiful ballads and the lonesome love plaints handed down through the generations from their British Isles ancestors. Sometimes they sang unaccompanied, as they went about their work; often, Jean's father would take the dulcimer down from the fireboard, and make the mountains ring with the sweet music of the ballads.

In Jean's generation, the change began. Her older sisters recollect the exciting time when the first railroad train pushed its thunderous way up their narrow valley, the first load of coal taken from the new mines, the first of the "Square women" who came up from the level lands to open settlement schools. Jean herself remembers the first radio, the first movie house, and now of course, television has come to Viper, all bringing popular modern music to mountain hollows.

There are still many people who say the old songs are the best, and when Jean was growing up and singing with the family on the front porch of an evening, it wasn't the new, so-called "hillbilly" songs or the catchy tin-pan alley tunes that were the favorites. It was songs like "Barbry Ellen," "A Pretty Fair Miss A-Workin in the Garden," "Sourwood Mountain," "Lord Randal." There were newer ones, too, news accounts of local events — hangings, elections, ground-hog hunts, murders, feuds — all meaningful, each one a living part of the growth of a people, and the dulcimer learned and played these stories, too.

Many folk-song collectors have come to the Ritchies, have noted down tunes and words and set them in books, have come to refer to this family as, "The Singing Ritchies," because of their knowledge and love of the old songs.

Jean was graduated from the Viper High School, then from Cumberland Junior College, Williamsburg, Kentucky, finishing, with highest honors and a Phi Beta Kappa Key, at the University of Kentucky, Lexington. She took her bachelors degree in social work, and so went to New York to gain practical experience at the Henry Street Settlement. With her mountain dulcimer, which she had learned to play from her father, she taught her family songs and games to the children of New York's Lower East Side, and learned theirs in return. Her friends began to ask her to sing at their parties, then school-teachers begged her to come to their classes. Through a friend at the Settlement, she was introduced to Alan Lomax who recorded her songs for his collection and for the Library of Congress Folksong Archives. Soon she was asked by Oxford University Press to write the history of her family's growing-up in the mountains, and her book, SINGING FAMILY OF THE CUMBERLANDS, called an American classic by leading reviewers throughout the country, was published in 1955. It was recently published in a paperback edition by Oak Publications.

The response to her singing, too, has grown far beyond anything she ever imagined. Calls for her to sing have come from many parts of the United States and Europe. She has sung at such places as Town Hall in New York and Orchestra

Hall in Chicago; been featured at folklore seminars and festivals at Harvard University, Columbia University and the University of California; and has given countless recitals at colleges and universities throughout the country.

In 1952, Jean won a Fulbright scholarship which enabled her to travel about the British Isles in order to trace the sources of her family songs, learning and comparing the variants now being sung by the countryfolk of Britain with the Ritchie variants. While in England, she appeared in concert at the Royal Albert Hall and at Cecil Sharp House.

In 1953, she attended the International Conference of Folk Music in Biarritz-Pamplona as the sole representative of the United States.

She has appeared many times on all the major TV and radio networks (NBC's "Wide, Wide World" once visited her family at Christmastime) in this country and for the BBC in London, Radio Erin in Dublin and Radio Paris in France. She has made record albums for Folkways, Westminster, Elektra, Riverside, Tradition, and Classic Editions companies, and for HMV and Argo companies in London.

Jean sings in a light, clear, untrained voice, and her songs are presented with simplicity and directness. Her Kentucky dulcimer accompaniments are free-flowing and tasteful, pointing up the ethereal beauty of the mountain tune.

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