American Fiddle Tunes

From the Archive of Folk Song

Edited by Alan Jabbour
Traditional fiddling in America has its repertorial and stylistic roots in the British Isles of the eighteenth century, where, insofar as the written record may be trusted, elements of the particular cultural milieu conspired to generate a new class of instrumental tunes out of the ancient stock of British folk melody and the new leaven of the Baroque violin. This new class of tunes proved to be so popular and so tenacious that it absorbed and survived dozens of subsequent dance and instrumental vogues through the nineteenth and well into the twentieth century, creating in the meanwhile thousands of tunes patterned on the early models. Indeed, a number of individual instrumental tunes that found their way into print in later eighteenth century British publications not only survived but flourished in folk tradition up to the present day.

The fiddle, which was the most favored instrument for this class of tunes, was brought to America by British settlers and quickly took hold. The various American traditional styles of playing the instrument suggest that Irish and Scottish or North Country influences predominated despite the numerical dominance of English settlers; groups with strong musical traditions may be expected to exert an influence out of proportion to their numerical strength. Irish influence in repertory and style seems especially strong, but the correlation is not easy to reconstruct, for the branches of the traditional tree have flowered in different ways. Whether the varieties of American fiddling style preserve Irish stylistic habits or have developed indigenously cannot be answered simply by listening to modern Irish fiddlers, for fiddling in Ireland currently bears the stamp of Michael Coleman, Michael Gorman, and others who cultivate an intricate style peculiar to County Sligo. The alchemies of culture in any case can be expected to defy simple solution.

Fiddling remains, in one form or another, one of the most vital folk music traditions in America today. Many older fiddlers and a few young ones still play the traditional repertory that one would have encountered 50 or even 100 years ago, and many young fiddlers have enthusiastically taken up varieties of instrumental music such as bluegrass or western swing which radio, television, and records have brought into their homes.

This recording features a small selection of older traditional fiddle tunes from various parts of the country. It can hardly convey the amazing variety of older traditional styles and repertory, and it does not even attempt to represent modern developments in American fiddling. But it can perhaps serve as a useful introduction to traditional fiddling for the scholar, student, or enthusiast whose exposure has been limited to books, commercial recordings, and fiddlers' conventions, none of which convey adequately what a diligent collector is apt to encounter on visits to the homes of older traditional fiddlers.

All the tunes of this record are from instantaneous disc recordings made in the 1930s and 1940s by the staff of the Archive of Folk Song or by independent scholars who contributed their work to the Archive. Nearly all the items were recorded in the field, frequently under difficult conditions. Side A of the record features fiddlers from the North, Midwest, and West; side B features the South. The styles range from intricate to simple, fluid to choppy, metrically regular to syncopated, and the technical ability ranges from dazzling to prosaic. Most of the popular or once-popular forms are represented—reel or breakdown, hornpipe, jig, quadrille, schottische, highland fling, and quickstep—but a few are omitted, conspicuously the waltz, slow march in 4/4, and song air.

The notes supply information on the histories of the tunes and add comments on the technique and style of the particular renditions. The lists of tune variants are by no means complete, but they give an idea of the age and geographical distribution of the tunes. No text or title variants are included, and I have seen or heard every tune variant listed. Variants from published recordings have been only sporadically included because they probably had little or no influence on these particular fiddlers' renditions and their inclusion would greatly swell the size of the pamphlet. To provide a geographical sampling, however, I have included variants from unpublished recordings accessioned in the Archive of Folk Song (AFS) through about 1950. In most cases the list of variants from the Archive could be doubled by including accessions up to the present
day, but this would prove cumbersome. The AFS number is the accession number assigned to the recording in the Archive's catalogs and files, and the last name in an AFS entry is the name of the collector. Complete citations to the printed sources in the lists may be found in the bibliography at the end of the pamphlet. Because of its importance in the history of the tunes, the original publication date of a reprinted or revised work is given in the list, but other bibliographic information refers to the later edition. The following abbreviations are used throughout the variant lists:

- acc. accompanied  gtr  guitar
- accn  accordion  hca  harmonica
- bjo  banjo  mand  mandolin
- dbl bass  double bass  pno  piano
- dule  dulcimer  rec.  recorded
- fdl  fiddle  vel  vocal

A special word of thanks is due to several people who assisted in the preparation of this recording and its notes: Mrs. Rae Korson, formerly Head of the Archive of Folk Song, initially encouraged me in the project; Joseph Hickerson, the Archive's Reference Librarian, lent his skill in gathering helpful information and read the accompanying pamphlet critically in its earlier stages; Mrs. Patricia Markland, the Archive's Indexer-Secretary, labored long over typing and regularizing format in the drafts of the pamphlet; John Howell, Assistant Recording Engineer for the Library's Recording Laboratory, worked valiantly editing the recording from the original instantaneous discs; and Guthrie Meade supplied information about variants on early published recordings.
A1—FRENCH FOUR [Soldier's Joy]. AFS 4177
B1. Leizime Brusoe, fiddle, Rhinelander, Wis., August 31, 1940, Robert F. Draves and Helene Stratman-Thomas.

If one were to select the fiddle tune most widely known and played in Great Britain and North America, the choice would probably be "Soldier's Joy." John Glen lists a Scottish publication of the tune in Joshua Campbell's 1779 collection (see Glen, I, xvii). It appears in nearly every sizable collection of fiddle tunes from the nineteenth and twentieth centuries, usually classed as a reel or country dance, and it has passed into circulation on continental Europe (see Bayard, No. 21). The three eighth notes at the end of many of the phrases in printed sets suggest that the tune may originally have been conceived as a hornpipe, but in America, at least, it is generally used for reels, square dances, and other group dances; hence the dance title "French Four" in Leizime Brusoe's version. Sets recorded in the field show considerable variation in detail from performer to performer, but the main outlines of the tune are rarely altered. The stability is doubtless a result of the tune's widespread and regular use, which serves together with the reinforcement of printed authority to correct aberrations from the norm. The most persistent traditional variations from the printed norm are the substitution of scalar for arpeggiated treatment of the beginning of each musical phrase. In the South the tune sometimes appears with the song "I Love Somebody."

Leizime Brusoe, whose fiddling introduces this recording, was born in Canada of French-Canadian extraction some seventy years before Robert Draves and Helene Stratman-Thomas recorded him in 1940. He learned to play the fiddle as a boy in Canada from his elder brother. He was unable to read music, acquiring his British-American repertory entirely by ear. After moving to the United States he gained some prominence in Wisconsin as an outstanding traditional fiddler. In 1926 he won the Chicago fiddlers' contest sponsored by the Herald Examiner, one of the rash of oldtime fiddling contests that swept the country in that year with the encouragement of Henry Ford. He was recorded three times for the Archive of Folk Song, in 1937 by Sidney Robertson, in 1940 by Robert Draves and Helene Stratman-Thomas, and in 1941 by Robert Draves. The recordings include a few items played by his orchestra, which accompanied him on clarinet, double bass, and accordion. It is interesting to note that his tempos for reels and hornpipes are slightly slower when he plays with the orchestra; possibly he delighted in showing off his splendid technique when he played alone but relapsed into standard dance temps when his orchestra accompanied him. In any case he is certainly not the only musician to adopt different tempos when asked to play without the customary accompaniment.

The comments in Robert Draves's field notes to "Hornpipe" (AFS 4189 A1) throw some light upon Mr. Brusoe's musicianship and general relationship to fiddling tradition:

It was over ten years ago that someone at radio station WGN set this number, one of Mr. Brusoe's own compositions, in music notation. Mr. Brusoe produced the music for me (he can't read a note) and it was interesting to discover as I followed the score that there was not one single departure even after this period of more than ten years.

The observation cannot be verified without seeing the score, but Mr. Brusoe played some of the same tunes at different recording sessions, and it is a fact that he varies his renditions much less than most traditional fiddlers. Despite the speed and technical complexity of his renditions, he seems to have worked out uniform renderings which were memorized and reproduced with a minimum of incidental variation. In this and other ways he is representative of a class of musician who, with a background in folk tradition, became professional or semiprofessional and moved in wider musical circles, emerging as an intermediary of sorts between folk tradition and the musical "outside world." Though fortune or temperament never allowed him to become a Don Messer or Jean Carignan, students of folk culture are obliged to ponder the importance of musicians of his class to the history of traditional instrumental music.

His rendition of "Soldier's Joy" resembles standard printed sets rather closely, with the addition of several individual flourishes. The background rhythm is explained by Draves: "In this number Mr. Brusoe beats a rhythmic accompanies with his feet just as he did when he was a one-man orchestra in his early days in Canada."
VARIANTS—“Soldier’s Joy” unless otherwise specified

A. Manuscript sources
2. Shattuck (ca. 1801), p. 43.

B. Printed sources
7. Winner (1894), p. 78.
9. O’Neill (1903), No. 1642; (1907), No. 868.
10. De Ville (1905), No. 76.
12. Bowman (1908), No. 323, “Yellow Peaches Reel.” This and the preceding are in all likelihood nonce titles.
17. Fillmore (1927), No. 93, Donated by W. A. Hopkins, Greenville, Ohio.
20. Adam (1928), No. 2, “as played by Blind John.”
22. Robbins (1933), No. 56.
27. Bayard (1944), No. 21, “The King’s Head.” Mrs. Sarah Armstrong, fdl, near Derry, Pa., 1943.

C. Published recordings
33. 78 rpm Victor 20592. Victor Orchestra.
34. 33 rpm Old Time Songs and Tunes from Clay County, W. Va., Folk Promotions FP 11568. Jenes Cottrell, bjo.
35. 33 rpm Hoe Down Fiddle Tunes, Rural Rhythm 114. DeWayne Wear, fdl, acc. by Wear Family.

D. Unpublished recordings


47. AFS 2998 B1. John Hatcher, fdl, near Burnsville, Miss., rec. at Iuka, Miss., 1939, Halpert.


49. AFS 3252 A2. Rindlisbacher group, homemade fdl and gtr, Rice Lake, Wis., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.

50. AFS 3258 BI. Check Stafford, hca, ace. by pod, gtr, acen, and dbl bass, National Folk Festival, Chicago, Ill., 1939, Robertson.


52. AFS 3717 B3. J. H. Buck, fdl, Mrs. V. W. Gifford, pno, V. W. Gifford, trumpet, East Bethel, Vt., 1939, Flanders-A. Lomax.


54. AFS 4130 A1. Herman Beeman, fdl, Elick Orr, gtr, FSA Camp, Visalia, Calif., 1940, Todd, Sonkin.


57. AFS 4208 B2. Pat Ford, hca, from Wis., rec. at Shasta Dam, Central Valley, Calif., 1938, Robertson.


60. AFS 4944 B3. Emmett Lundy, fdl, Kelly Lundy, gtr, Jeedy Lundy, bjo, Galax, Va., 1941, A. Lomax-Wiesner-Liss.


63. AFS 5280 A3. Fred Painter, fdl, Cecil Stevens and Carl Tilden, gtr, Ralph Eutsler, mand, Galena, Mo., 1941, Randolpgh.

64. AFS 5379 A2. Lon Jordan, fdl, Farm­ington, Ark., 1941, Randolph.


75. AFS 8515-1 B2. Ernest Vimerly, fdl, Charles Lance and George Smart, gtr, Please Taylor, dbl bass, Sam Patrick, caller, McMinnville, Tenn., 1946, Mayo-Jamieson-Simon.


77. AFS 9183 B3. Wordel Martin, fdl, Cooperstown, N.Y., area, 1948, Jones.


The quadrille, a popular nineteenth century dance, frequently used tunes in 6/8 time, though 2/4 and 4/4 are also common. Evidently all that the quadrille required was the basic duple rhythm for the steps of the dancers. This quadrille is a 6/8 version of an international tune most commonly known as “Buffalo Gals” in the United States. A fuller history of the tune is given in the notes to “Buffalo Girls,” B10 of this recording. Whether this quadrille represents a reworking of “Buffalo Gals” in North America or is independently derived from Europe cannot be determined with the evidence now available.


The schottische was in its American heyday as a fashionable dance in the mid-nineteenth century. Schottisches abound in sheet music of the period, and some collections include schottische sections. Created by popular composers of the day, most of them soon faded from popular memory, but a few schottisches passed into traditional circulation and, by virtue of purely musical appeal, survived the demise of the dance in the early twentieth century. Such is the history of “The Crystal Schottische,” composed by William Byerly and published in New York by Firth, Pond and Co. in 1853, which has turned up in the repertories of twentieth century fiddlers in versions modified from the original publica-

VARIANTS

A. Printed sources


Most commercial fiddle-tune collections of the nineteenth century contain a few tunes in the
category of “highland fling,” a reflection of the vogue for the dance in nineteenth century America. Musically the highland flings were characterized by dotted eighth and sixteenth combinations replete with the “Scottish snap” pattern \[\frac{\text{Eighth Note} \ - \ \text{Sixteenth Note}}{\text{Eighth Note} \ - \ \text{Sixteenth Note}}\]. The tunes appropriated for the fling were usually Scottish strathspeys, which used the same rhythmic combinations, or worked-over reels; a few new tunes were composed for the dance. The fling, like the strathspey and the sentimental Scottish song, is a manifestation of the interest of the rest of the English-speaking world in Scottish music of all varieties and in “Romantic Scotland” in general.

Leizime Brusoe’s tune usually goes by the name “Lord Moira.” It is not listed by John Glen in his “Analytical Table” of Scottish dance music before 1784 (Glen, I, xv-xvii), and available evidence suggests that it appeared in print in Great Britain some time during the early nineteenth century. Mr. Brusoe’s rendition is in the traditional fling style—rather slow, ornamented, using dotted eighths and sixteenths with a Scottish snap near the beginning of the first phrase.

**VARIANTS**

**A. Printed sources**

5. Ryan (1883), p. 259, “Lord Moira’s—Highland Fling.” In G, two strains. Since other sets are in F, and since this one uses the designation “Highland Fling,” Mr. Brusoe’s version may derive from this set (whether in this or another publication).


This Irish reel appears regularly in published fiddle-tune collections and sporadically among traditional musicians in northern areas of the United States. The oldest printed versions at hand are from the nineteenth century, but the tune may date from the eighteenth. The Irish associations of the title have given rise in this century to at least three sentimental songs about Ireland, all entitled “The Wind That Shakes the Barley” but none using the instrumental tune. Printed sets of the tune almost always use the “circular” form so common in British instrumental tradition instead of ending each strain by coming to rest on the tonic. A characteristic of American instrumental tradition, however, is the comparative absence of circular tunes. No new circular tunes are created, and older British circular tunes are usually modified to provide them with clear tonic points of rest in conformity with what might be called the national musical taste. This is precisely what has happened to Patrick Bonner’s version.

Other apparently American characteristics show up in Mr. Bonner’s playing, though Beaver Island has been ethnically a “little Ireland,” with particularly strong representation from Donegal (see Walton, pp. 243-50). He plays vigorously and forthrightly, and he introduces strong accents on many offbeats. The gracelike sixteenth-note triplets remind one of Irish fiddling, but the general impression is of a variety of American instrumental styles. This is not surprising, for though most varieties of American fiddling reveal some degree of Irish influence, aspects of the dominant culture would tend to supplant rather than blend with any enclaves of “pure” Irish style, once contact was established. And Beaver Island in the earlier twentieth century probably had a great deal more musical contact with the outside world than Walton suggests. The fascination with isolation has often beguiled collectors even when evidence of cultural exchange and interplay was everywhere for the asking. But one cannot yet be sure of these generalizations about instrumental style, for the fluid, lyrical, ornamented style one associates with Irish fiddling may not characterize
all of Ireland today, much less all of Ireland a century ago.

VARIANTS—"The Wind That Shakes the Barley" unless otherwise noted

A. Printed sources
1. Winner (1853), p. 29, "Jig."
2. Brother Jonathan's Collection (1862), p. 9, "Fi, I, I."
5. Gill (1898), p. 113, "Creg Willy Sil. (Willy Sylvester's Rock.)." From MSS. of John Clague, the MS. version is printed with notes in JFSS, VII (1924), p. 172.
6. Petrie (1902), No. 320.
8. O'Neill (1903), No. 1518; (1907), No. 737.
9. Harding (1905), No. 129.
10. DeVille (1905), No. 74.
11. Bowman (1908), No. 239, "Wind That Shakes the Barley Reel."
12. Roche (1912), I, p. 75 (No. 199).
13. Burchenal (1929), p. 120.
15. Robbins (1933), No. 25.
17. Bayard (1944), No. 23, "The Wind That Shook the Barley." Whistled and sung by F. P. Provance as he formerly played it on fdl, Point Marion, Pa., 1943.

B. Unpublished recordings
18. AFS 9015 A2. Paul Sweeney, fdl, Belfast, Northern Ireland, 1943, BBC.


The earliest known set of this famous hornpipe is labeled "Hornpipe I" in Sixteen Cotillons, Sixteen Minuets, Twelve Allemands and Twelve Hornpipes Composed by J. Fishar (London, ca. 1780). Fishar may well have composed the tune, although the other tunes in the collection seem less idiomatic and made no particular impression upon the folk mind. By the year 1800 the tune was already in widespread circulation, usually called "Fisher's Hornpipe." Popular collections of the nineteenth century printed it regularly, and by the twentieth century it had survived to become one of the most popular hornpipe tunes in Great Britain and America.

The duple-time hornpipe (not to be confused with the 3/2 hornpipe still current in the eighteenth century) was at the height of its popularity on both sides of the Atlantic in the period roughly between 1780 and 1850. The dance was executed at a slower pace than reel time and frequently featured fancy footwork. Similar dances—probably descendants—are the clogs that flourished in the latter half of the nineteenth century and the tap dances of this century. Hornpipe tunes, besides being properly rendered at a slower pace than reels, usually employ a rhythmic pattern approximating \[ \frac{3}{2}\] or \[ \frac{3}{2}\] . The melodic lines often rely heavily upon arpeggios, reflecting a strong influence of harmonic concepts upon the new popular tunes of the nineteenth century.

Since the demise of the hornpipe as a dance, American hornpipe tunes have tended to be drawn into the general reel repertory, which calls for a faster tempo. But the hornpipe tunes are often showpieces with rather complicated left-hand fingerings; executing them at a reel tempo can easily lead to the sense of harried effort apparent in Mr. Bonner's rendition and, to a slighter degree, in the rendition of "Rickett's Hornpipe" on B7 of this recording. Although a few fiddlers such as Leizime Bruose have cultivated their left-hand technique to the extent that they can execute complicated hornpipes at a dazzling pace, most fiddlers are more at home with the ordinary reels, where the left hand has fairly simple fingering patterns.

VARIANTS

A. Manuscript sources

B. Printed sources

3. Fishar (ca. 1780), p. 48, "Hornpipe I."
4. McGlazhen (1781), p. 34, Untitled, "danced by Aldridge."
5. Longman and Broderip (ca. 1786), p. 28, "Lord Howes Hornpipe."
6. Winner (1851), p. 4; (1853), p. 6, "Fishers' or Sailors' Hornpipe."
11. Winner (1894), p. 79.
14. O'Neill (1903), No. 1575; (1907), No. 825. 1st setting.
15. O'Neill (1903), No. 1576. 2nd setting.
17. Bowman (1908), No. 190, "Fisher's or Sailor's Hornpipe."
23. Adam (1928), No. 40.
24. Robbins (1933), No. 63.

C. Published recordings


31. 33 rpm 28th Annual Galax Old Fiddlers' Convention, Folk Promotions FP12957. Glen Smith, fdl.
32. 33 rpm Texas Fiddle Favorites (County 707), Major Franklin, fdl.

D. Unpublished recordings

34. AFS 3046 A2. Stephen B. Tucker, fdl, Meridian, Miss. 1939, Halpert.
35. AFS 3276 Bib. Untitled, Thomas Mann, hammered dulc, Ortonville, Iowa, 1937, Robertson. 2d part of medley.
41. AFS 6682 B3. Frazier, bjo, Patterson, fdl, Nashville, Tenn., 1942, A. Lomax-Work.


This seems to be a modification of a reel sometimes called "Limerick Lasses" in printed collections. The first strain also appears with
another second strain under various titles, including "The Maid of Argyle." Mr. Bonner's set differs rather markedly from printed sets in the second strain, but the resemblance is never altogether obscured. He plays it in the same general style which he uses to render "Wind That Shook the Barley"—a vigorous, straightforward style with alternations of an eighth and two sixteenths, occasional grace notes, and a few bow-slurs.

VARIANTS

A. Printed sources, Type A (1st and 2d strains similar to above)

3. O'Neill (1903), No. 1451; (1907), No. 684, "The Limerick Lasses." Three strains.

B. Printed sources, Type B (1st strain similar to above, 2d strain different)

4. Davie (ca. 1825), p. 82, "Kincaldrum's Reel."


"Money Musk" is one of the most famous reels in British-American tradition. According to Glen, it was composed by Daniel Dow and published in one of his collections (ca. 1775) under the title "Sir Archibald Grant of Moneymusk's Reel," becoming a favorite in Scotland and spreading into Irish, English, and North American tradition (Glen, I, ix, xvii). Printed sets are legion and have served to stabilize the tune in some areas. It has turned up regularly in twentieth-century American tradition except in the South, where evidence indicates that it was once current but passed out of circulation. One fine traditional version has been recorded along the Virginia-West Virginia border, however.

Michael Cruise was born about 1872 in Chesterfield, Illinois, and grew up in Illinois and Nebraska. He went to Colorado to prospect in the Cripple Creek area after the famous gold strike there. Later he moved to southern Arizona in another prospecting venture. He plays in a simple, straightforward style with separate bow strokes for each note. His rendition of "Money Musk" is slower than usual renditions but it is otherwise a standard set.

VARIANTS

A. Printed sources

5. Howe (1851), p. 29.
8. White (1880), No. 52, "Money Musk–Strathspey."
12. Winner (1894), p. 79.
14. O'Neill (1903), No. 1361; (1907), No. 614, "The Money Musk-Irish Style."
15. De Ville (1905), No. 63.
16. Bowman (1908), No. 280, "Money Musk or Highland Fling."
17. Roche (1912), II, p. 36, No. 288, "The Monnymusk."
20. Dunham (1926), No. 28.
22. Adam (1928), No. 59.
25. Robbins (1933), No. 120.
26. Robbins (1933), No. 177, "Highland Fling (Scotch)."
28. Linscott (1939), p. 98. Lewis L. Jilson, Bernardston, Mass. "In the early eighteenth century this tune was known as 'The Countess of Airly.' It came from the village of Money Musk, in Aberdeenshire, Scotland."

B. Published recordings

C. Unpublished recordings
33. AFS 3278 A2, "Money Musk Medley." Leizime Brusoe, fdl, Rhinelander, Wis., 1937, Robertson. The second part of the medley is "Money Musk."
34. AFS 5014 B1, 2. Leizime Brusoe's Orchestra: Leizime Brusoe, fdl, Robert McLain, clarinet, Walter Wyss, dbl bass, Emery Olson, accn, Rhinelander, Wis., 1941, Draves-Stratman-Thomas.


"Haste to the Wedding" is one of the most famous 6/8 tunes in British and American tradition. Chappell (National English Airs, No. 163) traced the tune to a version used in a pantomime in 1767; beyond that date its history is shrouded. Modern traditional sets have been recorded in Great Britain and in nearly every area of the United States. A few 4/4 tunes recorded or printed in America seem to be the result of refashioning "Haste to the Wedding" into the ubiquitous reel mold. The popularity of the tune in America is partly due to its being used as a quickstep by nineteenth-century militias.

Mrs. Ben Scott was born in Sacramento in 1863 and grew up in Monterey County, California, where she learned to fiddle. She was unable to read music. Her style is simple, straightforward, and robust—typical of the majority of fiddlers who never attain a dazzling technique but find an established stylistic plateau which enables them to play with assurance and enthusiasm. Her rendering of the 6/8 measure is generally a series of even eighth notes. In the South it is more common to play 6/8 tunes with a lengthening of the first and third eighth of each three-note group at the expense of the second. This trait shows up in the rendition of "Haste to the Wedding" by Stephen Tucker, B9 on this recording.

VARIANTS

A. Manuscript sources
2. Shattuck (ca. 1801), p. 36 "Rural Felicity."

B. Printed sources
7. White (1886), p. 69, "Come Haste to the Wedding."
8. O'Neill (1903), No. 987; (1907), No. 208.
9. De Ville (1905), No. 61.
10. Harding (1905), No. 110, "O! Haste to the Wedding."
12. Roche (1912), II, p. 37, No. 291.
17. Lovett (1926), p. 112.
19. Morris (1927), No. 16.
20. Adam (1928), No. 15.
21. Robbins (1933), No. 5, “Come Haste to the Wedding.”
22. *JEFDSS*, III (1938), p. 208. From Hardy MS., given to Thomas Hardy's father by James Cook, to whose father it originally belonged.
24. Thomas & Leeder (1939), p. 63, “Foot Prints, or Put Your Little Foot Right Here.” One strain. As Bayard suggests, this is the first strain of “Haste to the Wedding” worked over into waltz time.
25. Ford (1940), p. 53, “Haste to the Wedding, or Perry’s Victory.”
28. Bayard (1944), No. 22. Emery Martin, fdl, Dunbar, Pa., 1943.

C. Published recordings
30. 78 rpm Gennett 6088 (1927). Tommy Dandurand & His Gang of WLS. Also released on Champion 15354, Silvertone 5014, Silvertone 8125, Supertone 9158.

D. Unpublished recordings
33. AFS 1840 B1, “Green’s March.” Bascom Lamar Lunsford, fdl, New York, N.Y., 1935, Hibbitt-Greet. 1st strain is the usual 1st strain; 2d strain is the high strain of Green’s March.”
41. AFS 9017 A. Lifted by John Barratt, Belfast, Northern Ireland, 1943, BBC.
42. AFS 9183 A1. Wordel Martin, fdl, Cooperstown, N.Y., area, 1948, Jones.


Oliver Hazard Perry’s victory in the Battle of Lake Erie, September 10, 1813, inspired several patriotic songs celebrating the feat, most of them published soon after the event. Popular songsters well into the nineteenth century kept some of these songs alive, but they seem not to have made a lasting impression upon American traditional repertory, for songs and tunes naming Perry have not often been collected in traditional circumstances during this century. This instrumental tune has no apparent connection with the songs about Perry.

"Hull's Victory" is one of several tunes and songs celebrating the victory of the Constitution, commanded by Capt. Isaac Hull, over the Guerrière off the coast of Nova Scotia on August 19, 1812. The earliest version of this tune yet to appear is dated by Wolfe between 1820 and 1825 (Wolfe, I, No. 4391). It is a thoroughly instrumental tune and no words seem to have been set to it; songs about Hull's victory, such as John Braу's composition soon after the battle and "The Constitution and the Guerrière" (Laws A6), use other tunes more suited to singing.

The fiddle tune "Hull's Victory" has appeared in a number of popular fiddle-tune collections, but its traditional circulation has been generally confined to New England. The rendition by L. O. Weeks shows an interesting traditional modification of the tune. All the printed sets and other recordings of the tune end the first strain on the dominant, but this version converts the dominant to a tonic final when the strain is repeated, drawing upon the final phrase of the second strain for the substitution. Several smaller variations from the standard printed sets confirm the impression that this is a good traditional version.

All versions of the tune are in the key of F. To some fiddlers the key does not present problems, but many complain of the difficulty of playing in "the flat keys." The problem is that most fiddle tunes fall in the keys of A, D, and G, where there is always a whole tone between the open string and first finger and between the third and fourth finger, "Hull's Victory" calls for semitones on the A-string and the E-string in these positions. Whether the failure to adjust to the new left-hand position is annoying or sounds out of tune probably varies from musician to musician. It is always possible that technical problems, instead of being overcome or avoided, have become institutionalized, so that the intonation produced by a fiddle trying to play in F now sounds right to him and his community for that key. Such psychological associations of certain keys with certain scalar intonations occur everywhere in instrumental music. Wherever structural limitations cannot be resolved in the direction of preconceived patterns of intonation, new patterns of intonation are likely to spring up and establish themselves as proper under the circumstances. Bayard (1966) deals with some aspects of this general question.

VARIANTS

A. Printed sources
2. The Casket (ca. 1830), p. 70.
3. Howe (1850), I, p. 56.
8. O'Neill (1903), No. 1702. This set is in D.
9. De Ville (1905), No. 8, "Hull's Victory Hornpipe."
10. Dunham (1926), No. 18, "Hull's Victory Hornpipe."
11. Robbins (1933), No. 44.

B. Published recordings
14. 78 rpm Columbia A3527 (79850). Don Richardson, fdl, Philip Hauser, pno. Part of medley.

C. Unpublished recordings


The title is a floating title (see Bayard, Hill Country Tunes, No. 49). The tune is quite similar to a reel in Ryan's Mammoth Collection (1883) entitled "Fletcher's Delight." No further information on the history of the tune is at hand. Mr. Barton, who was sixty when this recording was made, was born in Danville, Vt., into a family of mixed British-American and French-Canadian stock. His rendition of the tune makes
use of the complicated slurring patterns widely diffused throughout the South and commonly associated with Irish fiddling. Particularly characteristic of this bowing style is the occurrence of slurs tying odd groups of sixteenth notes, such as \( \text{\texttt{\textbackslash m~}} \), into a syncopated pattern. The history of these slurring patterns, which can be said to be the very soul of this widespread fiddling style, is yet to be written, but there is evidence that it is a venerable style with roots in British (probably Irish) fiddling of the late eighteenth and the early nineteenth centuries. Syncopation in modern popular music may owe much to this traditional style, which, though usually considered a product of the South, occurs in the performances of traditional musicians such as Elmer Barton with cultural roots far from the South.

VARIANTS

A. Printed sources

1. Ryan (1883), p. 94; One Thousand (1940), p. 48, “Fletcher’s Delight-Reel.”


The first of these two tunes, “Wake Up Susan,” is the American version of a well-known British-American instrumental reel, often called “The Mason’s Apron” in Great Britain and in published collections. The first strain is the “core” strain; with it are united various second strains, including the present second strain, a strain similar to the second of “Devil’s Dream,” and a strain suggestive of the well-known “Boil Them Cabbage Down.” Versions collected in Maine, Vermont, Pennsylvania, West Virginia, Mississippi, and Oklahoma suggest that, though the tune is not commonly heard today, it once was current throughout the United States.

The second tune in this medley testifies to the complicated nature of tune histories because of combinations of strains from different tunes. The first strain is drawn from an Irish reel which may here be called “The New Desmesne,” one of its many titles. The second strain seems to be related to the usual first strain of “Miller’s Reel,” which also is known by many other titles. I have found no other clear instance of these two strains being united—indeed, the fact that one is in D and one in A makes the union unlikely—but one tune that may be distant kin to both strains occurs in Ryan’s Mammoth Collection (1883), p. 257 (“The Cottage Maids’ Fling”). This tune is listed on the jacket of the original disc as “E. Barnet no. 5” (that is, “E. Barton no. 5”) and is one of six tunes so listed by number in Mr. Barton’s recordings. The numbered titles may not be the musician’s system, however, but Alan Lomax’s.

The two tunes, like “Bummer’s Reel,” illustrate Elmer Barton’s “reel style,” which uses bow-slurs in a manner reminiscent of Irish fiddling. The frequent sixteenth-note triplets in “Wake Up Susan” likewise hark back to an Old World instrumental style.

VARIANTS—“Wake Up Susan”

A. Printed sources

1. McGlashan (ca. 1786), p. 33, “The Isla Reel.” Type A (2d strain similar to 2d of “Devil’s Dream”).
2. Davie (ca. 1825), p. 107, “The Masons’ Apron Reel.” Type A.
3. Howe (1844), III, p. 40, “Mason’s Laddie.” Type A.
6. Ryan (1883), p. 96; One Thousand (1940), p. 50, “Mason’s Apron—Reel.” Type A.
7. Ryan (1883), p. 28; One Thousand (1940), p. 16, “The Masons’ Cap—Reel.” Type A.
9. Stewart-Robertson (1884), p. 5, “Mason’s Apron Reel.” Type A.
10. White (1896), p. 20. Type B.
11. White (1902), p. 10. Type B.
12. O'Neill (1903), No. 1343; (1907), No. 598, “The Mason's Apron.” Type A.


17. Bayard (1944), No. 70, “The Cottage by the Sea, or The Red Headed Girl.” Mrs. Sarah Armstrong, fdl, near Derry, Pa., 1943. Type C.


B. Published recordings


21. 78 rpm Victor 40298 (1929), “Brilliant Medley.” Eck Robertson, fdl, acc. by his family, Dallas, Tex.

22. 33 rpm Hoe Down Fiddle Tunes, Rural Rhythm 114, “Stoney Point.” DeWayne Wear, fdl, acc. by Wear Family. Type B.

C. Unpublished recordings

23. AFS 3039 A1, “Stony Point.” W. A. Bledsoe, fdl, H. D. Kinard, bjo, Meridian, Miss., 1939, Halpert. Type C.

24. AFS 6052 B3, “Irish Reel.” Nathansel Young, fdl, Harold Larrabee, bones, Rockland, Maine, 1941, Linscott. Type C.

VARIANTS—“The New Desmesne”

A. Printed sources


2. Ryan (1883), p. 52; One Thousand (1940), p. 28, “Joe Tanzy's Reel.”


4. O'Neill (1903), No. 1208; (1907), No. 484.

5. O'Neill (1903), No. 1209.

6. O'Neill (1903), No. 1526; (1907), No. 744, “Paddy Murphy’s Wife.”

7. O'Neill (1903), No. 1307; (1907), No. 570, “Lawson’s Favorite.” One strain different; see “The Maid of Kildare,” A7 on this recording.

8. O'Neill (1903), No. 1490; (1907), No. 714, “The Green Jacket.”


VARIANTS—“Miller’s Reel”

A. Printed sources


B. Published recordings


7. 33 rpm Fine Times at Our House, Folkways FS 3809 (1964), “Same Time Today As It Was Yesterday.” John W. Summers, fdl, Marion, Ind.

8. 33 rpm Texas Fiddle Favorites (County 707). Norman Solomon, fdl.

C. Unpublished recordings


This famous American fiddle tune is one of a number of marches and dance tunes associated with Napoleon Bonaparte. Perusal of early sheet music and bound collections from both sides of the Atlantic turns up such titles as “Napoleon Crossing the Rhine,” “Bonaparte’s March,” and “Bonaparte’s Retreat,” showing that Napoleon’s entire career, as well as his Waterloo, made a deep impression upon the Anglo-American mind. Indeed, some present-day folk musicians pass along with the tunes certain anecdotes or snatches of traditional history concerning Napoleon. In addition to the various instrumental tunes, there are songs about the French leader, and one of them is clearly related melodically to W. M. Stepp’s tune. Whether the song or the instrumental tune came first is hard to determine; both forms seem to be well established in American tradition, particularly in the South.

Two tunes called “Bonaparte’s Retreat” have considerable currency in American instrumental folk tradition. One of them, a “minor” tune related to a widespread British-American tune family, is current primarily in the Northeast. The other, well known throughout the South and represented here by W. M. Stepp’s version, may derive ultimately from an Irish air called “The Eagle’s Whistle.” See Bayard, Hill Country Tunes, Nos. 86 and 87, for discussion of these two tunes. Like Stepp, most Southern fiddlers retune their fiddle for “Bonaparte’s Retreat,” lowering the G-string to a drone D and dropping the E-string a whole step to D. Modern sets are occasionally influenced by Pee Wee King’s reworking of the tune, popular in the 1950s on radio and phonograph records, which adds the ubiquitous “Hootchy Cootchy Dance” (“Girls of Spain” and other names).

Most traditional renditions of this tune preserve a stately pace in the manner of the old 4/4 marches. W. M. Stepp characteristically plays his tunes at an unusually fast tempo, however, and here he almost doubles the usual tempo of “Bonaparte’s Retreat,” converting the tune into a breakdown. By a curious combination of circumstances this unusual rendition has been catapulted into national fame. John and Alan Lomax published Ruth Crawford Seeger’s transcription of it in Our Singing Country (1941). When Aaron Copland was looking for a suitable musical theme for the “Hoedown” section of his ballet Rodeo (first produced in 1942), his eye was caught by the version in the Lomax book, and he adopted it almost for note as the principal theme of the section.

VARIANTS—Only tunes with “Bonaparte” titles

A. Printed sources
5. Ford (1940), p. 129.
7. Lomax (1941), p. 55, “Bonyart.” W. M. Stepp, fdl. This is a transcription by Ruth Crawford Seeger of the present recording.

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8. Bayard (1944), No. 87. Whistled by F. P. Provance, Point Marion, Pa., 1943.

B. Published recordings

9. 78 rpm Okeh 40110 (1924). A. A. Gray, fdl, rec. in Atlanta.
10. 78 rpm Victor 21-0111. Pee Wee King. Originally issued in late 1940s.

C. Unpublished recordings

24. AFS 3160 B5, “Boneyparte’s retreat.” S. F. Russell, strummed dulc, Marion, Va., 1936, Robertson.


“Drunken Hiccups” is equally well known in the South as a fiddler’s showpiece with left-hand pizzicato and as a humorous song about drinking. The various titles for the song—“Drunkard’s Hiccups,” “Rye Whisky,” “Jack of Diamonds,” “Clinch Mountain,” and others—come from the floating verses that have attached themselves to the lyrics. The song has attracted a host of verses from other lyric groups such as the “Wagoner’s Lad” and “Old Smokey” songs. Its tune is even more widespread, being a variety of the British-American tune family that Bayard refers to as the “Toddlen Hame” family (1953, p. 132). The tune appears occasionally with the “Wagoner’s Lad” lyrics in the South, and it is well known in connection with the lyric group

W. M. Stepp's three strains all appear elsewhere in the South in association with fiddlers' set-piece renditions of the tune, though they are somewhat removed from the characteristic vocal version of the tune. Evidently the set-piece has diverged into its own melodic mold and maintains its place in traditional repertoires virtually side by side with the standard song versions. The left-hand pizzicato is a popular feature of the set-piece, obviously intended to suggest a hiccup. Mr. Stepp's tuning (A-E-A-C#) is another persistent feature in versions from Virginia to Texas.

VARIANTS—Includes only tune variants directly associated with the “Drunken Hiccups” title and verses. A very brief sampling of the “Toddlen Hame” group of tunes is appended.

A. Printed sources
4. Adam (1928), No. 72, “Rye Whiskey Waltz.”
8. Ruth (1948), p. 8, “Rye Whiskey or Drunkard's Hiccoughs, or Jack o' Diamonds.”


B. Published recordings

C. Unpublished recordings
24. AFS 1794 B2, "Jack o’ Diamonds.”
   B. L. Lunsford, vcl, Buncombe County, N.C., rec. in New York, N.Y.,
   1935, Hibbitt-Greet.
25. AFS 2622 B3, “Rye Whisky.”
   Frank Goodwyn, vcl, and gtr, Falfurrias,
   Tex., 1939, J. Lomax-R. Lomax.
   Elmo Newcomer, vcl, and fdl, Pipe Creek,
   Tex., 1939, J. Lomax-R. Lomax.
27. AFS 2770 B2, “Rye Whisky.”
   Finley Adams, vcl, Big Laurel, Va.,
   rec. at Dunham, Ky., 1939, Halpert.
   W. E. Claunch, fdl, Mrs. Christeen Haygood,
   gtr, near Gun town, Miss., 1939, Halpert.
29. AFS 3216 B1, “Rye Whisky.”
   Mrs. May Kennedy McCord, vcl, Springfield,
   Mo., 1936, Robertson.
30. AFS 3408 A-B1, “Rye Whisky.”
   Woodrow Wilson (“Woody”) Guthrie,
   vcl and gtr, Okemah, Okla., rec. at LC, 1940, A. Lomax-E. Lomax.
31. AFS 4939 B1, “Drunken Hiccoughs
   (Pretty Polly).” Emmett Lundy, fdl,
   Kelly Lundy, gtr, Galax, Va., 1941,
   A. Lomax-Wiesner-Liss.
32. AFS 4939 B2, “Drunken Hiccoughs
   (Pretty Polly).” Emmett Lundy, fdl,
   Galax, Va., 1941, A. Lomax-Wiesner-Liss.
33. AFS 5135 B, “Rye Whiskey.”
   Jesse Robinson and Sherman Loop, fdl and
   gtr, Visalia, Calif., 1941, Todd-Sonkin.
34. AFS 5271 B2, “Drunkard’s Hiccoughs.”
   Fred Painter and Cecil Stephens, vcl, fdl, and gtr, Galena,
   Mo., 1941, Randolph.
35. AFS 5295 B3, “Drunkard’s Hiccoughs.”
   Rufe Scott, fdl, Galena, Mo.,
   1941, Randolph.
   Lon Jordan, fdl, Stella Buchanan, pno,
   Farmington, Ark., 1941, Randolph.
37. AFS 5623 B1, “Rye Whiskey.”
   Mrs. F. E. Goodwyn, fdl, Frank Goodwyn,
   gtr, Hebronville, Tex., 1941, J.
   Lomax.
38. AFS 5649 B, “Rye Whiskey.”
   Jess Morris, vcl and fdl, Dallas, Tex.,
   1942, J. Lomax.
39. AFS 6108 B, “Jack o’ Diamonds.”
   Jess Morris, vcl and fdl, Amarillo,
   Tex., 1941, Morris.
40. AFS 6727 B5, “Drunkard’s Hiccups.”
   Hobart Smith, fdl, Charley Debuck,
   bjo, Fred Galligher, gtr, Saltville, Va.,
   1942, A. Lomax.
41. AFS 8650 AI, “Drunkard’s Song.”
   Asa W. Judd, vcl, St. George, Utah,
   1947, Fife.
42. AFS 8932 B6, “Jack o’ Diamonds.”
   Sam D. Hinton, vcl, LaJolla, Calif.,
   rec. at LC, 1947, Emrich-R. Korson.
43. AFS 8962 B1, “Rye Whiskey.”
   Merrick Jarrett, vcl, Toronto, Canada,
   rec. at LC, 1947.
44. AFS 9479 B2, “Jack of Diamonds.”
   B. L. Lunsford, vcl, Buncombe County,
   N.C., rec. at LC, 1949.

VARIANTS—“Toddlen Hame” family

   Anon. singer near Roan Mt., N.C.
   Given to Forde by Patrick MacDowell.
3. Sharp (1932), II, p. 185 (No. 141-B),
   “The Derby Ram.” Mrs. Alice Sloan,
   vcl, Barbourville, Ky., 1917.
4. Sharp (1932), II, p. 206 (No. 153-C),
   “When Boys Go A-courting.” Mrs.
   Fanny Coffey, vcl, White Rock, Va.,
   1918.
   Version E of “The Waggoner’s Lad.”
   From Buncombe County, N.C.,
   Otis Kuykendall, vcl, Asheville,
   N.C., 1939.

B3—RUN NIGGER RUN.

AFS 1569 A3. W. M.
   Stepp, fiddle, Lakeville, Ky., recorded at
   Salyersville, Ky., October 26, 1937, Alan
   Lomax and Elizabeth Lomax.

Oral history dates this famous American song
   to the period immediately following the Nat
Turner uprising in Virginia, when curfews were imposed upon slaves by patrols or "patterollers" (see Lomax, American Ballads and Folk Songs, pp. 228-29). Its first appearance in print, however, seems to be in the minstrel text and skit in White's Serenaders' Song Book (Philadelphia, 1851), pp. 66-68. In modern times it has turned up regularly in the repertoires of both white and Negro singers and musicians in the South. And because the custom of setting curfews for Negroes persisted in some localities well beyond the Civil War, some of the recorded versions in the Archive of Folk Song include explicit accounts of the meaning of the song. The tune is by nature instrumental and fiddle renditions are at least as common as vocal. The refrain of the song is set to an old and widespread dance and play-party tune, appearing variously under the titles "Jim Along Josey," "Fire on the Mountain," "Betty Martin," "Granny Will Your Dog Bite," and others.

Comparing this tune in G with Mr. Stepp's other renditions, one can hear how different keys create different fingering and bowing patterns, thereby generating their own special flavors. Some fiddlers are quite conscious of these differences and speak of the advantages and disadvantages of the more widely used keys.

VARIANTS—Includes only tunes associated with the song "Run Nigger Run."

A. Printed sources
1. Allen, Ware, and Garrison (1867), No. 110.

B. Published recordings
13. 78 rpm Brunswick 275 (1928). Dr. Humphrey Bate and His Possum Hunters. Bate was from Tennessee.

C. Unpublished recordings
21. AFS 3115 A. Thaddeus C. Willingham, vcl and bjo, Gulfport, Miss., 1939, Halpert. With explanation of song.
22. AFS 3163 A2. S. F. Russell, sgl and vcl, and Mrs. Christeen Haygood, gtr, near Guntown, Miss., 1939, Halpert.
23. AFS 3243 A2-3. Dr. David McIntosh, vcl, Carbondale, Ill., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson. With explanation of song.
at Austin, Tex., 1941, J. Lomax. With explanation.


Though this three-part tune is characteristic of a large class of tunes in the key of A which have been recorded in the upper South, clear variants have not yet appeared. The fiddlers themselves often refer to such tunes as being “in the minors” because the tunes habitually flatten the seventh degree when it occurs on the E-string (second finger) and sometimes flatten the seventh on the D-string and the third on the A-string. Mr. Stepp’s tuning, which raises the “bass” and “counter” (G and D) strings a tone, is popular for tunes in A. Whether it actually makes fingering easier is hard to determine, but it certainly makes the fiddle resonate more, for the open strings are exploited for playing the tonic and dominant, for drones, and for sympathetic vibration.

“The Ways of the World” on Library of Congress AFS L2, played on fiddle by Luther Strong, is an altogether different tune.


This is a famous American reel, recorded under a bewildering variety of titles in every part of the United States. Its early history has not been clarified, but it may be of British origin. The title “Old Dad,” which is used in parts of southwestern Virginia, is related to a minstrel song using the tune published by Dan Emmett in 1844. Emmett did not claim the song as his own composition, and, though the words may well be his, it is likely that the tune was already well known. Fiddlers of the South know the tune as “Wild Horse,” “Stony Point,” or any of several other names. The title “Stony Point” may refer to the Battle of Stony Point during the revolutionary war (July 15, 1779), in which the American assault was led by General “Mad Anthony” Wayne and his Pennsylvania regiment. The battle captured the imagination of the early Republic, and another tune (in 6/8 time) appearing in early American musical manuscripts and popular publications carries the same commemorative title. Since the title “Stony Point Reel” is connected with the present tune in a Pennsylvania publication from the Civil War period, Winner’s Music of the Dance (1866), it seems reasonable to associate the title “Stony Point” with the early battle. For northern fiddlers, however, the most popular title is “Pig-Town Fling.” The astonishing variety of titles and versions of this tune shows that widespread printed and aural circulation need not bring about standardization in American instrumental tradition.

John Rector’s rendition of “Old Dad” is a fine example of the complexity of bowing which distinguishes the fiddling of many musicians from the upland South and points west. A particular characteristic of the small region around Galax is his use of bow-slurs in the pattern. But most of the accomplished fiddlers from the upper South regularly employ a highly sophisticated and complicated set of bowing patterns, featuring slurs which syncopate by tying over the beat or even the bar in groups such as. Tracing the history of a style is harder than tracing tunes, but it seems probable that these bowing patterns owe a large debt to Irish fiddling.

VARIANTS

A. Printed sources


7. White (1896), p. 26, “Kelton’s Reel (Pig Town Fling).”
8. Harding (1898?), No. 121, “Warm Stuff.”
9. De Ville (1905), No. 66, “Pig Town Fling.”
12. Sharp (1932), VI, p. 352, “Cripple Creek, or Buck Creek Girl.” Mrs. Wilson, vcl, Pineville, Bell County, Ky., 1917.
13. Sharp (1932), VI, p. 364, “The Shad.” Mrs. Laura V. Donald, vcl, Dewey, Va., 1918. One strain. Though the strain resembles another well-known folk tune, it can be related to the first vocal strain of Emmett’s minstrel set, to which it corresponds textually.
22. Ford (1940), p. 64, “Hop Along Sally.”

B. Published recordings

25. 78 rpm Vocalion 14919 (1925), “Nigger in the Woodpile.” Uncle Am Stuart, fdl. Three strains. Stuart was from the Kingsport, Tenn., area.

C. Unpublished recordings

36. AFS 1428 B1, “Buck Creek Girls Won’t Go to Sommerset, Buck Creek Girls Won’t Go to Town.” Farmer Collett, vcl, with gtr and rhythm beating, Middle Fork, Ky., 1937, A. Lomax-E. Lomax.


42. AFS 5623 A1, “Soft Soap, or Nigger’s Wood-Pile.” Mrs. F. E. Goodwyn, fld, Frank Goodwyn, gtr, Hebbronville, Tex., 1941, J. Lomax.


B6—THE HOG-EYED MAN. AFS 1535 A2. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

“Hog-Eyed Man” seems to have a fairly wide circulation in Pennsylvania and the upland South. The tune has regular associations with a cluster of suggestive or downright indecent verses; most persistent is the verse “Sally in the garden sifting sand, Susy upstairs with the hog-eyed man.” The tune is characteristically inclined toward the dorian scale or the corresponding hexatonic scale lacking the sixth degree. The fact that it is a two-strain tune, even in most vocal versions, suggests that it is closely associated with instrumental tradition, where two-strain tunes are the norm. On the fiddle it is always played in the key of A, the usual key for “playing in the minors,” as many folk musicians call it.

A Pennsylvania set entitled “Hog-Eye—Jigg,” published in 1853, shows the tune to be well over a century old. The “Jigg” classification for a 2/4 tune refers to the 2/4 dances called jigs which were popular on the American minstrel stage in the mid-nineteenth century. Whether “Hog-Eyed Man” was actually used on the minstrel stage or this publication simply added the current term “Jigg” to the title is not clear. Some of the “Hog Eye” verses also crop up in published collections of sailors’ shanties, using another tune which may be a distant kin but seems different.

Luther Strong is from eastern Kentucky. A comparison of his rendition with the playing of W. M. Stepp on this record shows how difficult it can be to isolate local or regional styles of fiddling; though both fiddlers come from the same region, their styles are conspicuously different. Luther Strong’s style can probably be considered more typical of the upper South in general; Stepp’s fluidity is either a local or an individual peculiarity.

VARIANTS

A. Printed sources


2. Sharp (1932), II, p. 360 (No. 250), Lizzie Abner, vcl, Clay County, Ky., 1917. Because of a shift in the tonal center, this tune’s kinship with the group is somewhat disguised, but it seems to correspond to the usual low strain of “Hog-Eyed Man,” and the
words provide additional evidence of kinship.

3. Sharp (1932), II, p. 361 (No. 251), “The Jackfish.” Ebe Richards, vcl, Callaway, Va., 1918. Though the words are unrelated, this is a clear variant of the “Hog-Eyed Man” tune, including both strains.


5. Thomas and Leeder (1939), p. 66, “Boatin’ Up Sandy.” Zeff Burgess, hea, eastern Kentucky. First strain is same as low strain of “Hog-Eyed Man”; second strain is different.


B. Published recordings


C. Unpublished recordings


B7—RICKETT’S HORNPIPE. AFS 1537 A3. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

This number, together with “Fisher’s Hornpipe” and “Durang’s Hornpipe,” is one of the few hornpipes with wide currency in the upper South. “Ricketts’ Hornpipe” (or “Rickett’s Hornpipe,” as it is usually written) seems to have been named after John Bill Ricketts, who was one of the earliest great circus entrepreneurs in America. Ricketts came from England to America in 1792 and was active in circus promotion till about 1800. Circuses under his name appeared in New York City, Philadelphia, Norfolk, Charleston, Albany, Boston, Hartford, and Montreal. The earliest set of the tune yet to appear is an untitled version, labeled simply “Danced by Aldridge,” in McGlashan’s Collection of Scots Measures (Edinburgh, ca. 1781). By the 1850s it had become a regular item in commercial fiddle-tune collections. It found its way onto early hillbilly recordings, and modern field collecting indicates that the tune is known in nearly every section of the United States. A version of the tune in 6/8 time, usually entitled “Sicilian Circle” after a popular dance, appears in a few printed collections and may have enjoyed some traditional currency.

In the standard printed sets of “Ricketts’ Hornpipe,” the second phrase of the high strain uses the same melodic material that makes up the low strain. In traditional sets from the upper South, however, the second phrase of the high strain repeats the melodic matter of the first phrase, changing it only to introduce the final tonic. This is the case with Luther Strong’s version. His tempo is not noticeably slower than his normal reel or breakdown tempo; in fact, the speed is a little taxing upon his technique, for hornpipe tunes often use more complicated fingering patterns than reels. But because hornpipe tunes are no longer associated with a special dance in the South, there is a strong tendency to assimilate them into the general “breakdown” repertory.

Information about John Bill Ricketts and John Durang, the dancer who made “Durang’s Hornpipe” famous, may be found in Mates, The American Musical Stage before 1800 (1962).

VARIANTS

A. Printed sources

1. McGlashan (ca. 1781), p. 35.
6. White (1880), No. 4, "Manchester—Hornpipe."
7. Ryan (1883), p. 177; One Thousand (1940), p. 89.
9. O'Neil (1903), No. 1578; (1907), No. 827, "The Sailor's Hornpipe."
11. Bowman (1908), No. 83.
12. Roche (1912), II, p. 9 (No. 206), "The Sailors Hornpipe."
13. Fillmore (1927), No. 111. Donated by Dr. Wm. M. Haffner.
15. Thomas (1931), p. 151. The high strain of this set is in the usual Southern fashion described above.
16. Robbins (1933), No. 68.

B. Published recordings
22. 78 rpm Bluebird B5657 (1934), "Tanner's Hornpipe." Gid Tanner and His Skillet Lickers; Gordon Tanner, fdl, Gid Tanner, five-string bjo, Riley Puckett, gtr, Ted Hawkins, mand. Reprinted on 33 rpm Early Rural String Bands, Victor Vintage LPV-552.
24. 33 rpm More Hoe Down Fiddle Tunes, Rural Rhythm 121, "Rickets Hornpipe." DeWayne Wear, fdl, acc. by the Wear Family.

C. Unpublished recordings

27. AFS 3046 B1. Stephen B. Tucker, fdl, Meridian, Miss., 1939, Halpert. "Southern" form. Mr. Tucker does not pronounce the name distinctly, and it is listed as "Rake's Hornpipe" in the Archive catalog.

VARIANTS—"Sicilian Circle"

1. De Ville (1905), No. 83, "Sicilian Circle No. 1."
2. Harding (1905), No. 121, "His Dudden."
3. Lovett (1926), p. 112.
5. Robbins (1933), No. 99, "Circle."
7. Ruth (1948), p. 44, "Quadrille or Virginia Reel (Name Unknown)."

B8—CUMBERLAND GAP. AFS 1539 A2. Luther Strong, fiddle, Dalesburg, Ky., recorded at Hazard, Ky., October 18, 1937, Alan Lomax and Elizabeth Lomax.

Cumberland Gap in eastern Kentucky, one of the famous openings to the West, is the subject of a popular fiddle tune from the upper South. In a slightly simplified form, the tune is also used for a collection of miscellaneous humorous lyrics about Cumberland Gap. Oral history dates the tune well back into the nineteenth century, but, though it bears a resemblance to certain Irish reels, its origin remains unclear. Its American distribution before the advent of recordings seems to have been limited generally
to the upper South from the Blue Ridge west, but radio and hillbilly records helped extend its range in recent years.

**VARIANTS**

**A. Printed sources**


**B. Published recordings**

6. 78 rpm Conqueror 8239 (1933). Doc Roberts Trio. Roberts is from Richmond, Ky.

**C. Unpublished recordings**

17. AFS 2821 A4. Mrs. Mary Fuller Cain, vcl, Clintwood, Va., 1939, Halpert.

**B9—HASTE TO THE WEDDING. AFS 3048**

The history of "Haste to the Wedding" has already been discussed with regard to the version on A9 of this recording. Mr. Tucker’s rendition is interesting for its lengthening of the first and perhaps the third of each group of three eighth notes, a common trait in the execution of 6/8 time in the South. Other field recordings from the South reveal further development of the trait, resulting in the patterns $\frac{3}{8}$ or even $\frac{5}{8}$. The latter pattern is only a step away from conversion to a full-fledged reel in 2/4 or 4/4 time; all that is required is the further addition of a fourth note to the group, $\frac{7}{8}$ or $\frac{9}{8}$. I have recorded this phenomenon myself; it provides evidence that 6/8 tunes could be converted to regular reel time, not by abrupt recasting of the tune, but by gradual evolution.

Stephen Tucker was eighty years old at the time of this recording and came from Collinsville, Lauderdale County, Mississippi.

**BIO-BUFFALO GIRLS.** AFS 3001 A2. John Hatcher, fiddle, Iuka, Miss., May 12, 1939, Herbert Halpert.

Going under a wide variety of titles which substitute various localities for Buffalo, the tune "Buffalo Gals" is known to old-time fiddlers in every part of the United States. In the North the tune is usually called "Buffalo Gals," but older musicians of the Appalachian upper South frequently call it "Round Town Gals," and some musicians under the influence of Nashville recordings and broadcasts have adopted the title "Alabama Gals." Spaeth (A History of Popular Music in America, pp. 100-101) and others have attributed authorship of the song and tune to the minstrel Cool White (John Hodges), whose version appeared in 1844 under the title "Lubly Fan." But the set of the tune in Knauff's Virginia Reels (1839), entitled "Midnight Serenade," clearly precedes the song's vogue on the minstrel stage. In 1839 Knauff was residing in Farmville, Virginia, and his collection as a whole is redolent with tunes traditional in the upper South. It is thus reasonable to assume that the tune to "Buffalo Gals," associated with the usual "Won't you come out tonight" verses, was already popular in the South before it achieved national popularity on the minstrel stage. Bayard (Hill Country Tunes, No. 1) cites several Continental sets which suggest that the tune originated in Germany.

Like Bayard's second set (Hill Country Tunes, No. 1-B), John Hatcher's Mississippi set of "Buffalo Gals" shows distinctive departures from the standard versions of the tune. In particular both sets substitute the second degree, heard as part of a dominant chord, at the mid-cadence of each strain. Mr. Hatcher, from near Burnsville, Mississippi, was fifty-three at the time of this recording. He used the key of A for the tune, remarking that "Alabama Girls" was a newer tune played in G.

**VARIANTS—"Buffalo Gals" unless otherwise noted**

**A. Printed sources**

7. Dunham (1926), No. 3, "Norway Schottische," "Composed by Mellie Dunham." Not a close version, but apparently "composed" on the model of "Buffalo Gals."
8. Adam (1928), No. 12, "Buffalo Girls."


B. Published recordings

17. 78 rpm Okeh 40204 (1924), "Alabama Gal (Won't You Come Out Tonight)." Fiddlin' John Carson & His Virginia Reelers, northern Georgia.

18. 78 rpm Columbia 257-D (140147), "Ain't-Ya Comin' Out To-night?" Vernon Dalhart, vcl, acc. by fdl, gtr, and hca. (Carson Robison and Guy Massey). With "Short'nin' Bread" interspersed.

19. 33 rpm Jigs and Reels, Folkways FW 8826, Glissé à Sherbrooke." Per Norgaard, fdl, with accn, pno, and percussion. From Toronto area. Called a French-Canadian tune by Edith Fowke in notes.

C. Unpublished recordings


This is a tune which has cropped up, in one form or another, in the repertory of older fiddlers throughout the South. The high strain is its persistent feature, while the low strain varies drastically from set to set. There is no standard title for the tune. “Grub Springs” on Library of Congress AFS L2 is a different tune.

VARIANTS

A. Printed sources
2. Morris (1927), No. 40, “The Lones­some Road.”

B. Published recordings


Just when and where “Old Joe Clark” appeared on the American scene is uncertain, but by the early part of this century, when the documentary record begins, it was virtually universally known in the South and parts of the Midwest. It has been used as a dance tune, a play-party song, and a general nonsense jingle attracting a variety of verses into its orbit in various localities. Nor has its popularity diminished in recent years, for it is an equal favorite among modern square dance groups and bluegrass bands and some singers of the urban folksong revival have picked it up. Though the words of the song vary greatly from version to version, the tune has remained quite stable and only a few variants have strayed far from the norm. The tune may thus be regarded as yet another example of the fact that universally known folk songs have greater melodic stability than their less popular counterparts; the thorough aural circulation, far from changing the tune drastically, reinforces the established norm. The verses of “Old Joe Clark” vary greatly only because the spirit of nonsense encourages conscious variation, addition, and deletion. The tune bears resemblances to several British-American tunes documented from an early date, but its precise derivation is not clear.

Wayne Perry’s version is one of the few notable departures from the norm; for it adds a fine third strain (second in his performance) which has not turned up elsewhere. Most fiddlers play the tune in A, but G is not uncommon.

VARIANTS

A. Printed sources
14. Ford (1940), p. 121. Quite different from the usual tune, though possibly related.
15. Bennett (1940), p. 72. Bill Hensley, fdl, near Asheville, N.C.

B. Published recordings
20. 78 rpm Columbia 15108-D. Gid Tanner and His Skillet Lickers with Riley Puckett. Vcl and string band.

C. Unpublished recordings
25. AFS 657 B. Group of men and women, vcl, Pond Springs School, near Austin, Tex., 1936, J. Lomax.
32. AFS 925 A2. Mr. and Mrs. Hobart Fentress, vcl, Waco, Tex., 1937, J. Lomax.
34. AFS 1342 B3. Theodore Blevins, strummed dulc, Galax, Va., 1937, B. Lomax.
43. AFS 1994 B. George Roark, vcl and bjo, Pineville, Ky., 1938, Barnicle.
46. AFS 3118 A1. Thaddeus C. Williams, vcl and bjo, Gulfport, Miss., 1939, Halpert.
49. AFS 3258 A3. The Livingston Dance Band, Livingston, Ill., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.
50. AFS 3311 B1. Russell Wise, fdl, Mr. White, gtr, Madison, Fla., 1936, Valiant.
60. AFS 5234 A3. Vcl, fdl, mand, bjo, and gtr, in Va., early 1940s, A. Lomax.
70. AFS 9493 A2. B. L. Lunsford, vcl and bjo, Buncombe County, N.C., rec. at LC, 1949.


As Mr. Jordan observes at the beginning of this recording, the tune "Natchez Under the Hill" is a close kin to "Turkey in the Straw." Its publication in Knauff's Virginia Reels dates it at least as early as 1839, and it is probably older. The title refers to Natchez, Mississippi, an important town in the old riverboat days with a waterfront section under the bluff which was noted for rowdy profligacy. The tune has been recorded from the playing of older musicians from Virginia to the Ozarks, but its similarity to "Turkey in the Straw" may be hastening the end it its independent existence.

Several other tunes closely related to "Natchez Under the Hill" sprang up in America during the nineteenth century. "Zip Coon" first appeared in print in 1834; "Turkey in the Straw," virtually identical to "Zip Coon" melodically, seems to have appeared in 1861; "Sugar in the Gourd" emerged as yet another title for the tune in the nineteenth century; and the play-party song "Jolly Is the Miller" frequently employed the first strain of the tune, especially in the Midwest. All these have been recorded in twentieth-century folk tradition, with "Turkey in the Straw" of course the most widely distributed.
The origin of these separate yet intertwined strands of tradition has been widely debated. Fuld, who summarizes the early printed history of "Zip Coon" and "Turkey in the Straw" in *The Book of World-Famous Music*, cites several opinions about British antecedents (pp. 481-82). I have little doubt that the source is the British tune "The Rose Tree," which can be traced to the eighteenth century. The only conspicuous difference in the melodic contours is that "The Rose Tree" drops to the tonic in the third phrase of the second strain, while the American tunes thrust up to the octave for rendering much the same melodic material.

Lon Jordan is a type of fiddler often encountered in field collecting rather "straight" and prosaic stylistically, but good for a steady dance musician and the possessor of a large repertory. Vance Randolph recorded about seventy-five tunes from Mr. Jordan's playing for the Archive of Folk Song. Such musicians exist wherever traditional fiddling is maintained and, though they are rarely influential stylistically, they are important tradition bearers for repertory.

**VARIANTS—"Turkey in the Straw" unless otherwise noted.**

**A. Manuscript sources**


**B. Printed sources**

2. *Knoxville Harmony* (1838), No. 165, "The Rose Tree." Reprinted in Jackson (1937), No. 92, with notes on history of tune.
5. Howe (1858), p. 58, "Old Zip Coon."
10. O'Neill (1903), No. 277, "Little Mary Culinan." "Rose Tree" tune.
11. O'Neill (1903), No. 1520, "Turkey in the Straw"; (1907), No. 739, "Turkeys in the Straw."
12. De Ville (1905), No. 78, "Old Zip Coon."
13. De Ville (1905), No. 97, "Turkey in the Straw Buck Dance."
15. Joyce (1909), No. 460, "Captain Mac Greal of Connemara." Only first strain related, similar to "Rose Tree." Joyce notes that a ninety-eight song called "Johnny Gibbon's March" was written to this air.
16. Roche (1912), III, p. 81 (No. 215), "Turkeys in the Straw."
19. Cayce (1913), No. 304, "The Rose Tree."
22. Hinman (1924, 1930), V, p. 84, "Dublin Jig."
23. Dunham (1926), No. 6, "Old Zip Coon."
24. Dunham (1926), No. 8.
25. Morris (1927), No. 26, "Turky in the Straw."
26. Fillmore (1927), No. 139. Donated by S. W. Monfort.
27. Sandburg (1927), pp. 94-97.
28. Adam (1928), No. 22, "Old Zip Coon, or Turkey in the Straw."
31. Robbins (1933), No. 26, "Old Zip Coon (Country Dance)."
32. Robbins (1933), No. 158, "Turkey in the Straw (Buck Dance)."

41. Bennett (1940), p. 80. Bill Hensley, fdl, near Asheville, N.C.
42. Messer (1948), No. 52.
43. Smith and Hovey (1955), no page number.
44. Smith and Hovey (1955), no page number, “Sugar in the Gourd.”

C. Published recordings

D. Unpublished recordings
51. AFS 567 A2. J. D. Dillingham and friend, fdl and bjo, Austin, Tex., 1935, J. Lomax.
56. AFS 2632 B. Elmo Newcomer, vcl and fdl, Bill Newcomer, bjo, Pipe-creek, Tex., 1939, J. Lomax-R. Lomax.
57. AFS 3156 A3. Tink Queer, fdl, Franklin Slaughter and Bill Fowler, gtr, Marion, Pa., 1936, Robertson.
58. AFS 3160 B4. S. F. Russell, strummed dule, Marion, Va., 1936, Robertson.
60. AFS 3252 A3, “Turkey in the Hay.” Rindlisbacher group, homemade fdl and gtr, Rice Lake, Wis., rec. at National Folk Festival, Chicago, Ill., 1937, Robertson.
62. AFS 3360 B3. John Stone, fdl, Columbus, Calif., 1939, Robertson.
63. AFS 3405 B2. Harvey Bonnah, vcl, Cleveland, Ohio, 1938, Walton. In mock or pidgin French.
65. AFS 3568 B2. Isaac Tate, gtr and hca, Zanadia McCrea, tap dancing, Visalia, Calif., 1939, Valiant.
67. AFS 4716 B2. Samuel B. Richardson and his father, hca and bones, Little
68. AFS 4944 A4, B1, “Natchez under the Hill, or Turkey in the Straw.” Emmett Lundy, fdl, Jeedy Lundy, bjo, Kelly Lundy, gtr, Galax, Va., 1941, A. Lomax-Wiesner-Liss.

69. AFS 5013 B1, “Zip Coon.” Leizime Brusoe’s Orchestra; Leizime Brusoe, fdl, Robert McLain, clarinet, Walter Wyss, dbl bass, Emery Olson, accn, Rhinelander, Wis., 1941, Draves.

70. AFS 5317 A2. Lon Jordan, fdl, Farmington, Ark., 1941, Randolph.


72. AFS 5673 A2. Hence Barrow, fdl, Odessa, Tex., 1942, J. Lomax.


80. AFS 8433 A2. John Munch, singing square dance call, with accn, Lancaster, Wis., 1946, Coon.


82. AFS 8719 B1-2. Myron Crandall, vcl, acc. by gtr, Ogden, Utah, 1946, fife. Singer composed these words himself.


B14—SUGAR IN THE GOURD. AFS 8544-1


The title “Sugar in the Gourd” is usually associated with a “minor” instrumental tune popular on the nineteenth-century minstrel stage and frequently reprinted in subsequent tune collections. In the repertory of fiddlers from the South, however, the title usually calls forth a variant of “Turkey in the Straw” (see B13 on this recording). Marcus Martin’s tune is neither of these, and its precise history has not yet been established, though it bears a vague resemblance to an old tune locally called “Billy in the Low Ground” (another floating title) in Virginia and West Virginia.

Marcus Martin, who has contributed a number of fine recordings to the Archive of Folk Songs, grew up in Swannanoa, N.C. He lived for a while in Ararat, where this number was recorded, but he returned to Swannanoa and still resides there. He plays with a gracious, fluid style featuring complex bowing patterns and occasional triplets and other left-hand ornaments. His repertory is discussed by Joan Moser in “Instrumental Music of the Southern Appalachians: Traditional Fiddle Tunes” (1964), pp. 1-8.

B15—COTTON-EYED JOE. AFS 4794 B4.

Marcus Martin, fiddle, Swannanoa, N.C., recorded at Asheville, N.C., July 26, 1941, Alan Lomax, Jerome Wiesner, and Joseph Liss.

This fine old fiddle tune was recorded by Fiddlin’ John Carson on the Okeh label in the 1920s. It is possible that Mr. Martin learned his version from Carson’s recording. On the other hand, he was already in his 40s when the Carson recording appeared, and he comes from the same
general area of the Appalachians as Fiddlin’ John Carson, so both men may have learned the
tune locally. A set of this tune from Mississippi in the Archive of Folk Song, entitled “Dusty
Miller,” suggests that the tune once had a wider circulation in the South.
The title, unlike the tune, is quite well known throughout the South and Southwest, associated
with some playful verses which have attached themselves to several tunes.

VARIANTS

A. Published recordings
      Virginia Reelers.

B. Unpublished recordings
   2. AFS 3002 A3, “Dusty Miller.” John A. Brown, fdl, Iuka, Miss., 1939,
      Halpert.

WORKS CITED

The following is a list of manuscript and printed sources cited in the body of the notes. The
Archive maintains a fuller list pertaining to this subject. *A Bibliography of Fiddling, Fiddle
Tunes, and Related Dance Tune Collections in North America: Including Representative
Materials from the British Isles and Scandinavia*, compiled by Joseph C. Hickerson with the
assistance of Maggie Holtzberg. Copies may be obtained upon request from the Archive of
The works are arranged alphabetically by the name of the compiler, which, together with
the date of publication, comprises the reference in the body of the notes. A few works without
credit to compilers are alphabetized by title. The published recordings are not included
in this list, but full information on them is given in the notes themselves.

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*Old Time Fiddlers’ Favorite Barn Dance Tunes.* St. Louis: E. F. Adam, 1928.

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Ames, Mrs. L. D.,
“The Missouri Play-Party.” *Journal of American Folklore,* volume 24, number 93,
July-September 1911, pp. 295-318.

Arnold, Byron.

Artley, Malvin.

Astor, G.
*Astor’s Twenty Four Country Dances for the Year 1807.* London: G. Astor [1808?].

Ball, Leona Nessly.

Bayard, Samuel P.
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“Scales and Ranges in Anglo-American Fiddle Tunes.” In Kenneth Goldstein and
Beck, Henry.

Bennett, David Parker.

Botkin, B. A.

Bowman, S. A.

Brother Jonathan's Collection of Violin Tunes.
New York: Firth, Pond & Co., 1862.

Brown, Frank C.

Buckley, James, and sons.

Burchenal, Elizabeth.


Byerly, William.

The Casket, or Musical Pocket Companion. New York: James L. Hewitt [ca. 1830].

Cazden, Norman.
Dances from Woodland. 2d edition, Bridgeport, Conn.: N. Cazden, 1955.

Chappell, Louis W.

Chappell, William.

Coes, George H.

Crampton, C. Ward.

Davie's Caledonian Repository. Aberdeen: James Davie & Co. [ca. 1825].

DeVille, Paul.

Dunham, Mellie.

Elsom, J. C., and Blanche M. Trilling.

Fillmore, Henry.

Fishar, J.
Sixteen Cotillons, Sixteen Minuets, Twelve Allemands and Twelve Hornpipes Composed by J. Fishar. London: John Rutherford [1780?].

Ford, Ira.
Fuld, James J.


Gilchrist, Annie G.

Gill, W. H.

Glen, John.

Greenleaf, Elisabeth Bristol, and Grace Yarrow Mansfield.

Harding, Frank.

Harding's Collection of Jigs, Reels, etc. New York: Harding Music Office, 1898?


Hinman, Mary Wood.


Howe, Elias.
Howe's School for the Violin. Boston: Oliver Ditson, 1851.


The Musician's Companion. Three parts, Boston: Elias Howe, Jr., 1844. Also Boston: Oliver Ditson, 1850.

Musician's Omnibus. Volumes 1-7, plus Complete, Triple, Quadruple, and Quintuple editions, Boston: Elias Howe, etc., ca. 1863-82.


Jackson, George Pullen.


Joyce, P. W.

Knauff, George P.
Virginia Reels. 4 volumes. Baltimore: George Willig, Jr., ca. 1839.

Linscott, Eloise Hubbard.


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*Longman and Broderip’s Selection of the Most Favorite Country Dances, Reels, &c.* London: Longman and Broderip [ca. 1780].

Lovett, Benjamin B.  
*Good Morning: Music Calls, and Directions for Old-Time Dancing as Revived by Mr. and Mrs. Henry Ford.* Dearborn, Mich.: Henry Ford, 1941.

McDowell, Lucien L., and Flora Lassiter McDowell.  

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*A Collection of Reels.* Edinburgh: N. Stewart [1786].

Mates, Julian.  

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Morris, Alton C.  

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Moser, Joan.  


Nathan, Hans.  


O'Neill, Francis.  


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Perrow, E.C.  

Petrie, George.  
Randolph, Vance.  


Roche, F.  

Ruth, Viola H.  

Ryan, Grace L.  

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Sandburg, Carl.  

Scarborough, Dorothy.  

Sharp, Cecil J.  


Shattuck, Abel.  
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Smith, Frank H. and Rolf E. Hovey.  

Spaeth, Sigmund.  

Stewart-Robertson, James.  

Thede, Marion.  

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*Devil's Ditties*. Chicago: W. Wilbur Hatfield, 1931.

Thomas, Jean, and Joseph A. Leeder.  

Walton, Ivan H.  

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White, Charles.  


Winner’s Dance Folio for the Violin. No place given: W. F. Shaw, 1882.

APPENDIX

The following fiddle items appear on long-playing recordings previously issued by the Library of Congress. For a list of records issued since this recording, which include fiddle items, write the Archive of Folk Song, Music Division, Library of Congress, Washington, D.C. 20540.

L2 Luther Strong, fiddle, Dalesburg, Ky., 1937.
"The Last of Callahan"
"The Ways of the World"
"Glory in the Meeting House"
W. E. Claunch, fiddle and vocal, Mrs. Christeen Haygood, guitar, near Gun-town, Miss., 1939.
"Grub Springs"
"The Eighth of January"
"Sally Goodin"
"Cindy"

L5 Wayne Perry, fiddle, Crowley, La., 1934.
"Acadian Waltz"
"Acadian Blues"
Joe Segura, vocal and fiddle, Delcambre, La., 1934.
"Petite Fille à Albert Moreau"
"Joe Férail"

L9 Enos Canoy, fiddle, Tim Canoy, mandolin, Lola Canoy, guitar, Magee, Miss., 1939.
"Old Blue Sow"
"Where'd You Git Yo' Whisky?"
Enos Canoy, vocal and fiddle, Jim F. Myers, beating on straws, Magee, Miss., 1939.
"Pore Little Mary Settin' in the Corner"
"The Girl I Left Behind Me"
"Sally Goodin"
"Devil's Dream"
"Mississippi Sawyer"

L16 James Muldowney, fiddle, Pottsville, Pa., 1946.
"Boys on the Hill—Hornpipe"
"Rolling on the Rye Grass—Reel"

L20 McMinnville Garment Factory Workers' Band, McMinnville, Tenn., 1946.
"The Soldier's Joy"
"Give the Fiddler a Dram"
Sam Leslie, fiddle, Palmer Crisp, guitar, Allen, Ky., 1946.
"Black Mountain Blues"

L21 Marcus Martin, fiddle, Ararat, N.C., 1946.
"Fiddle Tuning"
"Sandy River"
"Grey Eagle"
"Bonaparte's Retreat"

"Booth Killed Lincoln"

L54 Monroe Gevedon, vocal and fiddle, West Liberty, Ky., 1937.
"Barbara Allen"
"Barbara Allen"

L55 Otto Rindlisbacher, fiddle, Mrs. Rindlisbacher, piano, piano accordion, Rice Lake, Wis., 1941.
"The Swamper's Revenge on the Windfall"
"The Couderay Jig"
Otto Rindlisbacher, fiddle (cigar box fiddle on first item), Rice Lake, Wis., 1941.
"Lumberjack Dance Tune"
"Pig Schottische"

L60 Charles Underwood, fiddle, with guitar, Price Hill, W. Va., 1940.
"Payday at the Mine"

L61 Russell Wise, fiddle, Mr. White, guitar, Madison, Fla., 1936.
"Train Blues"
The Ridge Rangers, Cincinnati, Ohio, 1938.
"The New River Train"