BLUEGRASS FROM THE BLUE RIDGE
COUNTRY BAND MUSIC OF VIRGINIA
<table>
<thead>
<tr>
<th>Side</th>
<th>Title</th>
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<tbody>
<tr>
<td>Side I</td>
<td><strong>Earliest Rural String Band Phase</strong></td>
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<tr>
<td></td>
<td>Band 1: Western Country</td>
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<tr>
<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td></td>
<td>Band 2: Walking in the Parlor</td>
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<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td>Band 3: Jenny Put the Kettle On</td>
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<td></td>
<td>William Marshall (fiddle) and Glen Smith (banjo)</td>
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<td></td>
<td>Band 4: Soldier's Joy</td>
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<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td>Band 5: Sally Goodin'</td>
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<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td>Band 6: John Lover Is Gone</td>
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<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td>Band 7: Cindy</td>
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<td>William Marshall (fiddle) and Glen Smith (banjo)</td>
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<td>Band 8: Sally Ann</td>
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<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td><strong>Ill. Music in the Style of Charles Poole</strong></td>
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<td>Band 9: Don't Let Your Deal Go Down</td>
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<td></td>
<td>Fields Ward (guitar, vocal), Glen Smith (fiddle), and Wade Ward (banjo)</td>
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<td>Band 10: Ragtime Annie</td>
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<td></td>
<td>Glen Smith (fiddle) and Wade Ward (banjo)</td>
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<td>Side II</td>
<td><strong>Ill. Irish Style Band Music</strong></td>
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<td></td>
<td>Band 1: Paddy on the Turnpike</td>
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<td></td>
<td>Uncle Charlie Higgins (fiddle), Cliff Caraco (banjo), and Kelly Land (guitar)</td>
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<td></td>
<td>Band 2: Skip To My Lou</td>
<td>3:30</td>
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<td></td>
<td>Spud Gravely (guitar, vocal) and Glen Smith (fiddle)</td>
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<td><strong>IV. Old Galax Band Style</strong></td>
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<td>Band 3: John Hardy</td>
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<td>Fields Ward (guitar, vocal), Glen Smith (fiddle), and Wade Ward (banjo)</td>
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<td>Band 4: Cotton Eye Joe</td>
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<td>Spud Gravely (guitar, vocal) and Glen Smith (fiddle)</td>
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<td>Band 5: Train on the Island</td>
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<td></td>
<td>Fields Ward (guitar, vocal), Glen Smith (fiddle), and Wade Ward (banjo)</td>
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<td></td>
<td>Band 6: Eighth Day of January</td>
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<td></td>
<td>Bruce Martin (fiddle) and Band</td>
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<td>Band 7: Jesse James</td>
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<td></td>
<td>Fields Ward (guitar, vocal), Glen Smith (fiddle), and Wade Ward (banjo)</td>
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<td><strong>V. The Late Galax Band Style</strong></td>
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<td>Band 8: Walking in My Sleep</td>
<td>2:45</td>
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<td></td>
<td>The Bluegrass Buddies (vocal) and Glen Neaves (fiddle)</td>
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<td>Band 9: Banks of the Ohio</td>
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<td></td>
<td>Glen and Mrs. Neaves (vocal) and Band</td>
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<td></td>
<td>Band 10: Old Joe Clark</td>
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<tr>
<td></td>
<td>The Bluegrass Buddies (vocal) and Glen Neaves (fiddle)</td>
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The farms were often situated individually which was large and new familiar to those interested in traditional Southern Appalachian music. Often, it was seriously recorded, and in many cases, even before the famous pioneering journeys of Cecil Sharp and Olive Dame Campbell who dispersed the desire to collect this relatively vast amount of attention on the part of collectors, some of the most unique and exciting aspects of traditional music in Grayson and Carroll Counties region have been largely neglected. In particular, the instrumental band music which had an unusual level of standardization and repertoire that, in this modern setting, has been virtually ignored in collections on the musical tradition of the Southern Appalachian region. 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 is possible for us in this record music in all of the indigenous band styles, even the most recent. The factor which has made this undertaking possible is the rapidity with which changes have taken place in the mountains. All of the musical periods, the alternative band styles (save the most recent) represented in writings on the musical tradition of the Southern Appalachian mountain region have been largely neglected. In particular, the instrumental band music which had an unusual level of standardization and repertoire that, in this modern setting, has been virtually ignored in collections on the musical tradition of the Southern Appalachian region. In presenting this record is to fill in this gap.

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fiddlers in the same area. Similarly, out of 24 fiddler. The traditional banjo repertory and the clearly not true. Out of 38 banjo tunes recorded by for although all banjo pieces may have possessed the tune has been collected are frequently tunes who e claw-hammer banjo tunes played by Glen is not symmetrical for the two instruments, however, for a given banjo tune nor mally has a matching fiddle commercial record). The mountain five-string banjo provides a major release for people whose tradi­ tional means of life demanded endless hard work and carefree and unrealistic, e. g., "Why I were in the Western Country, settin' in my old arm-chair/on as 'proprietor whatever banjo, and 'mother around my dear." Or, "If I had a needle, fine as I could sew/You sew the girls to my cont­ tall and down the road Fo go."

We turn now to the instrumental banjo and fiddle music. The ballads are perhaps 80 per sen. The reader is referred to our earlier study of traditional music from the same area, Folkways record. The Mountain music from Grayson and Carroll Counties." This record con­ tains excellent fiddle and claw-hammer banjo played as solo instruments, and in the accompanying notes there is presented a discussion of the claw-hammer style. Another Folkways record, No. FA 2563 "The Music of Ro­ scob Holcomb and Wade Ward, Parker's Haltrad Tradition" contains 17 tunes played by Wade Ward, of Grayson County, who is probably the outstanding claw-hammer banjo picker alive today. He is a master of the stop or note style fiddle. The traditional banjo repertoire and the traditional fiddle repertoire in general overlap, L. e., the tunes as played on each of these instruments are matched with similar instrument counterparts, 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 56 banjo tunes recorded by Wade Ward in the nonfiddle area, we can identify 33 which we have also recorded from fiddlers in the same area. Similarly, out of 21 hammer-lament tunes recorded by Smith, 21 have been collected by us locally as fiddle tunes. The few banjo tunes which have multiple fiddle tunes has been collected frequently are tunes which authenticity as mountainous tunes is suspect to the extent of other banjo pieces lacking authentic matching fiddle parts are "Watermelon on the Vine" (almost certainly of iroquoian origin), and "The Old Man on the Mountain." The exact meaning of "clog­ ing," 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 stop dancing, leave the circle, and begin to do the style of musicians and audience alike begin to clog, knees and elbows loose-jointed and angular, and boots bouncing. It is not always noticeable because, except for intensive study, the fact that clogging has not faded out amongst younger genera­ tions as rapidly or as completely as has claw­ hammer banjo is known. An example is the following for example. Young men and girls still learn the flatfoot clog, and many of the participants in clogging sessions are over 60 years old. Much interest has been observed at traditional dances are group figure dance. A case in point is the "a" and the "b" parts of the dance as the "a" and the "b" may be the high one. In actual perform­ ance, deviations from the regular "a" structured alteration are not uncommon.

Five or six tunings exist on the banjo as played in Grayson and Carroll Counties. The fiddle is of course a fretless instrument, and until 40-50 years ago almost all the banjo players were fiddlers who had acquired the use of frets permitted frequent use of sliding tones and of occasional tunes which do not conform to the well­ known scales or modes. The mountain banjo, as it was re­ solved these particular aspects of the old-time banjo musical repertory, therefore, is not a traditional music from the same area, Folkways record. Thus emerges. For example, out of 27 old-time tunes by the "caller" of the dance tunes are often referred to as "jigs," but they are rhythmically distinct from true Irish Jig. The banjo pieces which were played in the Grayson and Carroll Counties area in old times. We have personally heard two general classes of dance similar to those described in the Southern Appalachian songs utilize a variety of penta­ tonic scales, or as played on guitar, accordion, and fiddle. The mountain five-string banjo provides a major release for people whose tradi­ tional means of life demanded endless hard work and carefree and unrealistic, e. g., "Why I were in the Western Country, settin' in my old arm-chair/on as 'proprietor whatever banjo, and 'mother around my dear." Or, "If I had a needle, fine as I could sew/You sew the girls to my cont­ tall and down the road Fo go."
claw-hammer style — might have originated close to the Irish tradition. For one thing, it is clear that the claw-hammer repertoire consists almost exclusively of five- or six-note scales for a given tune, as in clawhammer 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 for dances of all kinds, 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 the music found a responsive audience which was larger than the traditional rural audience. There followed the widespread adoption of innovative instruments and styles throughout the Blue Ridge Mountains area. An immediate result was the direct imitation of Charlie Poole’s music, and a handful of his songs can still be found 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 songs that were taken from the Roby catalogue of early 20th-century band music were made up by the witty Poole himself; other songs were taken from the Roby catalogue 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, but he was essentially 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, gamboling hard luck character who thinks this life 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 hash house; I used to lose a hundred dollars while I’m trying to win a dime./I don’t care — my baby’s makin’ money all the time.”

New Old Irish Tunes and New String Bands

Old Irish-American songs, such as “Paddy Works on the Railroads,” 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 were excellingly popular for some decades. The key to this connection we have often observed, claw-hammer banjo playing was the large collection, or “funny lick” of fiddlers playing these in a different way. 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 may well have known of these songs and there were also many who did not, since these specifically Irish tunes were not integrated into any part of the early rural phase band that the Irish style fiddler, etc. preserved as distinctively Irish when he played his music was not limited to those who had grown up in the Irish culture. In the archives of the fiddling societies it is compatible with the archaic dance music tradition, and its popular influence 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 which can be used to provide chorded accompaniment for tunes set in the “standard,” e.g., the 1975 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 many of the old-time dance tunes. Only highly skilled musicians can adapt the guitar to the harmonic sequences of the older tunes, and this was usually accomplished through the device of recordings 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 be used for this purpose in the Grayson and Carroll Counties area around 1900 or 10 years after the Thompson-Brooks recordings. In this phase of the early rural string band tradition.

There is strong local evidence that Irish fiddling music was undoubtedly some of the earliest nontraditional music to become popular in the region. The earliest records indicate that after new instrumental combinations such as the banjo and fiddle, the guitar and the banjo and fiddle, the guitar and the fiddle, etc. were taken from the traditional repertoire, and on this record the Charlie Poole style is represented by a number of tunes which had been introduced could a synthesis which includes both Irish and American elements become as appealing and as popular as the Charlie Poole style? 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 and Irish style fiddle are an ideal combination, and therefore, not until the new modes of instrumentation had been introduced could a synthesis which includes both Irish and American elements did occur. Such a synthesis which did occur was thus one indirect result of the innovations introduced by the North Carolina Ramblers and their imitators. We have an example of the local origination of new instrumental traditions from multiple preexisting forms.

The Music of the Old Galax String Bands

The greatest period in the developing string band traditions of the Grayson and Carroll Counties was the era of the famous Bob and Charlie Trott's String Band, held sway in Galax. (Two rare Library of Congress recordings by the Bog Trottlers are included in the Folkways album "Folksongs of Dobro and Roscoe Holcomb and Wade Ward," No. FA 2683.) The band was quite large, at its peak, and at one time included two fiddles, banjo, guitar, and autoharp. The music of the Bog Trottlers and others like it was largely based on the old rural string band traditions. The influence of the Charlie Poole styles and the Irish style, if 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 guitar 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 skillfully filled by Glen Smith, a remarkable traditional style fiddler first presented by us in the Folkways Record "Traditional Music from Grayson and Carroll Counties." His style and repertory are represented in numerous selections on this recording. The banjo, guitar, fiddle, and vocal line are played by our reconstructed Bog Trotters Band and are "John Hardy," "Train on the Island," and "Jesse James." The first two of these are claw-hammered by Wade, while the last is fingerpicked, more or less in the Charlie Poole style. "Train on the Island" and "Jesse James" are songs, to a large extent, of the old rural band tradition. It is clear that the processes which mold the form of traditional music can be as specific to the period of the geographical area as they can be conservative when left in isolation from modern influences. Highly significant in this connection is the fact that the older we go, the more of these older 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 particu- lar styles of bluegrass music current in the Grayson and Carroll Counties area today cannot be regarded as purely a re-creation of the old Galax style. Pieces played by the Bog Trotters themselves included such typical examples of the old traditional repertory as "Fifths Harp" and "Barney McCoy." Furthermore, the guitar is firmly integrated into this band music, as it is into the music of Charlie Huggins' 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 style. The academic foundations, for here again we find the then new use of skillfully played bass line guitar integrated with a traditional fiddle and vocal line. This combination, which was adopted directly from the old rural repertoire. We use the word "adapted" advisedly, for there is a change in the rhythm which is applied to the older dances, and 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 once could have been taken by a traditional banjo-fiddle band. Compare, for example, the tempo at which this "Cotton Eye Joe" is played to the recording of the same song by Spud Gravely and Glen Smith, takes the dance tunes played with Wade Ward in the original rural style on the first eight bands recorded by our Folkways collection, and the Mastin Band's rendering of "The Eighth Day of January," also a tune played in the old Galax band style and adapted from the older fiddle breakdown. The Mastin Band is composed of a fiddle, two guitars, and a finger-picking banjo. The fiddle style as it is performed on the banjo is customary to that in the old flat-pick, bass line, and chord style is in- cluded; and there is often a banjo which is picked in the Charlie Poole style, or in some other (Gid Tanner, Earl Scruggs) finger-picked styles for some tunes, but clavhammered for other tunes. The banjo is not only a lead but also a backup instrument. The rhythm of the pieces played is squared off and accents are confined to the duplets. This is a consequence of the fact that the flat-pick and the clavhammer style have been taken over by the guitar instead of remaining with the fiddle. A disadvantage of the flat-pick style is that it is not a lead instrument. As for the fiddle, it is used primarily in their recordings, melody, counter bass runs, rhythmic structure and harmonic patterns all had to be modified as a result of these increased demands for delicacy. In the handling of this instrument new styles of guitar picking appeared in the mountain music repertoire, and the old "Carter" style harmonies, which date from the time the Carter Family music. The fiddle

Certain definitive characteristics of the banjo music which has superseded the old Galax band styles of a generation ago are undoubtedly to be traced to the influence of the Blue Grass Boys. Perhaps the most important single cause has been the abandonment of the original correct moodality in modern band versions of the old rural tradition. We have coined the term "carterization" to describe this phenomenon, in which all songs are "carterized" with respect to the modal and note-mode patterns, no matter what their original harmonic structure. The style that we refer to as "carterization" can be noted in any comparison of Carter Family versions to original versions of tradi- tional songs. We can view this style of banjo music as one of the great growth 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 com- pletely independent development, the last to occur in a way that would be possible in the proliferation of commercial country music. It could have occurred nowhere else, for probably nowhere else was there a sound enough to support it, and even if it was, they could be conservative when left in isolation from modern influences. Highly significant in this connection is the fact that the older we go, the more of these older town-based bands, whose music was enjoyed by town dwellers as well as country people.

Two further developments were yet to intervene before the bluegrass style could come to maturity. In the late 1930's the mandolin became popular. Most of the early "old-time" bluegrass bands, utilizing the southern mountain string band music were the Monroe Brothers, who sang "carterized" versions of old- time songs. However, this was an anachronistic style, new styles of three-finger banjo picking, particu- larly that invented by Earl Scruggs, appeared and swept the country rapidly. The new styles ended the "Carterization" of mountain music, 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 the "old Galax style" on our new record. The claw-hammer lead ban instrument is still another feature probably due to the early influence of the Carter Family music.

In the Grayson-Carroll area, however, the great strength of the already extant band traditions introduced some special factors, and rather than a total breakdown, and the re-creation of the old "carterized" style, a further blend, or synthesis, of different styles has occurred. This latter style has been termed "Frisco band," and it has been so named because the Bluegrass Boys, and where there is a mix of bluegrass, old-time and country music, 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 the "old Galax style" on our new record. The claw-hammer lead ban instrument is still another feature probably due to the early influence of the Carter Family music. Of these, the most prominent is the bluegrass style, which is characterized by the following: The Carter Family influence cannot be overestimated. The Carter Family, who were the first to perform in the flat-pick, bass line, and chord style, is in- cluded; and there is often a banjo which is picked in the Charlie Poole style, or in some other (Gid Tanner, Earl Scruggs) finger-picked styles for some tunes, but clavhammered for other tunes. The banjo is not only a lead but also a backup instrument. The rhythm of the pieces played is squared off and accents are confined to the duplets. This is a consequence of the fact that the flat-pick and the clavhammer style have been taken over by the guitar instead of remaining with the fiddle. A disadvantage of the flat-pick style is that it is not a lead instrument. As for the fiddle, it is used primarily in their recordings, melody, counter bass runs, rhythmic structure and harmonic patterns all had to be modified as a result of these increased demands for delicacy. In the handling of this instrument new styles of guitar picking appeared in the mountain music repertoire, and the old "Carter" style harmonies, which date from the time the Carter Family music. The fiddle

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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.

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.

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 descents. 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).

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.

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

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

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

Chorus: Jean James, Jean 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.

Major I, IV, V7, I.
Bruce Mastin (Fiddle), Kyle Cole (Guitar),
Dale Poe (Guitar), Jim Hincher (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.

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.

Chorus: Jesse James, Jesse James, there's no more
of Jesse
Robbing the banks and trains
Wear 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
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), 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 singing 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 together 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 subsidiary parts. While the guitars never play lead on this selection, this instrument has increased so in importance 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

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

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