2014

Appalachian Folksongs in the Choral Setting: Regional History, Traditional Performance Practice, and Guidelines for Arranging and Performance

Amy Kotsonis

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

APPALACHIAN FOLKSONGS IN THE CHORAL SETTING: REGIONAL HISTORY, TRADITIONAL PERFORMANCE PRACTICE, AND GUIDELINES FOR ARRANGING AND PERFORMANCE

By

AMY KOTSONIS

A Dissertation submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Degree Awarded:
Spring Semester, 2014

Amy Kotsonis defended this dissertation on April 17, 2014.
The members of the supervisory committee were:

André Thomas
Professor Directing Dissertation

Frank Gunderson
University Representative

Judy Bowers
Committee Member

Kevin Fenton
Committee Member

John Geringer
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the dissertation has been approved in accordance with university requirements.

"The key to the mystery of a great artist is that for reasons unknown, he will give away his energies and his life just to make sure that one note follows another... and leaves us with the feeling that something is right in the world."

- Leonard Bernstein

I dedicate this to all the great artists and teachers in my life, who have inspired, pushed, supported, demonstrated excellence, have shown that there is always more that can be done, and through their actions have shown true dedication and caring. Thank you for showing me what is possible, and giving me something to constantly strive for. And to two of the most important teachers in my life, my parents, I give my indebted gratitude. I would not be who I am today without you.

ACKNOWLEDGMENTS

I wish to thank a number of people, without whose knowledge and generosity this document would not have been possible.

My sincerest thanks and appreciation for all the musicians and collectors who documented this incredible legacy of music from the Appalachian region, who inspired me in every day of my research with their stories and songs, and whose performances touched my heart and made me fall in love with their music.

My thanks to Todd Harvey, and staff, at the American Folklife Center at the United States Library of Congress in Washington, DC, for all the research assistance. Without his knowledge and generosity of time, I would never have encountered many of my resources.

My thanks to Tom Buchanan, Margaret Pendelton, and the rest of the staff at Beethoven and Company for their help in obtaining the choral octavos for this document. Especially to Shawn Puller for the many hours he spent following up with orders.

My thanks to my friends who gave generously of their limited time to aid in the editing of this document: Cara Bernard, Justin Giroux, Jenilee Hallam, Ryan Luhrs, Lisa Hart Olson, and Adam Potter.

My thanks to my doctoral committee, whose guidance and teaching have been invaluable over the last three years. Frank Gunderson, who served as university representative, and whose teachings continually aided me in my research; John Geringer, for always being willing to share his thoughts and time, both academically and personally; Judy Bowers, for the unending support, advice, and teaching; Kevin Fenton, for the witty conversations and laughter, the endless encouragement and guidance, and for leading by example; and André Thomas, for his unending availability and dedication in directing this dissertation, his guidance and laughter, and for an incredible wealth of knowledge and opportunities throughout my time at Florida State.

My thanks to my friends and mentors who have helped me throughout my career: my aunt, Gail Adams Shunk, who was my first piano teacher and continues to be one of my most cherished "colleagues;" to Jenni Cook and Larry Gerber, who helped me find my real voice; to Andy Boysen and especially Bill Kempster for their conducting mentorship and friendship; to Francisco Núñez, Elizabeth Núñez and Sophia Miller, whose endless support, laughter and inspiration for four years made them family; and to Clifford Madsen, who influences my teaching every day.

To my chosen family from all the avenues of my life, I would not be where I am, or sane, without your friendship, laughter, support and love. You all know who you are. To my FSU family, both past and present, I have cherished our time together, and you have helped make this experience one of the most incredible of my life. To Tucker Biddlecombe, James Brown, Michael Hanawalt, Justine Sasanfar, and especially Jeffrey Benson, I would not have made it through this third year without your guidance and support. To my Fab Five: Frances Fonza, Greg LeFils, Erynn Millard and especially Lesley Maxwell Mann—you make me better every day, keep me grounded in times of stress, and I am grateful to have taken this journey with you.

To my family, I would not be here without you. To Brooke and Peter Kotsonis, your

encouragement and enthusiasm are ever-present and so appreciated; to Sylvie and Charles Kotsonis, your smiling faces and joy that you inspire got me through many stressful days. To my parents, Bob and Nancy Kotsonis, I could not ask for more support, understanding or caring. Thank you for always believing in me, never thinking I was completely crazy for taking these leaps, and for continually inspiring me with your strength, perseverance, laughter and love.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABSTRACT

The purpose of this study is to provide a conductor's analysis of a specific set of choral arrangements of Appalachian folksongs within a cultural context. The selected works share three common traits: (1) they are folksongs that were collected by Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, or Jean Thomas; (2) there are multiple field recordings available; and (3) they are in print as of March 2014. The author seeks to facilitate informed performance and arranging of these works and provide a general resource for conductors who have an interest in performing Appalachian folksongs.

The study includes a discussion of the Appalachian region and its history. It examines the changing definition of the region's borders over the last century. The historical narrative also examines the relationship between the people and the land, Appalachian stereotypes, and labor and literacy.

Seven significant collectors of Appalachian music, whose bodies of work provided the framework for this study, are highlighted. The narrative includes a brief history of collection in the region and the work of Francis James Child as a catalyst for folk collecting in the United States. This chapter documents key experiences in the collectors' lives that led them to Appalachia as well as their significance in advocacy and dissemination of the music from that region.

Information on folksongs and their transmission, musical styles in Appalachia, and importance of instruments within the culture are provided. An overview of popular traditional instruments is given, comprised of the fiddle, banjo, dulcimer, guitar, mandolin, Jew's harp and mouth bow. The study identifies traits in performance practice, including singing style, vocal and instrumental timbre and performance traditions for specific types of songs.

Ten Appalachian folksongs, which this study centered around, are discussed in reference to field recordings that were accessed by the author at the American Folklife Center in the Library of

Congress in Washington, DC. These songs are "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain." This chapter also includes an analysis of the vocal sound and style characteristics found in the sound recordings.

Choral arrangements of the ten selected folksongs are examined with respect to findings from the field recordings. This analysis is placed in a rubric created by the author and includes information from the sound recordings as well as the choral arrangement. The key elements analyzed are meter, tempo, melody, text, accompaniment, dialect and ornamentation. The study concludes with a set of guidelines for future arrangers of Appalachian folksongs. The narrative includes a discussion on what background study is necessary prior to arranging music from another culture. Finally, each of the seven elements from the rubric are discussed with regard to what is traditionally found in Appalachian music to inform the practices of arrangers and conductors of choral music.

CHAPTER ONE

INTRODUCTION: PURPOSES AND PROCEDURES

Problem Statement

The Appalachian region falls in the southeastern part of the United States, and is comprised of a series of valleys, mountains and plateaus. This terrain added to the isolation of the "mountain people," as they are so often called, and is one of the reasons that folklorists found such a wealth of songs that were seemingly untouched by modern times. Folklorists began collecting songs in the early twentieth century from this region, transcribing their melodies, texts, and variations to share with the world. These pieces have since been arranged and performed by a multitude of people, all with varying knowledge of the culture and traditions of the Appalachian people. This study will provide a cultural context from which these folksongs were taken, and attention will be given to the original collections, traditional performance practice, and instrumentation utilized. These will be used to examine existing choral arrangements of Appalachian folksongs, as well as provide a guideline for future arrangers.

Research Questions

1. What constitutes the Appalachian Region? How did the land and history affect the people of the region?
2. Who were the main collectors of Appalachian folksongs?
3. What was the traditional performance practice for these songs? How were instruments incorporated into performance?
4. Do existing arrangements follow the traditional performance practice found in collections and field recordings?

5. When arranging and performing Appalachian folksongs, what considerations must be made to support the practice and the culture, as well as the choral ensemble?

Definition of Terms

"Child Ballad" refers to the folk texts and songs that were found in the British Isles and documented by Harvard professor Francis James Child. These same ballads were found in the Appalachian region, and often identified by the number assigned by Child in his five volume work, *The English and Scottish Popular Ballads.*

Cantometrics refers to vocal sound and styles. It is a term coined by folklorist Alan Lomax, and sets out to identify and define musical styles as wholes and in terms that both laymen and specialists can share.[1]

Diphthong refers to two vowel sounds that have an acoustic result perceived as a single distinguishable unit in speech and singing.[2]

A turn is an ornament that 'turns around' the main note, consisting of a "stepwise descent of three notes beginning with the upper auxiliary, followed by a return to the principal note."[3]

Delimitations

This study will not analyze every existing choral arrangement of Appalachian folksongs, nor will it document every song collected in the Appalachian region. This study makes no attempt to

---

[1] Alan Lomax, *Cantometrics: A Method in Musical Anthropology* (Berkeley: University of California Extension Media Center, 1976), 9.

[2] Joan Wall, Robert Caldwell, Tracy Gavilanes and Sheila Allen, *Diction for Singers: A concise reference for English, Italian, Latin, German, French, and Spanish Pronunciation* (Redmond, WA: PST… Inc., 1990), 3.

[3] Don Michael Randel, *The Harvard Concise Dictionary of Music and Musicians*, 4th ed. (Cambridge: The Belknap Press of Harvard University Press, 2003), 924.

provide an exhaustive history of the Appalachian region, and is not a comprehensive examination of performance practice in Appalachian musical tradition.

This study is limited to choral arrangements of ten specific folksongs that are currently in print. These folksongs are "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain." It also focuses on the collections of seven main folklorists: Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, and Jean Thomas.

This study is limited to information about the Appalachian region which serves as a historical context to the examined repertoire and musical traditions. It is limited to those practices pertinent to vocal music, and a general overview of instrumental traditions. Therefore, enough background was included such that a conductor or arranger may understand pertinent information to enable him or her to teach or arrange this repertoire with a general scholarly understanding of this source material.

Need for the Study

The Appalachian region falls in the southeastern part of the United States, and its proposed borders have been heavily debated over the last century. Even with the defined area designated by the Appalachian Regional Commission in 1965[4], there are still disagreements on what constitutes true Appalachia.

The sheer size of Appalachia as well as its landscape impacted where the first Europeans settled. It also created many different regions that remained isolated from each other. Travel was limited until the late nineteenth and early twentieth centuries. There were certain areas where

[4] 1 "Subregions of Appalachia," last modified November 2009, accessed September 1, 2013, http://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=31.
73

railroads could not be built due to the terrain, and the mountains and thick forests were not conducive to travel by wagons and other vehicles. This isolation of the "mountain people," as they were so often called, is one of the reasons that folklorists found such a wealth of songs that were seemingly untouched by modern times.

The ballad was the gem of all folksongs, and was the ultimate goal for most early collectors as they traveled into the field seeking their historical songs. American Francis James Child was the first important collector of the folksongs of the British Isles. His canon of ballads was discovered in Appalachia in the early twentieth century, relatively untouched. The prominent collectors of folksongs in this area were Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, and Jean Thomas. Hundreds of songs were collected between them, including multiple variations of each tune and text.

Although hundreds of choral arrangements are currently in print, these arrangements have not been examined with regard to cultural context and performance practice. In addition, Appalachian folksongs are being arranged by composers with varying knowledge of the culture and traditions of the Appalachian people. To date, no major research or dissertations have been written about choral arrangements of Appalachian folksongs, but they are being composed and performed regularly throughout the United States and abroad.

Purpose of the Study

This study will examine the choral arrangements currently in print of ten Appalachian folksongs. These songs are "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain." The tunes of these songs were collected in the field by Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, and Jean Thomas.

These pieces will be studied with respect to seven elements: meter, tempo, melody, text, accompaniment, dialect and ornamentation.

Procedures

I will examine the collections of Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, and Jean Thomas, and document the tunes included in each. I will consult books and journal articles related to Appalachian history, the people of Appalachia, folk traditions, Appalachian music including instruments, and choral arranging. I will study documents from the region including maps, photographs, newspaper clippings, census reports, and other public records.

Finally, I will travel to the American Folklife Center Archive at the Library of Congress in Washington, DC, for a duration of three weeks. I will listen to a sample of field recordings of the ten folksongs in this study, as well as consult the primary sources and other materials contained at the American Folklife Center. In addition, I will study and analyze published choral arrangements of Appalachian folksongs.

Organization of the Study

Chapter 1: Introduction, Purpose, and Procedures. This chapter presents the purpose of the study and the procedures used.

Chapter 2: Appalachia: A History of the Land and People. This chapter will present the history of the Appalachian region and its people, as well as define the region. While not a comprehensive source for every historical occurrence, it will discuss the main elements that deeply impacted the culture.

Chapter 3: The Collectors. This chapter will define the major collectors of Appalachian

folksong, and includes a brief history of collection in the region.

Chapter 4: Folksongs, Instruments and Performance Practice. This chapter will include information on folksongs, their transmission and musical styles in Appalachia. An overview of popular traditional instruments and scholarship on traditional performance practice is provided.

Chapter 5: Field Recordings and Vocal Sound. This chapter includes a discussion regarding the field recordings of ten folksongs accessed at the American Folklife Center Archive at the Library of Congress. These songs are "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain." Also included is an analysis of vocal sound and style characteristics from the sound recordings.

Chapter 6: Choral Arrangements. This chapter will examine currently in print choral arrangements which utilize ten of the tunes from the aforementioned collectors. They will be analyzed with respect to seven key elements: meter, tempo, melody, text, accompaniment, dialect and ornamentation.

Chapter 7: Choral Arranging Guidelines. This chapter will address the necessary components for a choral arrangement of Appalachian folksongs to follow traditional musical practices.

Chapter 8: Summary, Conclusions, and Recommendations for Future Research. This chapter will provide a summary of the findings, conclusions, and recommendations for future study.

CHAPTER TWO

APPALACHIA: A HISTORY OF THE LAND AND PEOPLE

The Appalachian Region

The Appalachian region lies in the southeastern part of the United States, and its proposed borders have been heavily debated over the last century. Even with the defined area designated by the Appalachian Regional Commission in 1964, there are still disagreements on what constitutes true Appalachia.[5] The northern border of Appalachia lies in the states of Kentucky, West Virginia and Virginia; its western border is Tennessee; the southern border is northern Mississippi, Alabama and Georgia; the eastern border lies within North and South Carolina. The designated area according to the Appalachian Regional Commission is much broader, and is seen in figure 2.1.

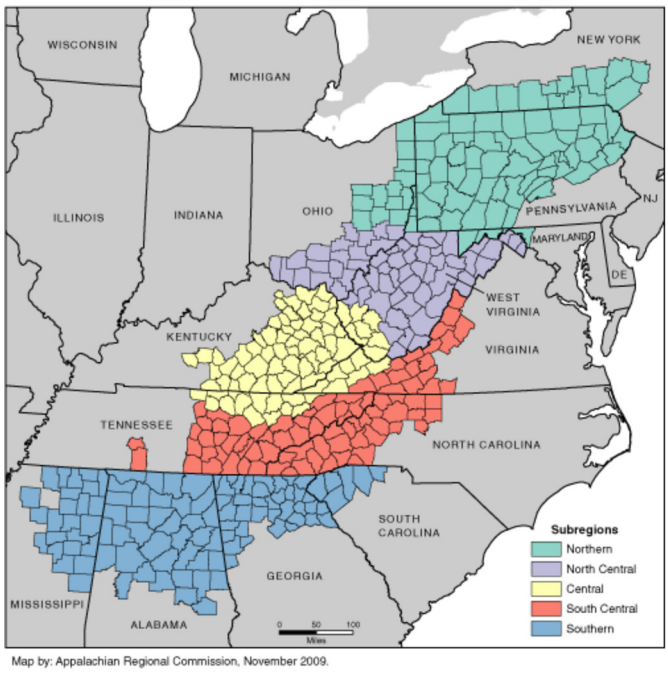


Figure 2.1. Map of the Appalachian Region. Courtesy of the Appalachian Regional Commission.

[5] "Subregions of Appalachia," last modified November 2009, accessed September 1, 2013, http://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=31.

According to historian David Whisnant, "Appalachia's boundaries have been drawn so many times by so many different hands that it is futile to look for a 'correct' definition of the region. Depending upon which boundary is accepted, the region includes from 190 to nearly 400 counties in from six to thirteen states."[6]

The first person to attempt to outline Appalachia was William Frost in 1894, then the president of Berea College in Berea, Kentucky. He worked with a former student, C.W. Hayes, worker at the Geological Survey in Washington, and mapped out "the Mountain Region of the South."[7] Frost defined the area as a "cultural region,"[8] and it included 194 counties from Alabama to Tennessee.

John Campbell, founder of the Council of the Southern Mountains, extended this region in 1921 to include 254 counties in nine states. He based his definition on historic, political and physical aspects of the area. He purposely separated the Southern Highlands from its northern neighbors by way of the Mason and Dixon line, with the entire region encompassing 112,000 square miles.[9]

> The lines by which the Southern Highlands are defined are not chosen arbitrarily. They correspond for the most part with boundaries of natural divisions; on the east with the face of the Blue Ridge, which defines the western margin of the Piedmont Plateau, on the south with the upper limits of the Coastal Plain, and on the west with the western escarpment of the Allegheny-Cumberland Plateau. The northern line, in part purely political, was in its

---

[6] David E. Whisnant, *Modernizing the Mountaineer: People, Power, and Planning in Appalachia* (Knoxville: The University of Tennessee Press, 1994), 134.

[7] William Goodell Frost, For the Mountains: An Autobiography (New York: Fleming H. Revell Company, 1937), 97.

[8] Ibid.

[9] John C. Campbell, *The Southern Highlander and His Homeland* (New York: Russell Sage Foundation, 1921), 10.

> beginnings a surveyor's line to determine a boundary dispute of long standing, growing out of the claims of Penn and Lord Baltimore.[10]

Nevin Fenneman, an American geologist and geographer, created a map of the eastern regions of the United States based on topography and elevation in 1938. The "Appalachian Highlands" was one of eight distinct regions, which Fenneman stated, "so far as this extensive region has unity, it is found in the results of repeated uplifts, involving for the most part greater altitude and stronger relief than that of adjacent regions."[11] This area was divided further into six sections, four of which are considered to be Appalachia as it is defined today: the Piedmont, the Blue Ridge, the Ridge and Valley, and the Appalachian Plateaus.[12]

The Appalachian Regional Commission (ARC) was established in 1965, to clear up the border discrepancies, and, to provide financial support for the region. It still exists today, and is comprised of the governors of the 13 Appalachian states, as well as one co-chair who is appointed by the President of the United States.[13] While one of the first projects of the commission was to establish an official boundary for the Appalachian region, the results were problematic. Historian John Alexander Williams explains:

> The official boundary drawn when the Appalachian Regional Commission (ARC) was established in 1964 both simplified and complicated the problem. The ARC provided for the first time a central data-collecting agency whose purview encompasses the entire region, yet political calculations pushed and tugged the official boundary northward to the "southern tier" of New York and southwest to a corner of Mississippi while excluding parts of

---

[10] Campbell, 11-12.

[11] Nevin M. Fenneman, *Physiography of Eastern United States* (New York: McGraw-Hill Book Company, Inc., 1938), 121.

[12] Karl B. Raitz, and Richard Ulack, *Appalachia, A Regional Geography: Land, People, and Development* (Boulder: Westview Press, Inc., 1984), 14.

[13] ARC website – about us

Appalachian Virginia whose congressman objected to the commission on philosophical grounds.[14]

In 1984 Karl Raitz and Richard Ulack, geographers and anthropologists at the University of Kentucky, defined their own Appalachian region, taking into account all past versions. They followed the borders of Fenneman's map closely, and though they left out many counties included by the Appalachian Regional Commission, theirs is the largest defined region to date. It includes 445 counties in 13 states, for a total population of 26.5 million in the 1980 census, or 11.7 percent of the United States population.[15]

To this day there are discrepancies between the opinions of geographers, geologists and historians alike on what constitutes Appalachia. The ARC version is accepted by some, but many feel that the area is too large, and includes portions that are not truly Appalachia. The agreed upon areas are the Piedmont, the Blue Ridge, the Great Valley, and the Appalachian Plateau; outside of that, there is little agreement.

The term Appalachia is also debated when it comes to origin and pronunciation. It is suggested that the name came from the Apalachee Nation in northern Florida, and was given by Spanish explorers in the sixteenth century.[16] Originally describing the mountain range, after the Civil War, it began to be used to describe the surrounding areas as well. There are also different pronunciations, which vary based on background and location. Historian John Alexander Williams explains the different versions below:

---

[14] John Alexander Williams, "Appalachian History: Regional History in the Post-Modern Zone," *Appalachian Journal* 28, no. 2 (2001): 176-177.

[15] Raitz and Ulack, *Appalachia, A Regional Geography: Land, People, and Development*, 32.

[16] Ibid., 11.

> Residents of southern and central Appalachia pronounce the term with a short a (ă) in the stressed third syllable; further north, the same *a* is given a long pronunciation (ā) as in "Appal-*ay*-chia."… while a majority of both long and short a users crunch the third syllable as though it were spelled *Appal-atch-yuh*, in New England—where the term "Appalachian" first came into widespread use by nongeologists thanks to the Appalachian Mountain Club and the development of the Appalachian Trail—a variant pronunciation uses "sh" rather than "ch," as in *Appal-ay-shuh*.[17]

The sheer size of Appalachia as well as its landscape created many different regions that remained isolated from each other, and impacted where the first Europeans settled. While there are plateaus, a majority of Appalachia is comprised of valleys surrounded by higher elevation on either side. Travel was limited until the late nineteenth and early twentieth centuries. There were certain areas where railroads could not be built due to the terrain, and the mountains and thick forests were not conducive to travel by wagons or other vehicles. All of these things contributed to the seclusion of the people of Appalachia, and can still be heard in the region's pronunciation today.

The People

Native Americans and Early Frontiersmen

The first people in the Appalachian region were the Native Americans. While the Cherokee were the largest tribe in the region, there were also the Creek, Seminole, Chickasaw, Catawbas, Shawnee, and Choctaw, among others.[18] For many years there was relative peace between the Native Americans and European settlers: they lived in different areas, and traded with each other. There were times of misunderstandings and times of conflict, but peace generally prevailed through the separation of peoples in their own locales.

---

[17] John Alexander Williams, *Appalachia: A History* (Chapel Hill: The University of North Carolina Press, 2002), 14.

[18] Michael Frome, *Strangers in High Places: The Story of the Great Smoky Mountains* (Knoxville: The University of Tennessee Press, 1966), 23.

However, as settlers moved farther into the frontier closer to Native American lands, the environment became increasingly volatile. When the American Revolution began, the Native Americans sided with the British, thinking their loyalty would keep settlers away from their land. Cherokee Chief Attakullakulla had befriended loyalist Captain John Stuart after he was captured and lived in his village. Chief Attakullakulla was a supporter of Stuart's "Indians and Tories against the Revolution" organization. Stuart's loyalist ties were discovered by revolutionaries, and he was forced to flee Virginia after the Patriot colonists found out what he was planning. Without him, the Native Americans lost the Tories' support.[19]

Early frontiersmen such as Daniel Boone, Simon Kenton, and Lewis Wetzel began to travel deeper into Appalachia in the eighteenth century, traveling through the wilderness and living off the land. They moved in relative peace among the Native Americans, as they were not a threat on their own. Daniel Boone is actually credited as being one of the founders of Kentucky. Due to the explorations of all three men, an understanding of the land, early maps and passable trails were developed.[20]

Daniel Boone's life did not consist solely of trapping and surveying the backwoods of Appalachia; he also loved to sing. Hunter James Knox came across Boone while in the wilderness:

> Not far away in the forest a voice raised in what was probably meant to be song. Cautiously approaching, they saw a white man stretched…on the ground singing with the full strength of a pair of lungs which had evidently been fashioned for other purposes. It was Daniel Boone, who with rare recklessness was giving himself up to the pleasure of his own music in entire forgetfulness of Indians and all things hostile.[21]

---

[19] Frome, 31.

[20] B.B. Maurer, ed., *Mountain Heritage*, 4th Edition (Parsons, West Virginia: McClain Printing Company, 1980), 21-23.

[21] R. Gerald Alvey, *Kentucky Bluegrass Country* (Jackson: University Press of Mississippi, 1992), 17.

These early explorers helped to expose this new region to others in the new world, and publicized what wealth laid in the open wilderness. The ability to settle in untouched areas with expansive land for farming, large populations of game to hunt, and a fresh start was appealing to many. In these early days, it drew in a particular type of person: "the frontier did not attract mild-mannered, reticent men and women, rather young men and young families who had the strength and passion to endure the hostilities and unrelenting physical drudgery of the wilderness."[22]

The early European settlers of Appalachia were predominantly from England, Scotland, Ireland, Germany, Denmark and France. The "Scotch-Irish" were the largest group to settle in the region, and were originally Scottish lowlanders that immigrated to Ireland to raise sheep and farm. They left that region for the new world after the English began to take away their land and heavily tax them.[23]

As time passed, interactions between the settlers and natives grew more frequent, and colonists were anxious to expand and take over more of the wilderness. The Native Americans had signed treaties with the United States that guaranteed their land and, in the case of the Cherokee Nation, made it a "foreign nation" within America.[24] The War of 1812 included three wars involving Native Americans: Tecumseh and the Shawnee, the Creeks, and the Seminoles. Future President Andrew Jackson was on the government's side of these wars, which greatly diminished the power of these three Native American nations. It was Jackson that later ordered the removal of the entire Cherokee Nation in 1838.[25]

---

[22] R. Gerald Alvey, *Kentucky Bluegrass Country* (Jackson: University Press of Mississippi, 1992), 21.

[23] B.B. Maurer, 35-36.

[24] Richard B. Drake, *A History of Appalachia* (Lexington: The University Press of Kentucky, 2001), 76.

[25] Drake, 78.

The "Trail of Tears" was a pivotal moment in American history, carried out between 1838 and 1839, and consisted of the Cherokee traveling from Appalachia to Oklahoma, their new assigned home. On this journey, 5,000 Cherokees lost their lives; one quarter of the population was gone.[26] The Native Americans who did not voluntarily leave their homes were arrested, often resulting in death. Hundreds fled to the wilderness of Appalachia rather than travel to Oklahoma, and settled in the mountains of western North Carolina.[27] Cherokee people and their descendants still reside in Appalachia today.

With the Cherokees relocated to Oklahoma, the European settlers expanded into the now vacant lands, and after a few decades, the American mountaineer was born. Small towns began to develop, but many people lived outside of these communities and would only visit the town when particular goods were needed. The homes were spaced out with acres between for farming, and an agricultural lifestyle was widespread among the settlers.

The Settlers

Agriculture was the main vocation in Appalachia prior to the Industrial Revolution, and still remains important today. Well into the twentieth century, people only grew enough crops and had livestock for their extended family. There was not a need for actual currency, and the barter system allowed people to exchange crops and crafts for other items they could not make.[28] Farming also provided social opportunities, and the fall cornshuckings became celebrated events attended by

[26] Drake, 78.

[27] Drake, 78-79.

[28] Shapiro, 159.

people from surrounding areas, all helping to turn over the crop.[29] The region's climate allows for a longer growing season, as well as longer days of sunlight in comparison with the north. The main crops were tobacco, rice, indigo, and cotton, and plantations were prevalent in the last two centuries in the lowlands.[30]

The homes of the early mountaineers were often traditional log houses, and usually "a single big room, which serves the combined purposes of waiting-room, parlor, bed-room, dining-room and kitchen."[31] According to historian John Alexander Williams, "it is safe to say that nothing more strongly symbolizes Appalachia to the rest of the nation than this artifact."[32] Large families were common in Appalachia, and it was not unusual to have a dozen or more children living under one roof. The ubiquity of the log house was eventually replaced with the "white house," a framed house with milled siding painted white, and considered more prestigious.[33]

Transportation in the mountains was initially limited to foot, horseback, or wagon. The jolt-wagon, a wooden wagon with large wooden wheels that allowed the rider to feel every bump that was encountered on trails and roads, was a common form of transportation that did not allow for much comfort. Folklorist Jean Thomas describes her experience:

> At times I tried to sit primly, even though my feet dangled above the wagon bed. But as the road grew rougher and rougher, I clutched with one hand a hickory "bow" that supported the canvas top, with the other I gripped the backless seat. Even so, I swayed and lurched from side to side and to and fro as the wagon bumped and clattered now into a rut now out. Again the quilt slipped from my knees, again I lunged to retrieve it. And suddenly when the

[29] Williams, 118.
[30] Burrison, 26.

[31] Josiah Henry Combs, *The Kentucky Highlanders from a Native Mountaineer's Viewpoint* (Lexington, KY: J.L. Richardson & Co., 1913), 18.

[32] Williams, 105.

[33] Williams, 106.

> wagon lurched, my head, in some miraculous fashion, would bump the very top of the covered wagon. Soon my back began to ache. My fingers grew stiff with cold.[34]

The isolation of Appalachia extended not only to people and transportation, but to technology as well. Mary Mathis of Townsend, Tennessee talks of how her family refrigerated items without electricity prior to the late 1940s: "we kept things cold in the creek. They had a little house that was built over a creek or stream, and we kept milk and cream and stuff in it."[35] Houses were not only spaced out from each other due to large crop fields, but also far back from the road as well. One person joked that "I live so fur [sic] back in the hills they use possums to carry in the mail and roosters for alarm clocks."[36]

Even as accessibility improved not everything changed at the same pace, and some technologies expanded more quickly and broadly than others. By the 1960s, most homes had electricity, but it was not unusual to find homes still without it. However, that was not true for water and modern plumbing; as Sidney Robertson Cowell pointed out, "houses in remote mountain communities often had electricity—and electric washing machines—even when water still had to be carried to them from a spring in buckets."[37]

Government Involvement

Many of these amenities that were taken for granted in other parts of the country were slow to reach Appalachia, and it was Franklin D. Roosevelt and his "New Deal" that brought them there.

---

[34] Jean Thomas, *The Traipsin' Woman* (New York: E.P. Dutton & Co., Inc, 1933), 15-16.
[35] Joyce Green, Casi Best, and Foxfire Students, eds, *The Foxfire 45th Anniversary Book: Singin', Praisin', Raisin'* (New York: Anchor Books, 2011), 219-220.
[36] Joseph S. Hall, *Yarns and Tales from the Great Smokies: Some Narratives from the Southern Appalachians* (Asheville, NC: The Cataloochee Press, 1978), 15.
[37] Sidney Robertson Cowell, 6 September 1950, fieldnotes, Sidney Robertson Cowell Collection 1901-1922, ML31.C78, American Folklife Center, Library of Congress, Washington, DC.

This initiative, which followed the Great Depression, focused on three areas: relief, to care for immediate needs; recovery, to get the economy back on its feet; and reform, to ensure that another Great Depression did not occur.[38]

Part of the New Deal was the creation of the Tennessee Valley Authority (TVA), which built dams to control water flow and generate electricity in the region.[39] It created the social welfare system as it is known today, and a large portion of the Appalachian population qualified for aid. The creation of the Wagner Act of 1935 was also important, and it provided basic legal protection for labor unions, which was especially significant for mine workers.[40] While there were side effects of the New Deal, including strip-mining coal for lower prices and welfare becoming a main "employer" for those in Appalachia, the benefits of new jobs, paved roads and electricity were greatly beneficial to the region.[41]

The federal government started two organizations in the 1960's that were aimed to help bring revenue and aid to Appalachia: the Office of Economic Opportunity and the Appalachian Regional Commission. The two offices often worked in opposition to each other and did not communicate well. Historian David Whisnant describes how this affected the mountain people: "with such fragmentation and lack of coordination, the War on Poverty in Appalachia resembled an old-fashioned street brawl more than the systematized rationality of Robert McNamara's contemporary Defense Department."[42]

---

[38] Drake, 165.

[39] Drake, 167.

[40] Drake, 170.

[41] Drake, 168-171.

[42] David E. Whisnant, *Modernizing the Mountaineer*, 104.

Poverty remains an issue in Appalachia today, where the region as a whole has a lower mean income than the United States average. In 1999, one fifth of the population (20%) lived in poverty, as opposed to 12.4% for the nation as a whole.[43] This discrepancy widens in the central region of Appalachia, where 22.1% of the population lives below the poverty level.[44]

A Land of the People

The land of Appalachia impacted not only the history and progression of the region, but the people as well. It is a landscape that has shaped the culture and is bonded with the people that lie within its borders. According to former Librarian of Congress Archibald MacLeish,

> In any country it is the people who make the differences. The landscapes with the thumb-mark and the heel-mark of the people on them are the landscapes you remember…It is the mark of the people on any country which gives it the feel it leaves in a man's mind. Even the sense of time in a country is the sense of the people in it now and before now. But it is not only the heel-marks on the ill-sides and the way the roads run that show the traces of the people. There are other marks in other materials and not least in the substance of words and the substance of music.[45]

According to Norm Cohen, a folk music professor and author, folklore particularly thrives "when men and women live under conditions of hardship, danger, or even just uncertainty."[46] This was certainly the case in Appalachia during the first half of the twentieth century, and well into the second. The folksongs in particular were functional, providing accompaniment to work, but also

---

[43] Deborah Thorne, Ann Tickamyer, and Mark Thorne, "Poverty and Income in Appalachia," *Journal of Appalachian Studies* 10, No. 3 (2004): 349.

[44] Ibid.

[45] John A. Lomax and Alan Lomax, *Our Singing Country: A Second Volume of American Ballads and Folk Songs* (New York: The Macmillan Company, 1941), vii.

[46] Norm Cohen, *Folk Music: A Regional Exploration* (Westport, CT: Greenwood Press, 2005), xxxviii.

were utilized for comfort and entertainment; there were not many other distractions in the mountains during that time. Collector Cecil Sharp recounts a story from when he traveled through Appalachia: "The practice of this particular art [is so] interwoven with the ordinary avocations of everyday life that singers, unable to recall a song I had asked for, would often make some such remark as, 'Oh, if only I were driving the cows home I could sing it at once!'"[47]

For folklorist John Burrison, the people of Appalachia "depended on folk traditions for their values, survival skills, and quality of life."[48] The traditions were an integral part of everyday life, but the customs were so assimilated into the culture that the people were not particularly cognizant of them. The landscape encouraged these traditions to continue well into the twentieth century, though adaptations did occur: "Folk culture is partially defined by its cultural conservatism, its tendency to preserve the past within the present, rather than to change. But folk culture is not static. Indeed it is partially defined by change, by variation, as well as by conservatism."[49]

The landscape affects not only traditions but also interactions between people from different areas. There is a distinction between those that live in the mountains and those that live in the lowlands. Even those that were well versed with mountain life felt a divide between themselves and the mountaineers. Jean Thomas, who traveled throughout the mountains as a court stenographer and collector of ballads, adopted many of the customs and traditions of the people. Even so, there

[47] Cecil Sharp, *English Folk Songs from the Southern Appalachians* (London: Oxford University Press, 1932), xxv.

[48] John A. Burrison, *Roots of a Region: Southern Folk Culture* (Jackson: University Press of Mississippi, 2007), 23.

[49] Joyner, 345.

was still a boundary between the mountain folk and those from other parts: "We of the level land soon learn to ask no questions in the mountains of Kentucky."[50]

Appalachian Stereotypes

The stereotype of the mountaineer was known far and wide, and they were often looked down upon as a people. They were sometimes called "hillbilly," deriving from "hill-folk" as they were often called; it did not start as a derogatory term, but quickly became one. According to Horace Kephart, who contributed to the establishment of the Great Smoky Mountains National Park, the mountaineer had the reputation of being "a tall, slouching figure in homespun, who carries a rifle as habitually as he does his hat, and who may tilt its muzzle toward a stranger before addressing him."[51] The characteristics of tall and lanky, wearing homemade clothes, and not being particularly bright persisted through the twentieth century, and some of these stereotypes are still believed today.

President Theodore Roosevelt described a portion of the population who settled in the mountains as those who "in the backwoods gave birth to generations of violent and hardened criminals…and to an even greater number of shiftless, lazy, cowardly cumberers of the earth's surface."[52] The Hatfields and McCoys were the most celebrated of violent families, and their feud began with the question of ownership of a particular razorback hog in 1878.[53] While only a fraction

---

[50] Jean Thomas and Joseph Leeder, *The Singin' Gatherin': Tunes from the Southern Appalachians* (New York: Silver Burdett Company, 1939), iv.
[51] B.B. Maurer, v.

[52] Henry D. Shapiro, *Appalachia on Our Mind: The Southern Mountains and Mountaineers in the American Consciousness, 1870-1920* (Chapel Hill: The University of North Carolina Press, 1978), 92.

[53] John Alexander Williams, *Appalachia: A History* (Chapel Hill: The University of North Carolina Press, 2002), 190.

of the Appalachian population actually committed violent acts, the sensationalism attached to feuds like the Hatfields and McCoys made it appear more mainstream.

Literacy and Labor

Illiteracy was not an exclusively Southern issue, but again due to isolation and the terrain, schools were not prevalent. The Industrial Revolution also played its part in influencing education in Appalachia, as many children began to work in factories, mills and mines before they were teenagers. Some states had minimum age laws for working, but many exceptions were granted. For most states the starting age was 12 years old; however, West Virginia, Kentucky and Tennessee utilized the National Child Labor Committee's recommendation of 14.[54] In West Virginia, any child who worked in the mines was exempted from this age limit.

All states had labor laws, but only three states had education laws: North Carolina, Kentucky and West Virginia. West Virginia again exempted children from attending school if they worked in the mines. Kentucky and West Virginia required children under 14 to attend school for five months a year; North Carolina required that students attended four months of schooling the year before they began working.[55]

Educational institutions in Appalachia consisted of teaching out of homes, one-room schoolhouses, missionary schools supported by religious organizations, and settlement schools. Dorothy Scarborough, who collected folksongs in Appalachia in the 1920s, stated the children she

[54] Shapiro, 166.

[55] Shapiro, 167.

met were "keen of mind, eager to learn, with a freshness of intelligence not exhausted by the complexities of civilization. All they ask is a chance at school."[56]

The first rural settlement school was Hindman, located in Hindman, Kentucky, and founded in 1902 by Katherine Pettit and May Stone.[57] Settlement schools were based upon the idea of "progressivism," and originally started in urban areas. Their purpose was "for the social classes to know each other, to educate each other and to work together for the improvement of the neighborhood."[58] The rural versions included boarding facilities, as most students lived too far away to travel daily, and enabled students from remote areas to receive an education.

The Hindman School, and later the Pine Mountain Settlement School, focused not only on education, but preserving the mountain heritage as well.[59] Olive Dame Campbell, Cecil Sharp, and Maud Karpeles all visited Hindman to collect folksongs and dances.[60] Recordings of singers from the Pine Mountain Settlement performing folksongs as a "choir" can be found in the collection of Alan and Elizabeth Lomax at the Library of Congress.[61]

The views of outsiders on the Appalachian lifestyle often contrasted with the perception of those native to the area. While poverty was far reaching and preponderant throughout the region, those that grew up surrounded by it did not know any differently. According to L. V. Mathis of

---

[56] Dorothy Scarborough, *A Song Catcher in the Southern Mountains: American Folk Songs of British Ancestry* (New York: Columbia University Press, 1937; New York: AMS Press, Inc., 1966), 4. Citations refer to the AMS Press edition.

[57] Jess Stoddart, *Challenge and Change in Appalachia: The Story of the Hindman Settlement School* (Lexington: The University Press of Kentucky, 2002), 1.

[58] Stoddart, 9.

[59] Williams, 202.

[60] Stoddart, 87.

[61] Alan and Elizabeth Lomax Kentucky Collection (AFC 1937/001), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C.

Tuckasegee, North Carolina, "Life was rough when I was growing up! We was poor. Everybody was poor, but we didn't know it. It didn't make no difference because everybody was just about the same, and if I had to go back, I wouldn't change a thing because I learned a lot."[62]

Like most areas of scholarly pursuit, the study of Appalachia includes controversies. From which walls constitute its borders to its history with Native Americans and stereotypes of its people, this Southeastern part of the United States overflows with them. However, the richness of its culture, its folklore, and most especially its musical heritage, is above dispute.

[62] Green and Best, 225.

CHAPTER THREE

APPALACHIAN FOLKSONG COLLECTORS

A Brief History

The first publication of folksongs from the Appalachian region was in 1893, with Lila W. Edmands's "Songs from the Mountains of North Carolina."[63] Other collections followed sporadically until the second decade of the twentieth century, when folklorists such as Olive Dame Campbell, Cecil Sharp, and Maud Karpeles began to focus seriously on Appalachia.

The initial emphasis was on folklore, rather than folksongs, for those studying the culture of the United States. Folklore, according to folklore scholar Jonas Balys, "comprises traditional creations of peoples, primitive and civilized."[64] Researchers were "more interested in finding 'survivals' of the British ballads canonized by Francis James Child's mammoth collecting efforts than with folksong as the product of a 'living' folk."[65] Child was a Harvard professor who collected ballad texts; his book was the first comprehensive published compilation, contained in five volumes. These texts were all numbered, and subsequent collectors would categorize their own findings by the Child Ballad classification.

The term ballad "refers most commonly to the traditional Anglo-American ballads, a large body of narrative songs passed down orally from as early as the Middle Ages."[66] The collecting of

---

[63] Henry D. Shapiro, *Appalachia On Our Mind: The Southern Mountains and Mountaineers in the American Consciousness, 1870-1920* (Chapel Hill: The University of North Carolina Press, 1978), 248.

[64] Maria Leach, ed., *Standard Dictionary of Folklore, Mythology and Legend* (New York: Funk & Wagnalls Co., 1949), 380.

[65] Ibid.

[66] Randel, 48.

ballad poetry became popular in the late nineteenth century, and Child's canon became the authority. Child, Wilhelm and Jacob Grimm, and Francis Gummere all published important ballad collections near the turn of the century.[67] The authors of these texts were anonymous, but were thought to be representative of a people; the question of authorship and origins of ballads were highly debated during this time.[68]

Child, the Brothers Grimm, and Gummere are all considered "armchair scholars."[69] The sources they examined were literary ones, or texts documented by others. The more "traditional" method of collecting, fieldwork, involved working with informants to gather information. This usually entailed a combination of interviews, documenting texts and melodies, or making recordings. According to D. K. Wilgus, Harvard professor George William Kittredge was instrumental in the "shift from literary speculation to field research."[70] Many of his pupils collected in Appalachia, including Robert Winslow Gordon and John and Alan Lomax.

The abundance of folksongs and Child ballads in the Southern mountains that were still being sung attracted hundreds of these field researchers over the course of the twentieth century. The folksong tradition in Britain had declined, and collectors found it difficult to find anyone that could still sing them. In contrast, the isolation of the "mountain people," as they are so often called, is one of the reasons that folklorists found a wealth of songs that were seemingly untouched by modern times.

Folk singer Jean Ritchie describes growing up in rural Kentucky:

---

[67] D.K. Wilgus, *Anglo-American Folksong Scholarship Since 1898* (New Brunswick, NJ: Rutgers University Press, 1959), 4-8.

[68] Wilgus, 3-10; Francis Gummere, *Old English Ballads* (Boston: Ginn & Company Publishers, 1897),xlix-lxiv.

[69] Wilgus, xiv.

[70] Wilgus, 32.

> In the Kentucky mountains, we see dirt roads, and oh, cabins and frame houses. The first settlers in the Kentucky mountains were from Scotland, Ireland, and England. They brought with them their customs and their songs and their stories. The mountains were so rough, there wasn't much going in and out after they got there, so that for, I'd say a hundred and fifty or two hundred years or more, they were shut off from the rest of the world and they kept on singing these old songs. That was the way they made their own entertainment.[71]

In addition to the collectors entering the South, folklore societies began in several Southern states in the first part of the twentieth century. They wanted to encourage interest, and organize the collecting that was occurring. In some states individual collectors became leaders, rather than a group of folklorists working together, and universities were often involved.[72]

The use of recording devices began in the 1930s, and only improved with time and increased technology. For the early collectors, their only means of recording was transcribing with a paper and pen. If they were fortunate enough to have a device, it was usually a cylindrical recorder. These cylinders held only a short amount of data on them, wore out easily, and were fragile. Metal discs were eventually used, which allowed for greater recording time and were much more durable. Alan Lomax described this best, saying,

> The needle writes on the disc with tireless accuracy the subtle inflections, the melodies, the pauses that comprise the emotional meaning of speech, spoken and sung. In this way folklore can truly be recorded. A piece of folklore is a living, growing, and changing thing, and a folk song printed, words and tune, only symbolizes in a very static fashion a myriad-voiced reality of individual songs. The collector with pen and notebook can capture only the outline of one song, while the recorder, having created an atmosphere of easy sociability, confines the living song, without distortion and in its fluid entirety, on a disc…The field recording, as contrasted with the field notebook, shows the folk song in its three-dimensional entirety.[73]

---

[71] Studs Terkel, *And They All Sang: Adventures of an Eclectic Disc Jockey* (New York: The New Press, 2005), 226.

[72] Shapiro, 250-251.

[73] John A. Lomax and Alan Lomax, *Our Singing Country: A Second Volume of American Ballads and Folk Songs* (New York: The Macmillan Company, 1941), xiv.

The ballad was the gem of all folksongs, and was the ultimate goal for most early collectors as they traveled into the field seeking their historical songs. Considered the father of the ballad, Francis James Child was the first important collector of ballad texts from the British Isles.

Francis James Child

Figure 3.1. Francis James Child. Public domain photograph reproduced from the United States Library of Congress's Prints and Photographs division.

Born in Boston, Massachusetts on February 1, 1825, Francis James Child was one of eight children.[74] His father was a partner in his sail-making business, but the financial constraints due to having a large family prohibited him from being wealthy. Child attended the free public schools in Boston before Harvard, where he remained for the rest of his life—first as a tutor, then professor. It was during his post as professor that he began exploring the world of the ballads.

Child was one of the first and most prolific collectors of ballads; however, he did not collect in the same manner as the folklorists who followed him. As a professor of English, he was more

[74] Mary Ellen Brown, *Child's Unfinished Masterpiece: The English and Scottish Popular Ballads* (Urbana: University of Illinois Press, 2011), 10.

interested in the texts of the ballads than anything else. Out of the 305 ballads and variants that he notated, he included tunes for only 55, located in an appendix in his fifth and final volume.[75]

Child did not travel to transcribe or document ballads; he remained in Boston and reached out to institutions and colleagues abroad seeking manuscripts to be sent back to America. He was specifically interested in transcriptions of songs that could be traced back before the invention of the printing press in 1475. He deemed those more authentic.[76] Child did not collect any ballads first-hand from informants.

Although Child did not collect the ballads in a traditional manner, he sought out sources from people rather than published works. The ballads were passed down orally, but were often written down along the way for preservation, not for scholarship. Child dreaded the influence of professional singers, and even more so that of editors: "last of all comes the modern editor, whose so-called improvements are more to be feared than the mischances of a thousand years."[77]

It took Child approximately ten years to put his collection together, and he boasted that he had procured "every valuable copy of every known ballad."[78] According to scholar Benjamin Filene, "in acknowledging Child's thoroughness, though, one must also point out the relative narrowness of his interests. First of all, Child cared solely for ballads and had no interest in other types of folk music, such as work songs, lullabies, play-party songs or spirituals."[79]

---

[75] Francis James Child, *The English and Scottish Popular Ballads* (New York: Dover Publications, Inc., 1965), 5:411-424.

[76] Benjamin Filene, "Romancing the Folk: Public Memory and American Vernacular Music in the Twentieth Century" (PhD diss., Yale University, 1995), 14.

[77] Ibid., 5:758.

[78] Ibid., 1:vii.

[79] Filene, 14.

Child's canon may be narrow in scope, but it is a vital part of folklore scholarship; without it, the wealth of Appalachian music we now have may never have been discovered.

Olive Dame Campbell

Figure 3.2. Olive Dame Campbell. From Images of Olive D. Campbell, circa 1906, Folder 2, in the John Charles Campbell and Olive D. Campbell Papers #3800, Southern Historical Collection, Wilson Library, University of North Carolina at Chapel Hill. Reproduced with Permission.

New England born Olive Dame did not have the typical background of other folklorists, and it was not until she met her future husband, John Campbell, that she started down that path. Born in Medford, Massachusetts in 1882, she was the daughter of a school principal. Campbell attended Tufts College then taught in public schools for three years. While her principal father had his background in botany, it was her mother who taught her about music. She and her sister saved their money, and in 1906 traveled with their mother to the British Isles. Their ship was also carrying John Campbell, the president of a small mountain school in Georgia. John was traveling to recover from overwork and the loss of his first wife.[80]

John befriended the Dames, and they continued to meet up throughout their travels in Europe, traveling back to the United States on the same ship. According to historians Margaret

[80] Margaret Supplee Smith and Emily Herring Wilson, "Olive Dame Campbell," in *North Carolina Women Making History* (Chapel Hill: The University of North Carolina Press, 1999), 254.

Supplee Smith and Emily Herring Wilson, "by this time—it had been a remarkable summer—Olive Dame, who was twenty-four, and John Campbell, who was forty, were practically engaged."[81] They married in 1907, and after a nine-month honeymoon in Italy, made their first trip together through the Appalachian region in 1908. They traveled through eastern Kentucky, eastern Tennessee, western North Carolina, and parts of West Virginia and northern Georgia.[82]

John had already been traveling throughout that region for the prior decade, but wanted to focus on a study of the conditions that affected the lives of the people of Appalachia. He approached the Russell Sage Foundation in New York, proposing that both he and his wife work on the study together: "It has been in my thought to make such a study with my wife, for a woman may often learn many essential facts from the women teachers and from the women of the mountains which would not otherwise be available."[83] They received a grant for $3,000, and began to gather information on the health, education, social and economic conditions of the area.

After being married two years, the Campbells had traveled 1,500 miles together and visited more than 70 schools.[84] They would travel together from town to town, often going to remote homes in the mountains to meet with people. Occasionally she would travel solo on horseback to meet with women in their homes to learn more about their lifestyles and traditions. Campbell was taken with the crafts and artwork done by the mountaineers, and especially by their music.

While visiting the Hindman Settlement School in Hindman, Kentucky, Campbell had an experience that determined her future as a collector. The teachers, Katherine Pettit and Mary Stone,

---

[81] Smith and Wilson, 254.

[82] Elizabeth McCutchen Williams, ed., *Appalachian Travels: The Diary of Olive Dame Campbell* (Lexington: The University Press of Kentucky, 2012), 2.

[83] Smith and Wilson, 254.

[84] Ibid., 255.

had shared many of the crafts and goods made both at the school and in the surrounding areas. It was later in the evening that Miss Pettit set in motion Campbell's defining moment.

> She asked, that first night, as we sat after supper in the living-room before a huge open fire, if I would like to hear an old ballad. When I politely assented, without too much real enthusiasm, she called on one of the girls—Ada B. Smith, her name was—to sing me "Barbry Allen." Shall I ever forget it? The blazing fire, the young girl on her low stool before it, the soft strange strumming of the banjo—different from anything I had heard before—and then the song! I had been used to sing "Barbara Allen" as a child, but how far from that gentle tune was this—so strange, so remote, so thrilling. I was lost almost from the first note, and the pleasant room faded from sight; the singer only a voice. I saw again the long road over which we had come, the dark hills, the rocky streams bordered by tall hemlocks and hollies, the lonely cabins distinguishable at night only by the firelight flaring from their chimneys.[85]

Campbell immediately sought to write this song down, and from that moment on during all of her travels into mountain homes, she would notate as best she could the pitches and words to the songs she heard. She did not have great musical training, so the process of taking down the music was tenuous and time consuming. She quickly realized that the songs she was hearing were the old ballads from the British Isles, and later sought out British folk collector Cecil Sharp.

Campbell's work was important in many ways: she was "friends" with the people that shared their songs and she did not mind other collectors gathering in the same areas. Most importantly, she did not just notate the words as many collectors did during this time, but the tunes as well.[86]

In 1915, seven years after hearing "Barbry Allen" for the first time, Campbell traveled to Lincoln, Massachusetts, where Sharp was visiting. He had been in ill health, and it was said that he began to feel better after their meeting. Sharp realized the importance of the material that Campbell was sharing with him, and began immediately to make plans to travel to Appalachia to collect these ballads. It would be another year before Sharp was able to arrange the finances for the journey, one

[85] Williams, 85-86.

[86] Smith and Wilson, 255-256.

for which both John and Olive Dame Campbell would play important roles. The Campbells assisted Sharp and Maud Karpeles in their travel throughout Appalachia, and even introduced them to informants.

Campbell continued her work in the South and in education after John's death in 1919. He had never published his findings from their Russell Sage Foundation grant, and she took his existing materials and finished the manuscript, which was published in his name: *The Southern Highlander and His Homeland*. She later traveled to Denmark to study their folk schools with Pine Mountain Settlement School teacher Marguerite Butler. She brought those ideas back to Appalachia, opening the John C. Campbell Folk School in 1925.[87] She felt that it was highly important for the mountain people to keep their traditions and knowledge. This included their land, songs, crafts and other folklore, as well as to teach these to the children of the mountain region. Campbell finally left Appalachia in 1946 after retiring as the director of the school, returning to her hometown of Medford where she lived until her death at the age of 72 in 1954.

Cecil James Sharp

Figure 3.3. Cecil James Sharp. Public domain photograph.

[87] Smith and Wilson, 256.

Cecil James Sharp was born on November 22, 1859 at Denmark Hill in London, England. His father was a slate merchant who was interested in music and architecture. His mother had a love of music, and shared that with Sharp. He was one of nine children, and educated at Uppingham, a boarding school in Rutland, England. He attended Uppingham because it had a strong musical tradition, which his parents valued.[88]

Sharp graduated from Clare College, Cambridge and moved to Australia on the advice of his father. He wanted to experience life and stayed there for several years, trying out a number of different occupations. He married Constance Birch in 1893, and while spending Christmas with her mother in the English countryside he experienced a turning point in his musical path. On that fateful day, a group of men performing traditional dances and songs in full costume came to the house, and Sharp was immediately fascinated.[89] The following day he met with the men to transcribe their songs, and his journey into folklore officially began.

Sharp started traveling throughout England collecting folksongs and notating traditional dances. He later established the English Folk Dance Society and its summer school at Stratford-on-Avon. It was here in 1909 that he first met Maud Karpeles, who would be a lifelong friend and collaborator. Karpeles said of Sharp:

> Cecil Sharp had an arresting personality. His clearness of vision and intensity of purpose made him a dynamic leader. But with all his earnestness he had a tremendous sense of fun and humour. He had an immediate attraction for those who came into contact with him. I was no exception, and my admiration and love for him grew as I came to know him more intimately. Sharp's whole life…was dedicated to music.[90]

---

[88] Karpeles, 4.

[89] Ibid., 25.

[90] Simona Pakenham, Singing and Dancing Wherever She Goes: a Life of Maud Karpeles (London: English Folk Dance and Song Society, 2011), 15.

Sharp was invited to the United States in 1915 to conduct Mendelssohn's *A Midsummer Night's Dream* in New York City at the Savoy Theatre. While in the United States, he also traveled widely giving lectures on his folksongs and dances.[91] It was on this trip that he had the fortuitous visit from Mrs. Olive Dame Campbell and heard about her discoveries in Appalachia.[92] He returned to England shortly after this, but was anxious to travel to Appalachia to hear the music for himself and to begin collecting.

Sharp visited on two separate trips from 1916 to 1918, traveling throughout Appalachia with Karpeles, collecting a total of 1,612 tunes.[93] He stated that to find the music of a nation, one must seek out those who are "least affected by extraneous educational influences" and must look in the "remote country districts"[94]; this was Appalachia.

Sharp sought out the folksongs that he had found in England, particularly the Child ballads. The largest contrast between what Sharp and Child collected is the notation of the tunes. Child was concerned almost exclusively with text, and Sharp cared equally for the tune and the lyrics. Sharp sought the traditional ballads of the British Isles, but he also included other songs, including play parties and nursery songs, in his two volumes. Even with this inclusion, there was a great deal of music that he ignored. According to musicologist Sean McCollough,

> Sharp did a great service in preserving these songs. But equally important to what he preserved was what he left out or glossed over. His romantic notion of the isolated, primitive mountaineer who sang some type of "pure" folk music that was rarely

[91] Pakenham, 124.

[92] Ted Olson, "A Ballad Collector Extraordinaire Comes to the Mountains," *Appalachian Heritage* 19, no. 1 (1991): 22.

[93] Cecil J. Sharp, *English Folk Songs from the Southern Appalachians* (London: Oxford University Press, 1932), 1:xii.

[94] Cecil J. Sharp, *English Folk-Song: Some Conclusions* (London: Novello & Co, Ltd., 1907), 1.

> tainted by outside influence ignores the more complex nature of the history of music in this region.[95]

Sharp's own perception of the mindset of a folk-singer may help illustrate why he focused primarily on the ballads and folksongs from Europe, rather than additional tunes that had been conceived in Appalachia. He said that "when [a folk-singer] sings his aim is to forget himself and everything that reminds him of his everyday life; and so it is that he has come to create an imaginary world of his own and to people it with characters quite as wonderful, in their way, as the elfish creations of Spenser."[96]

Sharp's attitude was not drastically different from other folklorists at this time, and the phenomenon of the Child ballads existing, relatively untouched, in America caused great excitement. His mindset goes back to the idea of the folksong itself: whether it requires a certain sound, or whether it comes from a particular group of people. Child and Sharp were more concerned with the particular sound and style of the ballad than with all the music of the mountaineers.

Sharp's work in America was important for many reasons. He not only brought the existence of this music into the public eye, but he also documented each tune, including all variants, and published them for public access. His "discovery," which he knew about due to Olive Dame Campbell, inspired a great surge in collecting in the region. Bertrand Bronson called Sharp's

---

[95] Sean K. McCollough, "Hear John Henry's Hammer Ring: Moving Beyond Black and White Images of Appalachian Music," in *Kaleidoscope of Cultures: A Celebration of Multicultural Research and Practice: Proceedings of the MENC/University of Tennessee National Symposium on Multicultural Music*, edited by Marvelene C. Moore and Philip Ewell (Lanham, MD: Rowman & Littlefield Education, 2010), 94.

[96] Ibid.,1:xxxvii.

collection " the most representative of the whole British tradition in the United States."[97] This collection also began to bring to light the unique identity of the mountain people.

Maud Karpeles

Figure 3.4. Maud Karpeles. Photo of Maud Karpeles reproduced courtesy of the English Folk Dance & Song Society.

Born to a tea merchant on November 12, 1885 near Lancaster Gate in London, Maud Karpeles was the third of five children born into an affluent family. It was her mother's family that contributed to their financial status. Karpeles "told her friends that, as a small child, she thought the word 'grandparent' meant a rich person."[98] Her family moved twice while she was growing up, but remained in the same section of London.

She was involved with music from a young age, learning songs both at home and in school as well as taking piano lessons. Music had a profound effect on her, best articulated in her own words: "Always when I was playing or music was in my mind I felt that beauty and goodness were the natural state of affairs and that it was impossible for me ever to be naughty again."[99] She

[97] Bertrand H. Bronson, "English Folk-Songs from the Southern Appalachians by Cecil J. Sharp; Maud Karpeles—A Review," *Journal of American Folklore* 67, No. 263 (1954): 95.

[98] Simona Pakenham, *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*, (London: English Folk Dance & Song Society, 2011), 1.

[99] Ibid., 6.

attended the prestigious Hamilton House School for Girls, and due to her social status never attended any further schooling after that. She studied piano in Berlin, living with some relatives, but soon decided that she was not meant for formal performance study.

Due to the age differences among her siblings—she had two older sisters and a younger brother ten years her junior—she was closest to her younger sister Helen. It was for Helen's birthday in 1909 that they attended the Shakespeare Celebration in Stratford-on-Avon, which was a yearly tradition. They went to the folk song and dance competition hall, and from that moment Karpeles' life was forever changed:

> Immediately we were spellbound. We stayed all day witnessing team after team of children and young people giving performances of dances and songs which were entirely unfamiliar to us and yet somehow seemed to arouse a sense of recognition. Cecil Sharp was there. He was the sole adjudicator for the singing and one of the panel, including Miss Mary Neal, for the dancing. This consisted entirely of Morris Dance. They were not very well performed, but we got an inkling of what they should be and the accompanying music of both dances and songs thrilled and enchanted us.[100]

Upon returning to their home in London, Karpeles and Helen would practice the dances at home, eventually establishing a group. Their parents were in full support of this, and would allow them to roll up the rugs and move furniture to accommodate the dancing. The Karpeles sisters eventually formed a folk dance club, which culminated in a performance in London. They had to change hall sizes several times due to the number of tickets sold in advance. They raised 60 pounds for charity at that performance.[101]

On May 19, 1910, Karpeles received a letter from Cecil Sharp asking her to join his staff and teach classes. This was the beginning of their confidant relationship that would last the rest of

[100] Pakenham, 14-15.

[101] Ibid., 24.

Sharp's life. They traveled around the Southern United States together, and she lived for periods of time with Sharp's family in England. Sharp began calling Karpeles his "daughter."

She started as a teacher, but she progressed to helping Sharp with correspondence, note taking, and other secretarial work. Eventually she assisted him in the field, this experience culminating with their two trips to Appalachia from 1916 to 1918. Due to Sharp's often ill health, she would travel around on her own in some of the areas they visited to find singers, bringing them back to Sharp's bedside to share their music. They made a wonderful team: he noted the tunes while she transcribed the text, and each stepped in as necessary when the other one was ill. This happened frequently due to the poor food they consumed and their unending travel schedule.

For both Sharp and Karpeles, their time in the mountains truly changed them. For years later she would reminisce about the people they met, the music, and the land which they traveled through. Karpeles returned to the southern mountains in 1950, accompanied by folklorist Sidney Robertson Cowell. They sought the singers Karpeles met with Sharp, or in some cases their living relatives. It was a different Appalachia that she found: one where transportation was no longer limited to walking, horseback or jolt wagon. People did not sing the same songs, and were not holding on to the memory of when the "Englishman" visited them. Cowell recounts:

> It was apparent, and not for the first time, that the profound emotion which had uprooted Mr. Sharp and Miss Karpeles and brought them on a long trip to hear songs that had already had profound importance for them for years, lasting as it had been for the travellers who could recall every detail of contrast and surprise in their mountain visits, was not duplicated among the people who received them courteously and sang for them.[102]

Karpeles was able to return to several informants that she and Sharp had met on their first visits, often recording family members if the original informant was no longer alive. As a result, the

[102] Sidney Robertson Cowell, 6 September 1950, fieldnotes, Sidney Robertson Cowell Collection 1901-1922, ML31.C78, American Folklife Center, Library of Congress, Washington, DC.

recordings from this trip are as close as one can get to what Sharp and Karpeles heard earlier that century.

In order to be an effective collector, one must have the ability to communicate one's intentions simply and efficiently, and also to connect with one's informants. According to folklorist Alan Lomax, "the business of folk song collecting is mainly one of making friends with people, letting them know that you appreciate and like what they do. When they feel easy with you, they can talk more eloquently than most novelists can write."[103] This is one of the reasons that Karpeles was so successful during her trips to the mountains. "MK [Maud Karpeles] is charming and natural, really wonderful with the people, and so exhilarated and excited at being here,"[104] said her partner of the 1950s Appalachia trip, Sidney Robertson Cowell.

Karpeles followed her trip to the mountains with a month-long stay in Washington, D.C. at the Library of Congress. She listened to and reported on about 300 folksongs in conjunction with the British Broadcasting Company. For this month, she stayed with friend Charles Seeger, a fellow folklorist.[105] After the 1950 trip, Karpeles spent the remainder of her life in England, continuing her work for the English Folk Dance and Song Society, staying active until the day she died on October 1, 1976. Her friend Ursula Vaughan Williams reported in the London Times the following day,

> She was a true citizen of the world, and time did not blunt or mellow her lively and critical outlook, nor did she lose her delights and treasures of the intellect. Her friends will like to know that she was able to go to a committee meeting at [the] Cecil Sharp House two days before her death, that the last evening of her life was spent enjoying a dinner party with young friends; and that she died peacefully in her home.[106]

---

[103] John T. Frederick and Alan Lomax, "Of Men and Books," *Northwestern University On the Air* 1, No. 18 (1942): 5-6.

[104] Cowell, 9 September 1950.

[105] Pakenham, 227.

[106] Ibid., 256.

Maud Karpeles helped Cecil Sharp bring attention to the folksongs and culture of Appalachia. Her contributions to the preservation of these songs and dance, both in America and in England, were prolific and her lifetime's work and joy.

Robert Winslow Gordon

Figure 3.5. Robert Winslow Gordon. Reproduced with permission by the United States Library of Congress's American Folklife Center. Photo courtesy of Mr. and Mrs. Bert Nye.

Robert Winslow Gordon was a collector of folksongs, in both the non-traditional sense like James Francis Child, and in the traditional sense like Cecil Sharp. He was known as "a difficult man, his career largely one of fits and starts and unfinished business."[107] He had grandiose ideas, but rarely saw them to completion, and did not always get along with others.

Gordon was a New Englander, born September 2, 1888 in Bangor, Maine, and his father was one of the first to expose him to folksongs from his days mining in California in the mid-nineteenth century. He was primarily raised by his mother, since his father was often working for months and years at a time in other parts of the country. He attended the prestigious Philips Exeter Academy before entering Harvard in 1906, both on full scholarship. Gordon studied with George Kittredge and F.B. Bummere, both students of Child. He remained for graduate work, researching and teaching courses in the English department, but never completed his dissertation.

[107] Nolan Porterfield, *Last Cavalier: The Life and Times of John A. Lomax 1867-1948* (Urbana: University of Illinois Press, 1996), 290.

Gordon had already begun collecting songs in his spare time. Many other collectors at the time were only concerned with Child ballads or songs from one culture. Gordon was interested in all types of songs. He was impassioned to create "a definitive and all-embracing collection, and explain laws of folksong growth."[108]

Gordon transferred to the University of California, Berkeley, to teach in their English department in 1918. It was during his tenure there that he was appointed to write the "Old Songs that Men Have Sung" column for *Adventure* magazine, which he saw as a means to collect folksongs from across the United States and Canada from its two million readers.[109] Gordon adopted a system similar to Child: he was not in the field collecting these songs, but was simply "the organizer and recording clerk."[110] Unlike Child, while Gordon was collecting songs through his column he was simultaneously traveling all around the Bay area collecting folksongs on cylinders, mostly from people working around the docks.

He had a disagreement with superiors at Berkeley, and was given a sabbatical year before he was officially replaced in 1925. He traveled back to Harvard to complete his dissertation, but instead spent most of the year planning the longest fieldwork trip that had ever been attempted up until that point. He would travel from Cambridge to the Appalachian region, then back up north as far as Newfoundland collecting folksongs for his complete American collection. He had very little funding, except for a small fellowship from Harvard and a contract with the New York Times. His column in *Adventure* magazine helped in his collecting, as many people knew who he was and were willing to sing for him.

---

[108] Deborah Kodish, Good Friends and Bad Enemies: Robert Winslow Gordon and the Study of American Folksong (Urbana: University of Illinois Press, 1986), 33.

[109] Ibid., 34.

[110] Ibid., 88.

Gordon recorded on cylinders well before this was common practice, and had a special financial arrangement with Thomas Edison to supply cylinders at a reduced price for this trip. He had always been adept with technology, and with the help of Edison developed a special phonograph machine that he could take with him in the field.

Gordon began in Asheville, North Carolina, traveling throughout the region to record, and returning to his tent most evenings due to limited funding. He remained in North Carolina through December, when he ran out of cylinders and essentially out of money. Gordon had not seen his wife and daughter in a year, and traveled to Florida to see them for the holidays, anticipating a return trip to Asheville that January. Due to family and financial constraints, he instead settled in his wife's native Darien, Georgia. He continued collecting from this new area, focusing on the African-American culture and folksongs that were so foreign to him.

It was while living in Darien that Gordon proposed what turned into what is arguably his greatest contribution to musical folklore. He approached Carl Engel, head of the music division at the Library of Congress in Washington, DC, about gaining support for his work. Engel believed in Gordon's work and had ideas of his own about creating a national center for the collection and study of folksong. The result was Gordon's appointment as "Specialist and Consultant in the Field of Folk-Song and Literature" with a stipend of $300 per month in the newly established Archive of American Folksong, and his first regular salary in four years.[111]

Rather than settle into his new position, Gordon took his financial support back to Georgia where he continued his fieldwork; it would be another year before Engel could get him to Washington. There were many important steps he took towards progress in the library including the

[111] Nolan Porterfield, *Last Cavalier: The Life and Times of John A. Lomax 1867-1948*, 291.

working out of copyright issues, the use of movie film to record and store documents, and work on cataloging and indexing the existing collection.[112]

Gordon's reputation around the library was that he "had been lazy, had been taking a free ride, that he ought to have produced more than he did, that he really was not working as he should."[113] Many tasks were incomplete under his watch, including the cataloging and indexing of the archive, and money was running out; he was relieved of his duties in June 1933.

Gordon became depressed after this, and while he had always been fond of "beverages stronger than coffee," he became an alcoholic after leaving the Library of Congress.[114] His savings was gone, and his wife went to work to support their family. He worked at several different jobs for the rest of his life, including teaching at George Washington University and for the Department of the Interior which allowed him time to attend many folk festivals during his travel.[115]

Gordon's wife suffered a terrible car accident in 1957, and never fully recovered. She was no longer able to care for herself, he was forced to admit her to a mental hospital. His son-in-law stated that Gordon's job and wife were the two most important things in his life, and with both gone the alcoholism consumed him.[116] His last job was as a technical editor at the Naval Research Laboratories, but he eventually left due to his drinking. He would withdraw for days at a time, and his daughter moved him from his apartment into her home to take care of him. Gordon died on March 26, 1961, at the age of 72, leaving behind his legacy as the first head of the Archive of

[112] Porterfield, 292.

[113] Kodish, 194.

[114] Ibid., 196.

[115] Ibid., 204-205.

[116] Ibid., 226.

American Folksong, and hundreds of field recordings, which were later donated to the Library of Congress.

John Avery Lomax

Figure 3.6. John Avery Lomax. Public domain photograph reproduced from the United States Library of Congress's Prints and Photographs division.

A stalwart Texan, John Avery Lomax was actually born near Goodman, Mississippi in 1867 into what was to be a large family. His father, James Lomax, had been married, but was widowed in 1854, left with five children. He married Susan Frances Cooper in 1857, and they had ten children together, the sixth child being John. When Lomax was two, the family moved to Meridian, Texas; James wanted to "give my boys room to expand" in the open spaces of the Lone Star state, but was also escaping family rifts and exposure of his children to African Americans.[117] This was directly after the Civil War ended, and Mississippi was wrecked with effects from the war and reconstruction; James was also in poor health after the war, and Texas was the answer to all of these maladies.

[117] Nolan Porterfield, *Last Cavalier: The Life and Times of John A. Lomax 1867-1948*, 7-8.

Lomax was put to work on their Texan farm by the time he was six, helping his older siblings tend to the cattle and clear land. Fortunately for Lomax, his parents were firm believers in education, and all of their children attended the local school in addition to working on their ranch. He made acquaintances with other children his age, one being Johnny Cochran who was a lifelong friend, and worked at the weekly paper in town. Lomax would stop by when in town, and was often given newspapers from other nearby areas by the weekly's owner; "Reading those papers was the real start of my education—a powerful influence on my mental growth."[118] Cochran later went into business with John's brother Terrence, opening a mercantile store in town.[119]

The Lomax family had another education rule: "The rule of the family was that each child should 'go off to school' for one year; that year would complete his twenty-one years of service for the common good of the family."[120] Lomax attended school in Granbury, and "paid his first year's expenses in Granbury College by selling flour made from wheat grown on eleven acres of land and salvaged from a field that had been ten feet under overflow water"[121] as well as by selling his beloved horse.

After Granbury, Lomax began teaching in a small town, but was quite unhappy. He called upon the former president of Granbury, now the president of Weatherford College, to share his frustrations, and was granted a job teaching as a result. This was the first of many times where he successfully used his contacts to obtain employment. It also speaks of his reputation and how well-liked he was by friends and colleagues.

---

[118] Porterfield, 14.

[119] Ibid., 74.

[120] John Lomax, *Adventures of a Ballad Hunter* (New York: The MacMillan Company, 1947), 22.

[121] Ibid., 102.

Lomax eventually left Weatherford to attend the University of Texas at Austin, receiving a bachelor's degree. He stayed on after graduation to work as the registrar and take graduate classes, becoming something of an institution at the University of Texas. He remained on campus six years after graduating to work directly for the President, taking many younger students under his wing to look out for them. Lomax was involved in a number of literary publications and was responsible for the admission of many students who were future leaders in Texas and across the nation. It was through Shirley Green, a woman he courted intermittently for five years while in Austin, that he met his future wife, Bess Brown.[122]

Lomax grew tired of the politics and overwhelming workload at the University of Texas and transferred to a job teaching English at Texas A & M University in 1903. He and Bess married in the summer of 1904, settled in College Station, and their first child was born the following year. They left in the Fall of 1906 for Cambridge; Lomax was granted the Austin Teaching Fellowship and began his graduate studies at Harvard, his dream school.[123]

It was because of the encouragement of Lomax's Harvard professors Barrett Wendell and later George Kittredge that he began his official foray into collecting cowboy songs. Harvard financed his collecting, under the auspices of the Sheldon Fellowship, and he set out to make a complete collection of songs from the West.[124]

Lomax also took advantage of the many newspapers and magazines throughout the West, requesting that they print a request for songs about "frontier experience," and felt that it would "hardly be possible to secure such a collection without the aid of the Press; for many of these songs

[122] Porterfield, 79.

[123] Ibid., 106-107.

[124] Ibid., 140.

have never been in print."[125] This is yet another similarity to Robert Winslow Gordon, who utilized his column in Adventure magazine to do exactly the same thing. Not only did Lomax's request get printed throughout the west, but it made its way to the publications of the east as well, and eventually to small weeklies in sparsely populated areas. He said he continued to receive contributions even twenty years after the fact.[126]

Lomax's collection of folksongs from the west, *Cowboy Songs*, was published three years later. It included 18 songs total, but he had collected more than 100. It was "the first collection of native American folk songs ever printed along with the music of the songs."[127] Everything prior to this had followed the precedent of Child and printed only the words.

While ballad collecting was Lomax's passion, he had a family with four children to support and could not continue to rely on fellowships for his livelihood. The family moved back to Austin where he resumed his position in the registrar's office at the University of Texas. However, due to the unfavorable opinion of the Governor of Texas at the time, James Ferguson, and political and financial turmoil at the school, Lomax was fired along with six other faculty members. The family relocated to Chicago, where he joined the firm of Lee and Higginson, thanks to the help of the son of Harvard professor Barrett Wendell. This would not be the last time that Lomax took a job in the financial realm, as his collecting was not yet earning him a living wage.

In 1931, Bess died at the age of 50, with only brief warning. It was a staggering loss to Lomax, and did not help his own poor health. "She had written his speeches, typed his books, kept

[125] John A. Lomax, *Adventures of a Ballad Hunter* (New York: The MacMillan Company, 1947), 34.

[126] Ibid., 36.

[127] Ibid., 77.

his accounts, run his house, raised his children, and remained, to the end, his true love."[128] Lomax left his second financial job at a bank in Dallas shortly after this due to his health, and his eldest son, John, Jr., encouraged him to return to lecturing and collecting. John offered to drive his father around the country for the 53 engagements for which he was booked and they set off in February 1932.

The following year, Lomax embarked on a cross-country trip collecting a wider breadth of folksong. He was accompanied by his other son, Alan, who would later follow in his footsteps. As John Lomax explained it, "I plan to print in one volume what seems to me the best Folk Songs indigenous to this country and to include certain Ballads from other sources, to which have been added words and music such as to give them a distinct American flavor."[129]

With the exception of their penitentiary stops, the Lomaxes would travel to an area where they would stay among the people they wished to record. They would "make friends," and then ask them to share their songs; they did not "burst in like college professors looking for quaintness."[130] They recorded in "lumber camps, in the huts of share croppers, on ships smelling of tar and brine, among workers in cotton fields, and in automobile factories in crowded cities."[131] Wherever the music was, that was where they would go.

A majority of their 1933 trip was spent collecting African American songs, and Lomax found the most support for this endeavor and eager singers at penitentiaries throughout the South. It was at the Angola State Prison Farm in Louisiana that they met Huddie Ledbetter, or "Lead Belly" as he

---

[128] Porterfield, 264.

[129] Ibid., 295.

[130] Ronald D. Cohen, ed., *Alan Lomax: Selected Writings 1934-1997* (New York: Routledge, 2003), 50.

[131] Ibid., 52.

was usually called, who Lomax would go on to record and represent for many years, before their partnership was dissolved over an argument.

After ending the trip in New York, Lomax set out on more lectures before returning to Texas in 1933. These lectures "would alone involve more wild and hectic adventure than most men experience in a lifetime. To Lomax, tearing around all over the country for weeks in a jitney Ford through raging blizzards was all in a day's work. He didn't even mention it in his autobiography."[132] In July of 1933, Lomax returned to Austin and married Ruby Terrill, who was a professor at the University of Texas whom he had been courting for over a year.

It was around this time that he became involved with the Library of Congress, where Robert Winslow Gordon was still acting as director of the Folklife Center. He worked out a deal with the Library under which they provided the funds for recording equipment and part of his travel costs, and in return he deposited all his field recordings into their Folklife Center. When Gordon was relieved of his duties, Lomax was put in his place, though with a different arrangement. He was appointed as "honorary curator"[133] of the archive, but paid only a dollar a month, per Lomax's suggestion.[134]

Lomax continued to work for the Library of Congress for the rest of his life in some capacity. His son, Alan, and he were collectively responsible for thousands of the recordings that make up the archive. They published two books together, *American Ballads and Folk Songs* (1934) and *Our Singing Country: A Second Volume of American Ballads and Folk Songs* (1941), and Alan would continue in the family business for the rest of his life.

---

[132] Ronald Cohen, 308.

[133] Porterfield, 402

[134] Ibid., 325.

After Lomax's eightieth birthday, a celebration was planned by friend Charles Cason in his "home" state of Mississippi, with an expected 250 guests. Alan traveled from New York for the occasion, and Cason worked with the Mayor of Greenville to proclaim Saturday, January 24 as "John Lomax Day."[135] When he arrived the night before the celebration, they had a small celebration at his hotel, with Lomax at the center telling stories, greeting well wishers, and singing songs. Directly after finishing "Big Leg Rose," he suffered a heart attack which sent him into a coma from which he never awoke, and he died surrounded by his wife Ruby and two of his children on January 26, 1948.[136] Lomax was instrumental, along with his son, in producing the first collection of folksongs that represented music from across the United States. His leadership role in the Archive of American Folksong was vital to its future, and his contribution of recordings cannot be undervalued.

Alan James Lomax

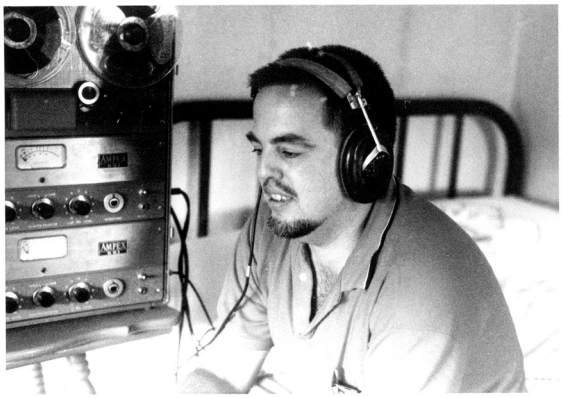


Figure 3.7. Alan James Lomax. Photo by Shirley Collins. From the Alan Lomax Collection, American Folklife Center, Library of Congress. Used courtesy of the Association for Cultural Equity.

[135] Porterfield, 483-484.

[136] Ibid., 485.

Alan James Lomax was not just a collector, but also a "writer, and ethnomusicologist, producer, performer, radio personality, promoter, filmmaker, and political activist."[137] A Texan who never lost his strong accent, Alan James Lomax was born on January 31, 1915 at home in Austin, the third of John and Bess Lomax's four children. He was bright and motivated, maintained excellent grades at school, and was well behaved.

There was an expectation in the Lomax family for excellence, a no-nonsense attitude with regard to rules, and high praise for successful completion of academic goals and milestones. Lomax recounts, "I've always had an oppressive sense of not living up to family expectations and standards. We were expected to have nothing less than across-the-board, perfect moral conduct. I really never told a lie of any kind until I was over twenty-one."[138]

He was an underweight and often sick child who suffered from asthma, earaches and sinus infections. In hopes that time outside doing manual labor would help, he was sent at age ten to a ranch that belonged to family friends for the summer, and for several years after. A typical day involved "tending sheep and cattle, making hay, picking cotton, and repairing roads around the ranch."[139] He was still ill during much of his stay and was homesick, but his family did not visit him and said the ranch environment was good for him. His father responded to Lomax's letters requesting visitors saying that "he should not become impatient or dissatisfied—they missed him too, but ranch life was good for him, and, incidentally, he should reread the letters he wrote home before he mailed them and correct the misspellings and mistakes."[140]

---

[137] Ronald Cohen, viii.

[138] John Szwed, *Alan Lomax: The Man Who Recorded the World* (New York: Viking Penguin, 2010), 16.

[139] Ibid., 17.

[140] Ibid.

John Lomax transferred his Harvard obsession over to his son, insisting that it was the only choice for his undergraduate education. He sought advice from his contacts at Harvard, who recommended a year of preparatory school to ensure his acceptance. Alan entered The Choate School in Connecticut in 1929 on scholarship, which was the same institution that John F. Kennedy would attend a few years later.[141] Due to financial issues and his mother growing ill, he returned to Austin to attend the University of Texas the following fall, intending to transfer the following year to Harvard.

Lomax's time in Austin introduced him to the music of African Americans, and he risked expulsion from the university by visiting the African American part of town, which went against university policy. He would visit Ruby, a guitarist who was married to a pianist, in order to listen to the real "blues."[142] It was in some ways his first experience with people and music of another culture, an interaction that contributed to his lifelong pursuit of discovering and preserving folksongs.

Lomax entered Harvard the following year, but did not have the same positive and inspiring experience that his father did. In particular, he and one of his father's mentors, George Kittredge, did not get on well, and English was Lomax's lowest grade while at Harvard. Due to grades and finances, he transferred back to the University of Texas at Austin, where he eventually received a bachelor's degree in philosophy in 1936, after taking intermittent time off to travel and collect folksongs with his father.

As mentioned previously, their first trip together in 1933, was throughout the South, collecting mostly African American folksongs. They would continue to travel, record, and write together occasionally until John's death in 1948.

---

[141] Szwed, 18.

[142] Ibid., 23.

In 1937, at the age of 21, Lomax was appointed as the director of the Archive of American Folksong at the Library of Congress. In 1940, he helped organize the first list of recordings of folksongs in the English language at the Library of Congress, which included approximately 20,000 songs.[143] He produced three shows on CBS Radio: "American Folksongs," "Back Where I Come From," and "Wellsprings of Music."[144] He questioned his early success to his father in a letter, saying, "The whole thing still seems a little bit churlish and certainly it has come my way too easily. I keep thinking that perhaps the best thing would be for me to let go with both hands and try something else that hadn't been handed me on a silver platter."[145]

Lomax married Elizabeth Harold, whom he had met while at the University of Texas, in 1937. John Lomax did not like Elizabeth, and while Alan dated her in Austin he tried to separate them. Lomax went to Haiti for fieldwork, and invited Elizabeth to join him, wishing to be married there. In Haiti parental consent had to be granted for marriages between individuals under a certain age, and Lomax was forced to reach out to John for his blessing and signed permission for the wedding. Permission was not received from his father, and Lomax approached the President of Haiti to allow an exception to their rules; this was granted and they were married on February 23, 1937. Elizabeth would turn out to be not only his partner in life, but in folklore collecting as well.

Even when in the field, Lomax was spending much time with the upkeep and plans for the Library, finishing field notes and reports from previous trips, tracking and justifying his travel expenses, and keeping up with correspondence. He made a habit of writing a thank-you note to

---

[143] Szwed, 2.

[144] "Research Center," Association for Cultural Equality, last modified 2009, http://research.culturalequity.org

[145] Szwed, 120.

every informant, often planning his next visit, and this exchange would often last for years, and for a few informants, for the rest of his life.[146]

One of Lomax's most important contributions to the collection of Appalachian folksongs was his 1937 trip through Kentucky with wife Elizabeth and New York University professor Mary Barnicle. They collected "228 12-inch discs of mountain ballads and songs, plus fiddle and banjo tunes,"[147] the most prolific collection from Kentucky up until that time.

Lomax also spent time in Washington, D.C., and in New York City as well. He was particularly opinionated about the folk revival going on in New York, where singers did not learn the folksongs through oral tradition. "The American city folk singer, because he got his songs from books or from other city singers, has generally not been aware of the singing style or the emotional content of these folksongs, as they exist in tradition…in my view they have lost something, and that something is important."[148]

Lomax traveled a great deal for his job, and left the United States altogether in the 1950's to collect throughout Europe. Not only did he collect folksongs, but he also brought attention to native music in the countries he traveled to, aiding them in preserving their own musical history. He also spent time later in life studying the music, sounds, styles and traditions of songs from around the world, which he documented as "cantometrics." Cantometrics set "out to identify and define musical styles as wholes and in terms that both laymen and specialists can share."[149] Cantometrics

---

[146] Szwed, 128.

[147] Bob Carlin, "Alan Lomax: The 1937 Kentucky Field Recordings," *Bluegrass Unlimited* 38, No. 11 (2004): 68.

[148] Alan Lomax, "The 'Folkniks' and the Songs They Sing," *Sing Out!* 9, no. 1 (1959): 30.

[149] Alan Lomax, *Cantometrics: A Method in Musical Anthropology* (Berkeley: University of California Extension Media Center, 1976), 9.

examined singing as a system, and analyzed how singing differed in various world cultures. Listening to over 4,000 songs with a team of musicologists, ethnomusicologists, anthropologists and local experts, Lomax and his team categorized the sound of each culture, drawing connections between regions and codifying all their examples. Cantometrics has been criticized for the small sample sizes used and the subjectivity of interpretation; however, I found it helpful in my research.[150]

Alan Lomax was considered "the symbol"[151] of the Library of Congress for decades, and can be considered the first person in a leadership role who not only met expectations, but surpassed what others thought possible. He recorded thousands of songs for the Library of Congress Archive, produced and promoted hundreds of radio and television programs involving folk music, and some say he was responsible for the folk revival of the mid-twentieth century. He had a stroke in 1996, which removed him from his role at the Library and placed him into family care, and he died on July 19, 2002 at the age of 87.

Jean Thomas

Figure 3.8. Jean Thomas. Reproduced with permission from the Jean Thomas Collection, Dwight Anderson Memorial Music Library, University of Louisville, Louisville, Kentucky. http://louisville.edu/library/music/coll/thomas.html

[150]Fred McCormick, "Cantometrics: Song and Social Culture," Musical Traditions 12 (2005), http://www.mustrad.org.uk/articles/cantomet.htm.

[151] Carlin, 68.

Jeanette Mary Francis de Assisi Aloysius Narcissus Garfield Bell was born on November 14, 1881 in Ashland, Kentucky.[152] One of six children, she was the daughter of a railroad engineer and a schoolteacher. Thomas' impact on folksong scholarship was different than other collectors: she only published one book of songs, sent limited recordings to the Library of Congress, and published several books about her experiences, people she met, and life in the Kentucky Mountains. One of the most important thing that she did was to establish the American Folk Song Festival so people could experience the music, folklore and traditions of the Appalachian Mountains first-hand.

After graduating from Ashland High School in 1899, Thomas attended stenography school, learning to type and write shorthand. She was hired as a secretary for the local iron company, but was fired after one day due to her inexperience with basic mathematics; her supervisor intended for her to assist the bookkeeper with financial records, but she was unable to add "two and two."[153]

Shortly after she was fired from the iron company, Thomas was visited by a local criminal lawyer looking for an assistant to travel with him throughout Kentucky as he tried cases in the mountain courts. He was in need of a stenographer for these courthouses, and she had been recommended by the principal of the stenography school. Though Thomas' father's family was from the mountains, her mother's "fears and misunderstanding of them had persisted through the years."[154] She lived in the flatlands, and it was much different than the life of the mountaineers.

Her first case was traveling into the mountains for the trial of Babe Vinton, who was charged with murder. It exposed Thomas to the mountain folk, as well as the rough modes of travel, and it took some time for her to adjust. Traveling mostly by jolt-wagon, she not only had an

---

[152] Jean Thomas, The Traipsin' Woman, Collection, 1979.33, Archives, University of Louisville, Louisville, Kentucky.

[153] Jean Thomas, *The Traipsin' Woman* (New York: E.P. Dutton & Co., Inc, 1933), 11.

[154] Ibid., 14.

uncomfortable mode of travel, but could be seen by everyone they passed, an obvious stranger to the mountains. She wore her hair in a braid with a ribbon, and before entering her first courthouse was admonished to wear her hat, "it would make people talk. And take off that thar fixy ribbon and putt *up* your harr!"[155]

Thomas continued working as a stenographer, paid back the money for school and her typewriter, and earned the nickname the "traipsin' woman" for all her traveling throughout the mountains. She befriended Granny Kearey, within whose house she boarded, and they started a night school for neighbors who wanted to learn to read and write. As Thomas tells it, the first couple to attend were Silas and Hannah Shumate, and they could not write or recognize their own written names.[156] This was not unusual in those times and in those areas, and soon many others followed and began to not only write, but read as well.

Thomas had never been outside of the Appalachian region, and decided to travel to New York to continue her work as a stenographer and take night classes. It was here that she met her husband, Albert Thomas, an accountant originally from West Virginia. They married, settled there, and then were divorced a year later.[157]

She returned to Kentucky, then decided to take her savings and travel to California. She took a job in a lawyer's office in Los Angeles, but soon Hollywood was calling: stenographers were needed at the movie companies to take notes for directors, note changes to scripts on set, and record plans for future filming. She famously worked on the *Ten Commandments*, among many other films, and was even offered a job as a freelancer, but turned it down to return to Kentucky.

---

[155] Thomas, *The Traipsin' Woman*, 29.

[156] Ibid., 173.

[157] Marshall Portnoy, "Jean Thomas' American Folk Song Festival: British Balladry in Eastern Kentucky" (master's thesis, University of Louisville, 1978), 8.

Throughout her time traveling through the mountains, Thomas always had her typewriter with her due to her work. This enabled her to notate lyrics and stories from people that she met along the way with ease. She would also notate the tunes of the folksongs they would share with her.

Thomas' reputation was known throughout the mountains, as evidenced by her first time meeting "Uncle Abner" when traveling with friends to Lonesome Creek: "Now that I scrutinize you, and now that I taken notice of them contrapshuns you're a-packin', I memorize you. You're the short writer, the Traipsin' Woman that follers the law with the jedge and a passel of lawyers, I've hear-ed talk, too, that you've got a cravin' for song ballets and music."[158] The same happened when she met Jilson Setters, "The Singin' Fiddler of Lost Hope Hollow," outside a courthouse in Morehead, Kentucky.[159] Both of these encounters proved to be important for Thomas, but not only for the songs she collected: the first planted the seed and date for her American Folk Song Festival, and the second began a relationship that would result in her book *The Singin' Fiddler of Lost Hope Hollow*.

There is a tradition in Kentucky called the "Singin' Gatherin'" which occured on the second Sunday in June every year. It was a time when families and friends came together to sing and play songs, have meals, and take the afternoon completely off from working. This is the day Thomas stumbled upon Uncle Abner with his family, and she continued joining them for years after until she started her festival.

In September of 1930, Thomas hosted Dorothy Gordon in Kentucky, and planned a presentation for her featuring fiddler Jilson Setters, which also included other guests including the

---

[158] Jean Thomas and Joseph Leeder, *The Singin' Gatherin': Tunes from the Southern Appalachians* (New York: Silver Burdett Company, 1939), v.

[159] Jean Thomas, *Devil's Ditties: Being Stories of the Kentucky Mountain People Told by Jean Thomas With the Songs They Sing* (Chicago: W. Wilbur Hatfield, 1931), vi-vii.

Governor of Kentucky's wife, Susan Sampson. It was a year later, with the help of Mrs. Sampson, that the American Folk Song Society officially began. The first presentation open to the public was on June 12, 1932.[160] Thomas recalled her motivation for the festival:

> I felt that research and printed journals were not sufficient in themselves. There should be a living, a vital presentation of the song of our fathers. I believed, too, that in an annual American Folk Song Festival only those mountain minstrels to whom the ballads had been handed down by word of mouth should participate. Only those untrained fiddlers and musicians who had learned their art from their forebears should take part.[161]

The festival occurred annually between 1932 and 1972 with only a few years missed. What began as a small affair grew into an event attended by thousands, received national recognition. The location changed several times, eventually ending up in Ashland in 1950 where it remained. From 1955 to 1972, "virtually every Festival was recorded and telecast…From 1955, the Festival was televised in its entirety by WSAZ Television in Ashland, and edited for presentation the following evening."[162] One journalist wrote, describing the Festival:

> There were some six or seven thousand people hereabouts – mostly folks from flatlands…They had looked upon what until yesterday only a few had ever had a chance to see…an unspoiled survival of the Elizabethan period – manners, customs, and language – not in England, where such a thing does not and could not exist, but in the hinterlands of Kentucky, where it is a continuous working miracle…The annual festival…will continue to be heard… until the last minstrel is dead and hard roads, the automobile and the radio have destroyed the isolation that kept alive in these hills a bit of England that no Englishman has known for nearly 300 years. People who for centuries have remained tucked away in the folds and hollows of the Cumberlands came out of the shadows where outlanders might meet them face to face and speak to them and marvel at the stewardship they kept over a strange culture. There has never been a show like it in America. There will never be another – for thousands of visitors, at least – so amazing in its effect.[163]

---

[160] Portnoy, 10-11.

[161] Ibid., 4.

[162] Ibid., 22.

[163] Portnoy, 5.

Thomas' home was the site for the Festival for many years, and her museum home, the "Wee House in the Wood," contains artifacts of all the performances. Before she moved out of it in 1976, she would welcome strangers and friends alike into her home to see the mementos from the festivals which included photos, scrapbooks, musical instruments, and Devil Hatfield's rifle.[164] Thomas passed away in 1982 at the age of 101. Thomas had a relationship with the Appalachian people that was unmatched by the other collectors because she was one of them. As a result, her transcriptions, recordings and writings give a unique account of Appalachian music during the last century.

Conclusion

These seven collectors were some of the most prolific and influential folklorists active in Appalachia during the twentieth century. They not only shed light on the folklore and traditions of the region, but also brought attention to the southern mountains and the music that existed there long after it had dissipated from other regions abroad. While the hillbilly stereotype permeated popular culture, these collectors were able to bring awareness to the general public about the mountaineers' rich musical culture. They paved the way for the collectors that followed, and most importantly, preserved, in form of transcriptions and recordings, Appalachia's rich folk music.

[164] Ibid., 24.

CHAPTER FOUR

FOLK TRADITIONS: SONGS AND INSTRUMENTS

Folksongs

In order to discuss Appalachian folksongs, one must first discuss what constitutes folk music. *The Harvard Concise Dictionary of Music and Musicians* defines folk music as "music in oral tradition, often in relatively simple style, primarily of rural provenance, normally performed by nonprofessionals, used and understood by broad segments of a population and especially by the lower socioeconomic classes, characteristic of a nation, society, or ethnic group, and claimed by one of these as its own."[165] There is not an accepted set of characteristics for folk music, and which music comprises folk music has long been argued.

According to Bruno Nettl, there are two sides to the debate on what can be considered folk music: one states that it "must sound a certain way, it must be composed in a particular style,"[166] while another that folk music is "all music produced by a particular group in society, which one calls and defines as the 'folk.'"[167] Folksongs are traditionally passed down orally and, over time and travel, words and melodies often change. Folksinger Tom Paxton states, "folk music mostly is very simple music made by people who are not trained musicians and who have learned a song from someone else."[168]

---

[165] Don Michael Randel, ed., *The Harvard Concise Dictionary of Music and Musicians* (Cambridge: The Belknap Press of Harvard University Press, 1999), 236.

[166] Bruno Nettl, *An Introduction to Folk Music in the United States* (Detroit: Wayne State University Press, 1962), 1.

[167] Ibid.

[168] Stephanie P. Ledgin, *Discovering Folk Music* (Santa Barbara, California: Praeger, 2010), 106.

John Avery Lomax, the "ballad hunter" and later curator of the American Folklife Center in the Library of Congress, talked about the journey of the folksong, which "like the Masonic ritual, are handed down from one generation to another by 'word of mouth.'"[169] The popularity of radio shows beginning in the 1920s also contributed to the dissemination of songs—former regional tunes were then being shared across the country. The advancement of technology also gave ready access to new music. However, once a song had been recorded, it was considered "exhausted" since it could be played repeatedly. If an artist wanted to continue to record, they had to find new songs—they became "de facto song collectors."[170]

Another important aspect to note is that the term "folksong" is not often recognized by those who perform them. The music of a culture is simply that: their music. When collectors began to enter Appalachia asking for people to sing "folksongs," it was not always apparent what kinds of songs they were looking for. If Cecil Sharp had gone up to his informants and asked them if they knew any Child ballads, they would not know what he was seeking. He found out that most mountaineers called the ballads "love songs" in order to differentiate them from religious songs.[171] When Chicago blues singer Bill Broonzy was asked if the songs he sang were folksongs, he replied, "they weren't sung by horses."[172]

A true understanding of the history of Appalachian music requires an examination of its successors. Two of the most important genres that came out of traditional Appalachian music, now known as "old time" music, were country and bluegrass. These two genres took shape and became

---

[169] John A. Lomax, *Adventures of a Ballad Hunter* (New York: The MacMillan Company, 1947), 34.

[170]Robert Cantwell, *Bluegrass Breakdown: the Making of the Old Southern Sound* (Urbana: University of Illinois Press, 1984), 54.

[171] Sharp, 1:xxvi.

[172] Norm Cohen, *Folk Music: A Regional Exploration* (Westport, CT: Greenwood Press, 2005), xxxi.

their own entities when artists like the Carter Family, Jimmie Rodgers, and Bill Monroe—who were experienced in traditional music—began to experiment with new sounds. Like most transitions in music history, the emergence of these new styles was not clearly delineated from what had come before, making it impossible to assign exact dates to their beginnings.

As bluegrass and country music differentiated itself from "old time" music, particularly in the 1960s and early 1970s, it was common for musicians to play in multiple styles. As recording artist David Holt recalled, "There were banjo and fiddle players, of course, but there were also ballad singers, old-time piano players, harmonica players, and mouth bow players…There was tremendous variety. It was generally referred to as mountain music. Styles were not so segmented like they are now."[173]

Instruments are an integral part of the tradition of Appalachian folk music, specifically the banjo, fiddle, dulcimer, guitar, mandolin, Jew's harp, and mouth bow. While instruments did accompany singers, they were also associated with dance.[174] Not only were these instruments played throughout the mountains, but they were also produced in the region as well. They ranged from homemade instruments constructed from gourds, cardboard, and other household items to those made by skilled professional craftsmen.

The construction of the instruments was a tradition that, much like the folksong, was passed down over time. People would learn from experienced artisans in an apprentice-like setting, and over time small improvements or changes were made in the production practices.

> In crafts a certain continuity has been insured by the fact that crafts were developed to serve certain basic human wants and needs. Moreover, the perfection of certain

[173] Joyce Green, Casi Best, and Foxfire Students, eds, *The Foxfire 45th Anniversary Book: Singin', Praisin', Raisin'* (New York: Anchor Books, 2011), 213.

[174] Ellen Koskoff , ed., The Garland Encyclopedia of World Music (New York: Garland Publishing, Inc., 2001), 3:97.

techniques and methods of production which are passed on in the form of tradition insures that craftsmen do not have to invent everything anew. Thus there is a sense in which tradition frees the craftsman's creativity to operate selectively, to make what are perceived to be *improvements*, rather than having to invent both method and artifact anew each time.[175]

Instruments

Fiddle

Figure 4.1. Fiddle. Public domain photograph.

The fiddle is the most popular of the Appalachian traditional instruments, and is considered the most "universally accepted" instrument: "it was as equally treasured in the mansions of the few wealthy landowners as it was in the one-room dirt-floored mountain cabin; and it has had a profound influence on all types of music which had its origin in this region."[176] The popular tale of every "immigrant debarking on American shores with a Bible and a fiddle in a flour sack," may be an exaggeration, yet it "has an element of truth."[177]

---

[175] Charles W Joyner, "Dulcimer Making in Western North Carolina: Creativity in a Traditional Mountain Craft," *Southern Folklore Quarterly* 39, No. 4 (1975): 341.

[176] Erwin, 13.

[177] Norm Cohen, 63.

Fiddles look physically the same as a violin with four strings, but are played with a different style, utilizing the "southern fiddler's preference for a three-dimensional sound, produced by bowing multiple strings while leaving one or two open or fingering a chord."[178] Many players held the fiddle against their chest rather than under their chin like a traditional violin; it is not uncommon to see both in Appalachia today. If the fiddler is singing, the instrument is usually against the chest. The traditional violin posture of holding the instrument between the shoulder and chin is not conducive to singing.

To accommodate a comfortable playing position, strings often utilize alternate tunings than a traditional violin to allow playing lower on the neck and to avoid difficult fingering on double stops. When listening to field recordings, collectors would often have the fiddler play each open string before their song in order to notate the tuning, or play a concert a on a pitch pipe to give a guideline for the tuning and key. Fiddlers experimented not only with the tuning of their instruments but also their construction. While fiddles are traditionally made out of wood, it was not unusual to see them made out of gourds or old cigar boxes into the early part of the twentieth century. This was due to financial reasons, material available, and the small number of people that made fiddles in Appalachia.[179]

Fiddle contests were prominent during the last century, and many are still around today. They evolved from small groups of players getting together to see who was "best" to festivals for thousands of fiddlers and fans, the largest being the annual Old Fiddlers Convention in Galax, Virginia.[180] Like many other festivals, the Galax event has grown: today it incorporates hundreds of

---

[178] Ibid.

[179] Ibid.

[180] Chris Goertzen, "Galax, Virginia's 'Old Fiddlers' Convention': The Virtues and Flaws of a Giant Fiddle Contest," *The World of Music* 45, No. 1 (2003): 134.

bands and solo musicians, camping spaces for thousands of spectators, and traditional crafts and food.[181] These contests epitomize the social aspect of Appalachian music, perhaps to the extreme, and are a means of supporting the musicians and traditions of this music in today's modern world.

Banjo

Figure 4.2. Banjo. Public domain photograph.

The banjo was another popular instrument, and its timbre has contributed to what many consider to be the traditional Appalachian sound. By the Civil War "the five-string banjo was a mainstay of…mountain music, played either two-finger or downstroking (claw-hammer, frailing) style."[182] The claw-hammer style of picking utilizes wrist movement and a downward motion to pluck the strings, rather than the fingers plucking independently as in traditional style. Frailing refers to playing only a drone string in a downward motion.

While it used to be believed that the banjo was indigenous to Appalachia, it has now been established that it was brought over from Africa during the slave trade. Joel Walker Sweeney of Appomattox, Virginia, is credited with taking the four string African instrument, and adding a sound

---

[181] Ibid., 134-136.

[182] John A. Burrison, *Roots of a Region: Southern Folk Culture* (Jackson: University Press of Mississippi, 2007), 70.

box and fifth string to create the present-day banjo during the early 19th century.[183] He grew up on a farm and learned how to play fiddle from the slaves, as well as many of their tunes, and was exposed to all their homemade instruments. Sweeney and his two brothers formed a small ensemble that played around Appomattox, eventually gaining regional fame, and toured throughout the United States and later Europe, playing for Queen Victoria.[184]

The banjo has been known by many names: "banza, banjar, banjaw, banjah, and so on, even, happily, 'merrywang'—it was usually a hollowed calabash or gourd, later the hoop of a cheesebox, stretched over with hide or skin and fitted with a long fretless neck and strings of vine, gut, silk, or wire."[185] Present-day banjos are usually made of wood or metal, with the head usually in the shape of a circle, and contains five strings.

The thumb string is shorter than the other four and creates a drone effect. The other four strings create the accompaniment, which generally consists of arpeggiated chords as well as the melody, which is played by virtue of the left hand on the fret board. The strings were historically made of animal gut, and the groundhog was the preferred skin for the head, though other small animals were used as well. The shape of the head, though traditionally round, has also been seen in octagonal, heart-shaped, rectangular and square configurations, and even in the shape of a can of ham.[186]

---

[183] John Rice Erwin, *Musical Instruments of the Southern Appalachian Mountains* (West Chester, PA: Schiffer Publishing, Ltd, 1983), 31.

[184] Erwin, 31.

[185] Robert Cantwell, *Bluegrass Breakdown: the Making of the Old Southern Sound* (Urbana: University of Illinois Press, 1984), 91.

[186] Erwin, 40-45.

Like most Appalachian instruments, many of the homemade instruments utilized the materials available: wood was dominantly used, but metal, gourds and even cardboard were also used. It was not until the first part of the twentieth century that banjos were even available for purchase in the region, and many people continued to make their own. When children were first learning, they would often start with a banjo made from a gourd, and it wasn't until they were older and more skilled that they would upgrade to a "real" instrument.

Dulcimer

Figure 4.3. Dulcimer. Public domain photograph.

According to folklorist Ray Lawless, the dulcimer is "the most fascinating, sweetly musical, and somewhat puzzling (historically) of all plucked stringed instruments."[187] It was thought to be completely native to Appalachia, made famous by John Jacob Niles and Jean Ritchie, who often accompanied themselves in concert on the stringed instrument. This hypothesis has changed over time, and it is "now regarded generally as a descendant of a northern European instrument such as the Swedish *hummel* or Norwegian *langeleik*, presumably brought into the mountains by the

[187] Ray M. Lawless, *Folksingers and Folksongs in America: A Handbook of Biography, Bibliography and Discography* (New York: Duell, Sloan and Pearce, 1960), 256.

Pennsylvania Germans."[188] The "mountain" dulcimer is played by plucking, and sometimes bowing, the strings that are stretched across a large, hollow body of wood. There is a fingerboard that is raised, and the shapes vary from hourglass to oval, with many in between. It is played horizontally with the instrument in the lap, contains three to four strings, and utilizes a drone along with melody.[189] It is also considered to be one of the easier Appalachian instruments to learn to play.

It is not entirely clear when the first Appalachian dulcimer was made, but it was developed between 1875 and 1910; there are no records of it existing prior to the Civil War.[190] The dulcimer was often made with what was available, which accounts for some of the shape and material differences, including those shaped from gourds. There are two main design styles utilized in Appalachia, hourglass and teardrop, which range from 30 to 36 inches long.[191]

Guitar

Figure 4.4. Guitar. Public domain photograph.

The Spanish guitar first made its way into the mountains at the turn of the 20th century, and was heard on recordings beginning in the 1920s.[192] The guitar is made of wood, with six strings, and

[188] Joyner, 343.

[189] Joyner, 343.

[190] Erwin, 64.

[191] Norm Cohen, 72.

[192] Norm Cohen, 70.

they were rarely homemade. It was utilized primarily for harmonic progression, often included a bass line and served as the accompaniment rather than a solo instrument in the beginning. One of the reasons for the guitar's quick popularity was that it could be purchased from the Sears, Roebuck & Company's mail-order catalog, which made it easier to obtain.[193] Over time it has evolved to function as a more soloistic instrument, and often there will be two guitars in an ensemble: one playing rhythmic progressions while the other plays lead.

Mandolin

Figure 4.5. Mandolin. Public domain photograph.

The mandolin is another instrument that is popular with the mountaineers, and was brought over by Italian immigrants in the East and possibly Hispanic immigrants in the West, eventually making its way into the mountains at the turn of the 20th century.[194] It is made of wood, about the size of a violin, and has four double sets of strings. It is played utilizing a pick, and was often paired with a guitar. "By 1940, the mandolin had all but disappeared from folk music. Its revival was due

---

[193] Norm Cohen, 70.

[194] Norm Cohen, 71.

to Kentucky mandolinist Bill Monroe, who virtually created the style of music called bluegrass and made his instrument an essential part of the bluegrass stringband."[195]

Jew's Harp

Figure 4.6. Jew's Harp. Public domain photograph.

The Jew's harp, or jaw harp, was brought over from Europe where it existed for hundreds of years before settlers came to Appalachia.[196] It is made of metal, similar to the shape of a key, but with two unconnecting pieces at the end. In the center is a metal reed, which is struck, creating a vibration, and the pitch is changed by changing the size of the mouth cavity.

Mouth Bow

Figure 4.7. Mouth Bow. Public domain photograph.

[195] Norm Cohen, 71.
[196] Norm Cohen, 89.

Another instrument, less common, was the mouth bow. It is similar to the Jew's harp in that it is placed in the corner of the mouth, plucked with a finger, and pitch is varied by changing the shape of the inside of the mouth. It is made out of a piece of wood, often cedar, with a string or wire that is strung down the length of the bow. The instrument is said to come from the Native Americans that used to live in the area, who would play their hunting bows, and the settlers learned from them. The mouth bow is larger than the Jew's harp, and not overly popular to play. As John Erwin writes, "It appears that the use of the mouth bow in Appalachia, like the dulcimer, was known throughout the region. But like the dulcimer, it was known by relatively few in any given area."[197]

Traditional Performance Practice

Vocal Traditions

While the style of singing and playing varied throughout the Appalachian region, there are certain characteristics that were universal. Traditional folksongs were performed both *a cappella* and with instruments, and often the decision of instrumentation was determined by what was available, rather than what was common practice. The singing style was "unselfconscious" without a lot of expression, but they added "quivers and quakes," or ornamentation.[198] With little exception, singing was performed either as a solo or in a unison group; it was rare for harmony to be present.

> They commonly sang in a high-pitched, harsh-toned, highly melismatic voice, with many vocal decorations such as passing tones and a metrically uneven presentation reminiscent of speaking tempo (*rubato parlando*). Folk music collector Cecil Sharp noted one idiosyncrasy in the Appalachians that he never observed among English

[197] Erwin, 59.

[198] Martha Riley, *Backwoods Heritage: Traditional Songs, Dances, Fiddle Tunes and More* (Delphi, Indiana: Riverside Productions, 2003), 2.

> singers, namely, the habit of prolonging certain notes arbitrarily, generally not the strongly accented tones. Taken together these characteristics are often spoken of as "high lonesome style." In the Southeast, some singers favored a peculiar, sharply rising break in the voice at the end of phrases called "feathering."[199]

Folklorist Louise Rand Bascom, describes the vocal timbre that she heard while collecting songs in Appalachia as "indescribably high, piercing, nasal head tone, which carries remarkably well, and which gathers unto itself a weirdness that compels the blood to jump in the veins."[200]

Different types of songs have different performance traditions. At the same time, traditions may be amended given different contexts: performing in public versus a living room, for example. "Answering-back" songs are traditionally sung by a girl and a boy: the boy will sing one verse, and the girl will answer back. "It would be considered the height of disrespect for others to join in when a couple sings this type of ballad."[201] A single string accompaniment was usually used in this setting. However, these same songs sung with young people may be performed as a group: the boys would begin, and all the girls would answer back.[202]

As noted earlier, singing was often unaccompanied, and utilized in work—to keep a rhythm in the task or pass the time—as well as for entertainment at home. According to folklorist Patrick Gainer, they were unaccompanied due to the unusual modes they were in, and because there were

---

[199] Norm Cohen, 79.

[200] Louise Rand Bascom, "Ballads and Songs of Western North Carolina," *Journal of American Folklore* 22, No. 84 (1909): 240.

[201] Jean Thomas and Joseph Leeder, *The Singin' Gatherin': Tunes from the Southern Appalachians* (New York: Silver Burdett Company, 1939), 1.

[202] Ibid.

few instruments available. He went even further to say "if people would have to use an instrument to accompany the singing, there would have been very little singing in the home."[203]

Instrumental Traditions

With instrumentalists, often one player would influence a region's performance style: if a performer was popular and playing throughout an area, other people would begin to copy this style so that it permeated throughout. "In several regions one or two exceptional fiddlers were so influential…to the extent that it is uncertain what existed before them."[204]

Instruments themselves were often made from what materials were readily available, as explained earlier, and this influenced the inconsistencies in sound throughout the south. The banjo, for example, varied greatly in timbre according to what it was made from, the shape, and how it was tuned. Playing styles were most influenced by whether the notes are played by an upward plucking motion, or a downward strumming motion, or some combination.[205] There were also areas where particular instruments were more popular, such as the dulcimer in Kentucky.[206]

Cantometrics

Folklorist Alan Lomax was particularly interested in vocal sound after years of collecting across the United States. He found that it varied by region, and began to explore how to characterize these differences. He coined the term "cantometrics," which "sets out to identify and

---

[203] Patrick Gainer, "Traditional Music in the Home of the West Virginia Mountaineer" in *Mountain Heritage*. 4th Edition (Parsons, West Virginia: McClain Printing Company, 1980), 136.

[204] Norm Cohen, 121.

[205] Norm Cohen, 122.

[206] Whisnant, *All that is Native*, 98.

define musical styles as wholes and in terms that both laymen and specialists can share…we hoped to discover how singing works as a system and how it varies in different backgrounds…song style as a measure of culture."[207]

Lomax and his colleagues studied 400 different areas around the world, listening to multiple recordings (over 4,000 songs total) in order to identify the singing characteristics of each society and make generalizations on the vocal sounds of that cultural area.[208] With each culture studied, they utilized a "culture member" from that region who knew the music and its customs to aid in their analysis.

Lomax created a special scale that addressed each of the different characteristics, and each recording had its own chart. These characteristics included whether people sang in groups or alone, with harmony or in unison, use of rubato, and timbre, among other things. They combined all the charts from a particular region in order to determine characteristics for each cultural area. Of the Appalachian area, Lomax stated:

> In the southern backwoods of the United States the narrow-voiced, ornamented style of the Scots-Irish took hold and flowered…At one time it was the pride of mountain singers to keep their tone a straight continuation of the wailing notes of a fiddle accompaniment. When the backwoods opened up to black five-string banjo and guitar music and little singing ensembles were formed, these individualized, high-lonesome mountain voices produced a thrilling steamwhistle unison; then, with town ways and mill employment freeing their women, it gave rise to the wailing harmonized style called "hillbilly."[209]

---

[207] Lomax, *Cantometrics,* 9.

[208] Ibid., 29.

[209] Ibid., 45.

Lomax was the one of the first to approach folk music analysis with an aural methodology. The design and use of his cantometric scale documented what had previously been an intangible topic.

Editions

For the collectors that traveled through Appalachia, many published their own editions of the songs they found; some included accompaniment, while others did not. Cecil Sharp's *English Folk Songs from the Southern Appalachians* contains the tune and lyrics only; no discussion or inclusion of detail for what may have accompanied the pieces when he first heard them. One could argue that Sharp's intention was scholarly, and the focus was on recording the songs in all of their versions, rather than providing insight in how to reproduce them.

In Jean Thomas' *Ballad Makin' in the Mountains of Kentucky*, she includes accompaniment with many of the transcriptions, and also makes note in the introduction about instruments that were often used. According to Thomas, she felt it necessary to include piano arrangements with the songs.

> An attempt has been made to preserve the tonal feeling of the melodies, especially the modal ones. The arrangements are different from ordinary songs with accompaniment inasmuch as the *melodies themselves are included throughout* as the upper voice. Elaborate accompaniment figures are purposely omitted in order to keep the feeling of simplicity which goes with the folk song.[210]

For John and Alan Lomax, they provided a "roughly 'functional' arrangement…according to the way [the songs] grew up and lived in the American community."[211] If there was accompaniment

[210] Jean Thomas, *Ballad Makin' in the Mountains of Kentucky* (New York: Oak Publications, 1964), 13.

[211] John A. Lomax and Alan Lomax, *Our Singing Country: A Second Volume of American*

when the song was recorded that is noted, though no chords are ever given. In one case the guitar interlude is notated on a staff below the tune, and the melody has a marking where the interlude should go. Their intention was for public use: "We hope that the American people will learn from these records to know itself better, learn to sing its own folk songs in the rich and varied styles of our folk singers."[212]

Between the historians and collectors that have studied Appalachia, there are records about the tradition of folk songs, as well as transcriptions themselves. At times liberties were taken to provide accompaniment, while some transcriptions gave only the tune, leaving it up to the performer whether to use instruments or not. While no aspect of performance practice is truly set in stone, there are practices that can be gleaned from these accounts. However, for an in depth look at the traditions of performance, one must go to the source: the performers and their original field recordings.

Ballads and Folk Songs (New York: The Macmillan Company, 1941), xiii.

[212] Ibid., xv.

CHAPTER FIVE

COLLECTIONS: FOLKSONGS AND FIELD RECORDINGS

The Folksongs

The collections of the seven folklorists previously mentioned include well over 1,000 tunes and variants when combined together. From these folksongs, 70 tunes have at least one choral arrangement in print; some tunes have many. From these 70 tunes, 10 were selected as the focus based on the number of field recordings available. These 10 were the most frequently recorded folksongs in the collections found in the Library of Congress American Folklife Center archives in Washington, DC.

I listened to a sample of available recordings taken from fieldwork completed throughout the last century located at the archive of the American Folklife Center. The musical examples contained in this chapter are the variants that are most frequently heard for each folk song. All tempo information is compiled from data taken from the field recordings.

The selected songs for study are "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain."

Barbara Allen

This folksong tells the story of a young man on his deathbed who asks for his love, Barbara Allen, to come. While he allegedly loved her, he slighted her in public; she came to visit him before

he died, but turned her back on him and left. One of the last stanzas sings of "hard-hearted Barbara Allen," though at the end she shows remorse and dies from her sorrow.[213]

Francis James Child found only three versions of this originally English and Scotch ballad "Barbara Allen" for his text-only collection. "In America it has become the most widespread of all the transplanted ballads, showing greater geographical range, more tunes and more text variants than any other ballad. It was first printed in Great Britain in 1740, in the United States in 1830."[214] Researcher Sherman Lee Pompey collected over 400 variants of "Barbara Allen" between 1959 and 1961 in North America alone.[215]

It was "Barbara Allen" that started Olive Dame Campbell on her quest to document ballads in Appalachia after hearing it at the Hindman Settlement School in 1908. It was different from the folksong she grew up singing, but still easily recognizable to her ear. "Of course, I would not rest until I had learned this new, fascinating 'Barbara Allen'—quite an undertaking, I found, for the new intervals were subtle. Later I was to learn much about 'gapped scales' and 'modal tunes' and the special characteristics of these 'old-timey song-ballets.'"[216]

The piece is in 3/4 time, but two exceptions were found in the American Folklife Center archive where it was in common time instead. These exceptions were accompanied; one with

---

[213] Cecil J. Sharp, *English Folk Songs from the Southern Appalachians* (London: Oxford University Press, 1932), 1:183.

[214] Maria Leach, ed, *Standard Dictionary of Folklore, Mythology and Legend* (New York: Funk & Wagnalls Co., 1949), 115.

[215] Sherman Lee Pompey, "New Versions and Variations of The Ballad of Barbara Allen Discovered 1959-1961" [25 January 1962], A554715, American Folklife Center, Library of Congress, Washington, DC.

[216] Elizabeth McCutchen Williams, ed., *Appalachian Travels: The Diary of Olive Dame Campbell* (Lexington: The University Press of Kentucky, 2012), 87.

dulcimer[217]and the other with guitar.[218] The tempo range is quarter note equals 54 – 106, and the mean (average) is 76.1 (*N*=37). Out of all the recordings listened to, exactly one-third utilize instrumental accompaniment: banjo, dulcimer, fiddle, or guitar.

The different variants of "Barbara Allen" include many text differences: the most common changes are in the opening text and the lead character's name. The opening line of the first stanza has been documented as "A way down yonder in London Town,"[219] "In Scarlet Town, where I was bound," "In yonders town where I was born," "'Twas in the Merry Month of May," and "Down in London where I was raised,"[220] to name a few examples. The other discrepancy in variants lies within the title itself: "Barbara Allen," "Barb'ra Allen," "Barb'ry Allen," or "Barb'ra Ellen."[221]

The melody also changes in the different variants, including holding certain pitches longer than others, or adding in ornamentation. "Barbara Allen" is not only the most recorded Appalachian folk song, but has many different variants: Cecil Sharp transcribed 16 different variations alone, and this is in addition to all the other collectors. The contour of the melody is not drastically different among the different versions, though some of the intervals differ in the tune.

---

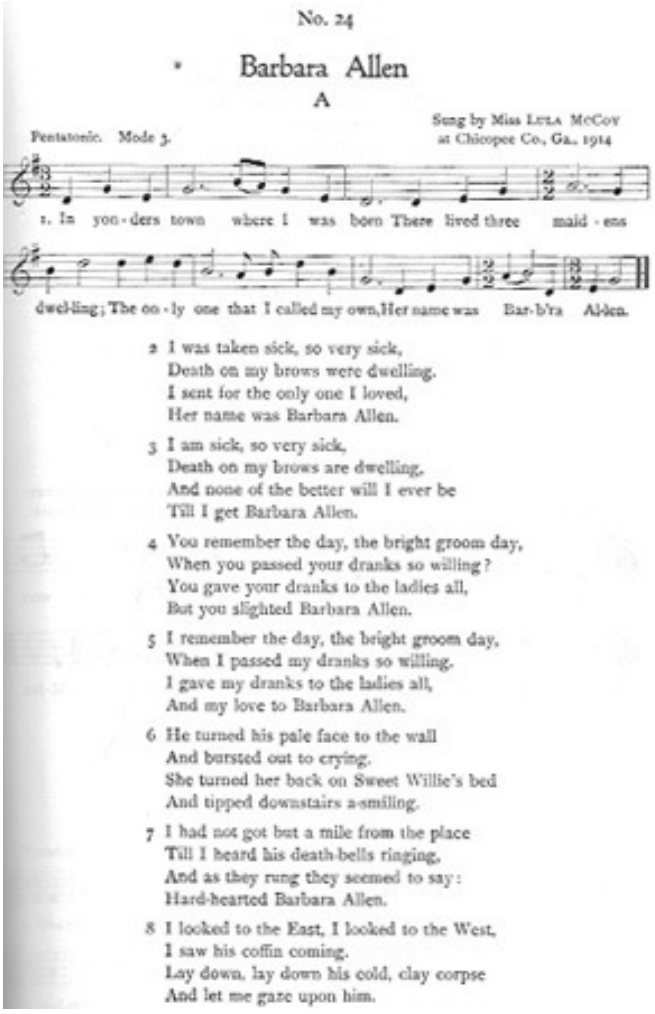
[217] Howard Collins, performance of "Barbara Allen," recorded October 19, 1937 in Smithsboro, Kentucky by Alan and Elizabeth Lomax, AFS01540B from AFC 1937/001.

[218] H.J. Beeker, performance of "Barbara Allen," recorded July 1936 by John Avery Lomax, AFS00844B02.

[219] Texas Gladden, performance of "Barbry Allen," recorded August 1941 by Alan Lomax, AFS5232A1.

[220] Sharp, 1:183-195.

[221] Sharp, 1:183-195.



No. 24

Barbara Allen

A

Pentatonic. Mode 3.

Sung by Miss LULA McCOY at Chicopee Co., Ga., 1914

1. In yon-ders town where I was born There lived three maid-ens dwel-ling; The on-ly one that I called my own, Her name was Bar-b'ra Al-len.

2 I was taken sick, so very sick,
Death on my brows were dwelling.
I sent for the only one I loved,
Her name was Barbara Allen.

3 I am sick, so very sick,
Death on my brows are dwelling,
And none of the better will I ever be
Till I get Barbara Allen.

4 You remember the day, the bright groom day,
When you passed your dranks so willing?
You gave your dranks to the ladies all,
But you slighted Barbara Allen.

5 I remember the day, the bright groom day,
When I passed my dranks so willing,
I gave my dranks to the ladies all,
And my love to Barbara Allen.

6 He turned his pale face to the wall
And bursted out to crying.
She turned her back on Sweet Willie's bed
And tipped downstairs a-smiling.

7 I had not got but a mile from the place
Till I heard his death-bells ringing,
And as they rung they seemed to say:
Hard-hearted Barbara Allen.

8 I looked to the East, I looked to the West,
I saw his coffin coming.
Lay down, lay down his cold, clay corpse
And let me gaze upon him.

Figure 5.1. Barbara Allen. Reproduced with permission from Oxford University Press.

Not only is this the most widespread ballad found in Appalachia, but its longevity is apparent in the number of field recordings that exist from throughout the last century.

Cindy

"Cindy" is a dance song and is often accompanied by instruments or is entirely instrumental; 72% of the field recordings listened to utilized instruments.[222] The story tells of Cindy, a girl from

[222] See Appendix A.

the South who is "the prettiest gal I ever seen,"[223] and lists all her wonderful characteristics, as well as the many attempts to court her. The chorus directs Cindy to "get along home" three times, and promises that "I'll marry you some day."[224] One of the earliest accounts of this folksong was from a newspaper article in 1915.[225]

The piece is in 2/2 or 4/4 time in all field recordings listened to, which lends itself to dancing. Its tempo is fast, with a range of quarter note equals 92 – 142, and a mean tempo of 118 (*N*=11). As mentioned earlier, most recordings employ instrumental accompaniments or are solely instrumental with no singing. One recorded singer called it a "banjo tune."[226] The instruments used in the various recordings are banjo, fiddle, guitar, and one version with only piano.

Unlike other folksongs, "Cindy" is unique for its vast text variations. According to Norm Cohen, "Some versions of 'Cindy,' for example, have no stanzas in common."[227] The chorus text is fairly consistent, but the stories about Cindy are not. James Leisy talks about one theme found in the text: "there was a time when fiddling and dancing were frowned upon by the more conservative members of communities. Some of the verses in Cindy reflect the conflict between the Saturday night crowd and the Sunday morning set."[228] The melody is consistent with contour, particularly in the chorus, but the rhythm does fluctuate between versions.

---

[223] Alan Lomax, *The Folk Songs of North America In the English Language* (Garden City, NY: Doubleday & Company, Inc., 1960), 233.

[224] Lomax, 233.

[225] "North Ca'liny Folk-Song," *Atlanta Constitution*, September 1, 1915.

[226] Mrs. W.L. Smith, performance of "Cindy," recorded March 1939 in Hillsville, Virginia by Herbert Halpert, AFS02756B01 in AFC1939/005.

[227] Norm Cohen, 122.

[228] James F. Leisy, *The Folk Song Abecedary: A Living Tradition of Songs, from Ballads to Blues to Bluegrass* (New York: Hawthorn Books, Inc., 1966), 58.

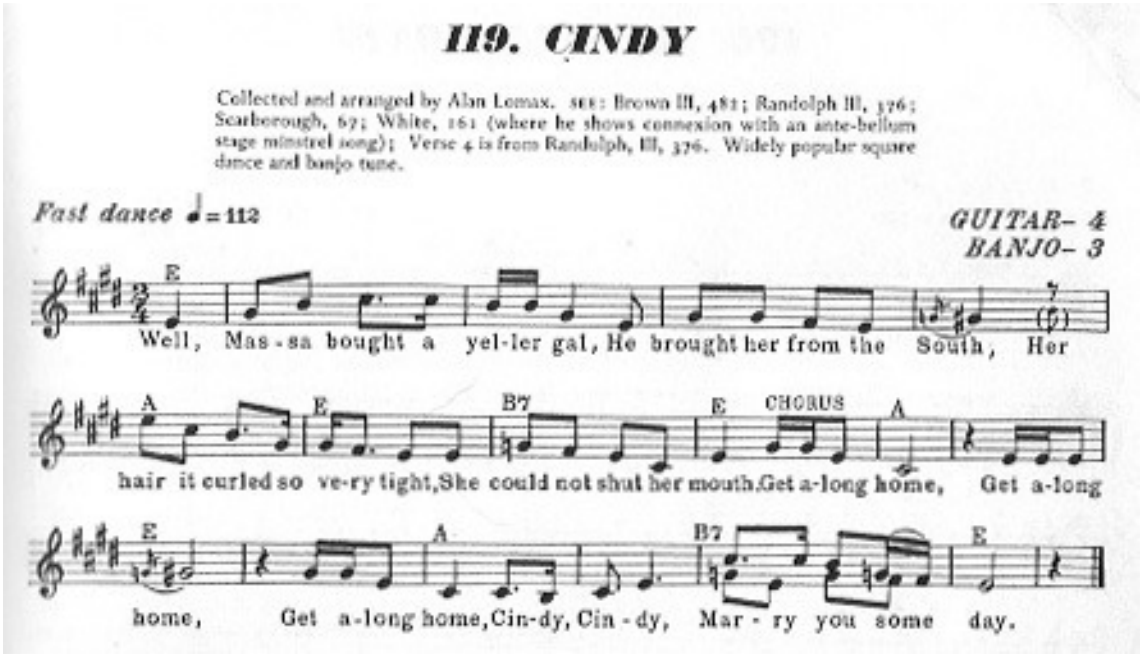


Figure 5.2. Cindy. Reproduced with permission from Random House Publishers.

The Cuckoo

According to Alan Lomax, "no creature is more common in southern English love songs than the cuckoo, the herald of spring and bearer of good omens to lovers."[229] It is not clear when the first written record of this song appeared in the United States; Cecil Sharp's earliest transcription dates back to May 10, 1917.[230]

Most versions of "The Cuckoo" begin with "The cuckoo is a pretty bird, she sings as she flies."[231] The bird arrives in the Spring, brings good tidings, and "sucks all the pretty flowers" so that her voice is clear. After those verses, the variants diverge; many warn young women about falling in love with a man, because he will lie to her and break her heart. A dramatic variant includes

---

[229] Lomax, Folk Songs from North America, 201.
[230] Sharp, 2: 177.

[231] Sharp, 2:177-183; Lomax, *Folk Songs of North America*, 217; Thomas and Leeder, 32.

the text "my father is a drunkard, my mother is dead, my husband's off gambling; Lord, I wish I was dead."[232]

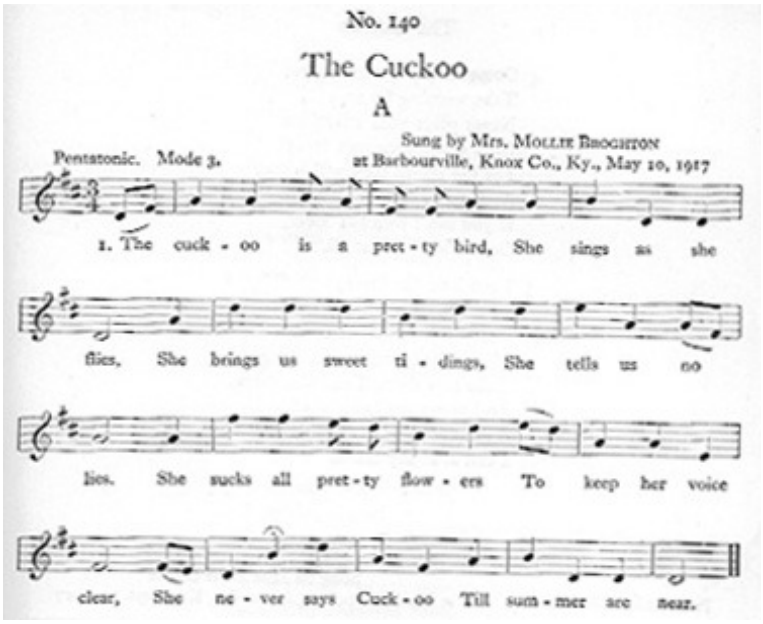


Figure 5.3. The Cuckoo. Reproduced with permission from Oxford University Press.

The piece is in 3/4 in all field recordings listened to, with a range of quarter note equals 66 – 132, and a mean of 90 (*N*=8). All recordings are *a cappella.*

Frog Went A-Courting

The first record of "Frog Went A-Courting," also known as the "Frog's Courtship" and "The Frog and the Mouse," was in the 1549 *The Complaynt of Scotland*, where it was noted as "the Frog he went to the Myl Dur."[233] It was mentioned again in the Stationer's Register in 1580 as "A moste Strange Wedding of the Frogge and the Mouse."[234]

---

[232] G. Malcolm Laws, Jr., *American Balladry from British Broadsides: A Guide for Students and Collectors of Traditional Song* (Philadelphia: American Folklore Society, 1957), 272.

[233] Evelyn Kendrick Wells, *The Ballad Tree: A Study of British and American Ballads: Their Folklore, Verse, and Music* (New York: The Ronald Press Company, 1950), 159.
[234] Ibid.

It tells the story of a frog who woos a mouse, courts her before he asks permission of "Uncle Rat," and they get married. A popular tale exists that the text actually describes Queen Elizabeth I and her relationship with her courtiers. She used to give them animal nicknames: "Sir Walter Raleigh was her fish, Leicester her lap dog (or robin), Christopher Hatton her bell-wether, and Burleigh and Cecil were Old Leviathan and his Cub. At the time of her proposed marriage to the Duc d'Alencon, Simier, the French ambassador, Simier, was her ape, and the Duc himself her frog."[235]

The piece is traditionally in 2/2 or 4/4 time, and usually *a cappella*; there was only one instance in the listening sample when guitar was used as accompaniment.[236] The tempo range is quarter note equals 74 – 110, and the mean is 93 (*N*=8).

The recordings' texts are all similar: they tell the general story of the frog courting the mouse and getting married. Little details fluctuate: one includes purchasing a wedding gown,[237] while another asks where the wedding supper will be.[238] There are nonsense words inserted after each line of the poem, and these vary in different versions: "uh-huh,"[239] "mm-hmm,"[240] "um-hmm,"[241] and "rink-tem baddy meechee gamble."[242]

---

[235] Wells, 159-160.

[236] Bill Atkins, performance of "Frog Went A-Courting," recorded January 1938 in Pineville, Kentucky by Mary Barnicle, AFS01991A02.

[237] Wells, 165.

[238] Sharp, 2:312.

[239] Agnes Pressley, performance of "Frog Went A-Courtin'," recorded in 1925 in North Carolina by Robert Winslow Gordon, A173-174 from NC257.

[240] Drusilla Davis, performance of "Frog Went A-Courting," recorded June 1935 in Frederica, Georgia by Alan Lomax, Mary Barnicle and Zora Hurston, AFS00347B in AFC1935/001.

The melody differs slightly among the variants, but the interval of an ascending perfect fourth at the beginning of each stanza is consistent. The contour of the line is similar among all the recordings listened to. This folksong is considered a "nursery" song, and has also been used in concert music by Paul Hindemith and Christopher le Fleming.[243]

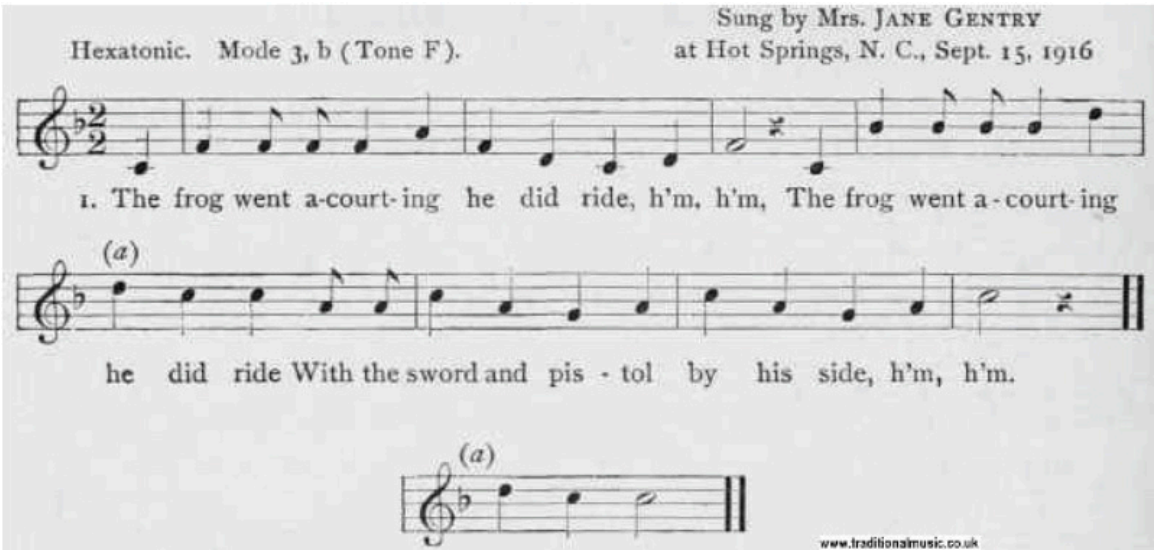


Figure 5.4. Frog Went A-Courtin'. Reproduced with permission from Oxford University Press.

John Henry

The most asked question about the folksong "John Henry" is whether he was real. Many states claim him as their own, and there is still controversy about whether he existed or is just a folklore legend. The eponymous folksong describes his contest as a steel driver, "the man who

[241] Maud Gentry Long, performance of "Frog Went A-Courting," recorded 27 September 1950 in Hot Springs, North Carolina by Maud Karpeles and Sidney Cowell, AFS10007A08.

[242] William Henry Young, performance of "Frog Went A-Courting," recorded 16 February 1963 in Kevil, Kentucky by Annabel Morris Buchanan, AFS14008.

[243] David G.H. Parsons, "The History of 'The Frog's Courtship': A Study of Canadian Variants," *Canadian Folk Music Journal* 18 (1990): 47.

strikes a steel drill with a heavy hammer to sink it into rock to make holes for explosives,"[244] against a steam drill. The objective of the contest was to see whether man or machine could make a deeper hole while a tunnel was being drilled through a mountain for the railroad to go through.

Many venture that John Henry was real, and that he worked on the Big Bend Tunnel near Talcott, West Virginia sometime between 1869 and 1872.[245] The Chesapeake and Ohio Railroad company had a choice: to build the tracks eight miles around the Big Bend Mountain, or to drill through it, saving miles of track and eventual travel time. At the time of its completion, it was the longest tunnel in America.[246] John Henry was "a six foot tall, 200 lb. black man 'of pure African blood' [that] could out-sing and out-drive any other man on the job."[247]

"John Henry" is a folksong that crosses barriers, both racial and national. A U.S. sailor in Shanghai shared with researcher Louis Chappell that he had heard from "a thousand different places: hoboes of all kinds, coal miners and furnace men, river and wharf rats, beach combers and sailors, harvest hands and timber men. Some of them drunk and some sober. It is scattered over all the states and some places on the outside."[248] John and Alan Lomax said that any collection of American folk songs that does not include "John Henry" was not "in any wise complete."[249]

---

[244] B.A. Botkin and Alvin F. Harlow, eds., *A Treasury of Railroad Folklore: The Stories, Tall Tales, Traditions, Ballads and Songs of the American Railroad Man* (New York: Bonanza Books, 1953), 402.

[245] Robert Tabscott, "John Henry: The Story of a Steel-Driving Man," Goldenseal 22, No. 2 (1996): 9.

[246] Cicero Fain, "Into the Crucible: The Chesapeake and Ohio Railroad and the Black Industrial Worker in Southern West Virginia, 1870 – 1900," *Journal of Appalachian Studies* 17, No. 1/2 (2011): 43.

[247] Lomax, *Folk Songs of North America*, 551.

[248] "John Henry Files" from the Library of Congress, Washington, DC.

[249] John Lomax and Alan Lomax, *Our Singing Country*, 258.

The song is performed in 4/4 time, with a tempo range of quarter note equals 56 – 132, and a mean tempo of 103 (*N*=22). 77% of the field recordings listened to utilize instruments, which included banjo, fiddle, guitar and dulcimer.

The text of "John Henry" is fairly consistent: all variants studied include a description of John Henry, name him as a "steel-driving man," and include the contest.[250] Smaller details differ, such as how deep the hole was that he drilled, and whether he died at the end of the contest or not. All the field recordings listened to contained variants of the same melody with one exception: A chorus from Virginia performed at the National Folk Festival in Washington, DC in 1938,[251] and their melody had no relation to the traditional folk song, but the story of John Henry was the same.

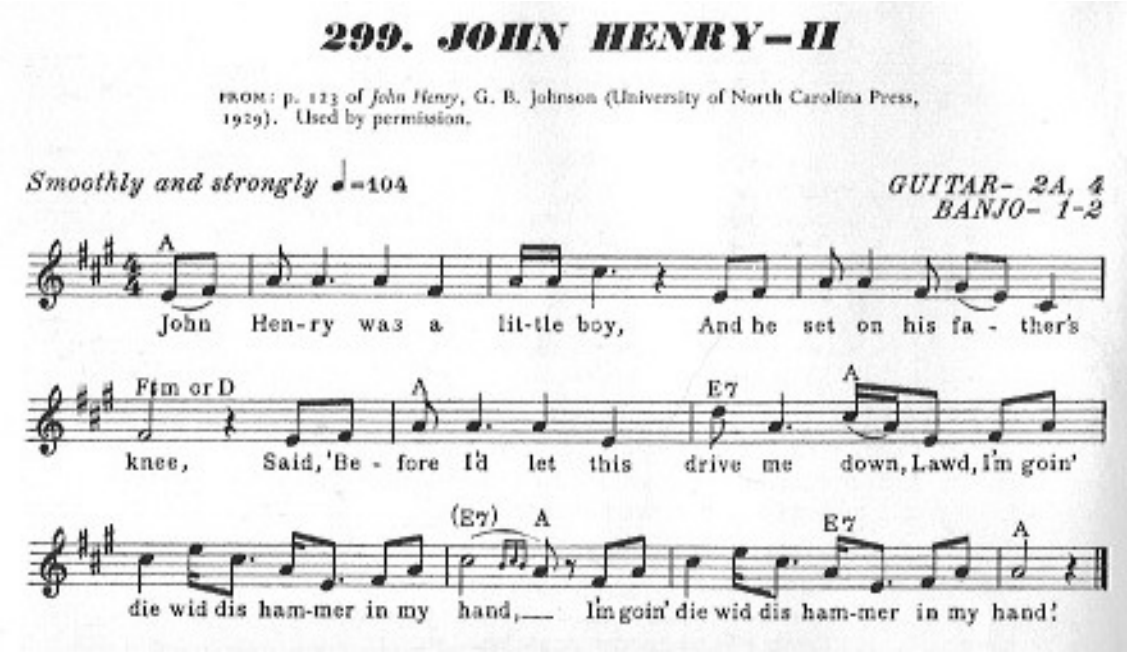


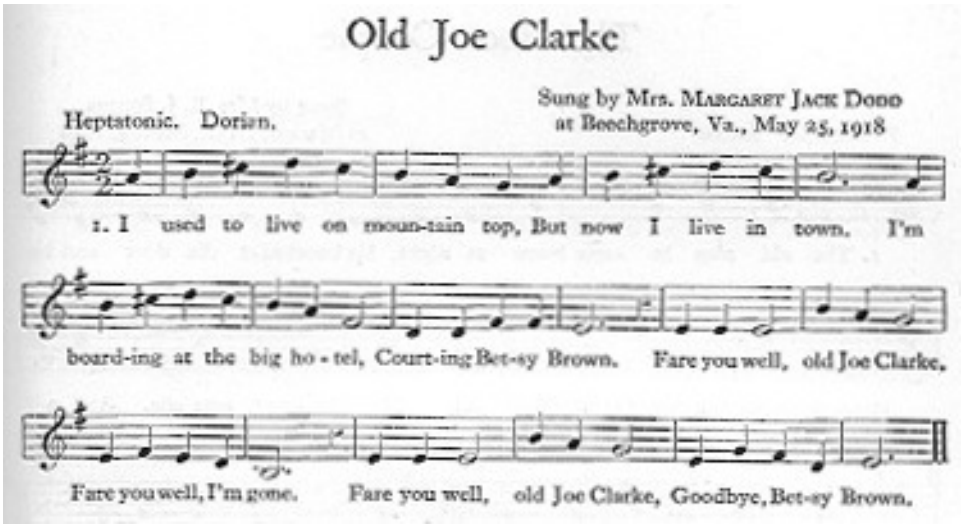
Figure 5.5. John Henry. Reproduced with permission from Random House Publishers.

[250] See Appendix A.
[251] Male Chorus from Virginia, performance of "John Henry," recorded May 1938 at the National Folk Festival, Washington, DC, AFS09836B04.

Old Joe Clark

"Old Joe Clarke" was a preacher's son who got into a multitude of trouble through his life; the song lyrics describe many of these situations. "Some say that Old Joe Clark ran a moonshine still in the Blue Ridge Mountains. Some say he located in Kentucky. Some say he was an ornery police officer. But nobody really knows more than that he has been memorialized in the most popular and the longest of breakdown songs."[252] Breakdown songs are when instruments rotate solos within a song, which is common in dance tunes like "Old Joe Clark."

The earliest reported version of "Old Joe Clark" appeared in 1912, and was first recorded by Fiddlin' John Carson in 1923.[253] It was a dance song, and by the early part of the twentieth century was "known 'universally' in the South and parts of the Midwest."[254] Likely due to its popularity as a dance tune, a large majority of recordings listened to utilize instruments (85%), and most are entirely instrumental with no voice (58%).



[252] John Lomax and Alan Lomax, *Folksong U.S.A.* (New York: Duell, Sloan, & Pearce, 1947), 76.

[253] Walter V. Saunders, "Notes and Queries," Bluegrass Unlimited 31, No. 2 (1996): 12.

[254] Alan Jabbour, ed., American Fiddle Tunes from the Archive of Folk Song, Library of Congress, Washington, DC, AFSL62, 29.

Figure 5.6. Old Joe Clarke. Reproduced with permission from Oxford University Press.

One unique aspect of "Old Joe Clark" is the wide discrepancy found between the texts of the different variants, but the commonality between the melodies.

> 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.[255]

The song is performed in 2/2 or 4/4 time, with a tempo range of quarter note equals 88 – 138, and a mean tempo of 116 (*N*=19). The instruments utilized as accompaniment are banjo, fiddle, and guitar; the entirely instrumental versions included banjo, dulcimer, fiddle, and guitar.[256]

Paper of Pins

"Paper of Pins," like many other folksongs, is known by multiple names: Cecil Sharp collected this song as "The Keys of Heaven."[257] It is considered an "answering back" song, where the boy sings one verse and the girl sings the next.[258] It can also be performed with groups,

[255] Jabbour, 29.

[256] See Appendix A.

[257] Cecil Sharp, *English Folk Songs from the Southern Appalachians* (London: Oxford University Press, 1932), 2:45.

[258] Jean Thomas and Joseph Leeder, *The Singin' Gatherin': Tunes from the Southern Appalachians* (New York: Silver Burdett Company, 1939), 1.

particularly of young people, where the boys sing one verse and the girls the next. Performed this way, it is an excellent example of a "courting song," in which the boy asks if the girl will accept his multiple gifts as a sign of his love, beginning with a "paper of pins." With each verse, he asks if she will marry him. One of the first records of this piece is from 1884 in a book of children's songs and games.[259]

According to documents examined at the Library of Congress, "this song occurs with many different tunes, different titles, and different texts. The element all of these variants have in common is the dialogue between the suitor and the lady he is trying to woo. The young man's offers, often beginning with a paper of pins in the U.S., become increasingly enticing toward the end."[260]

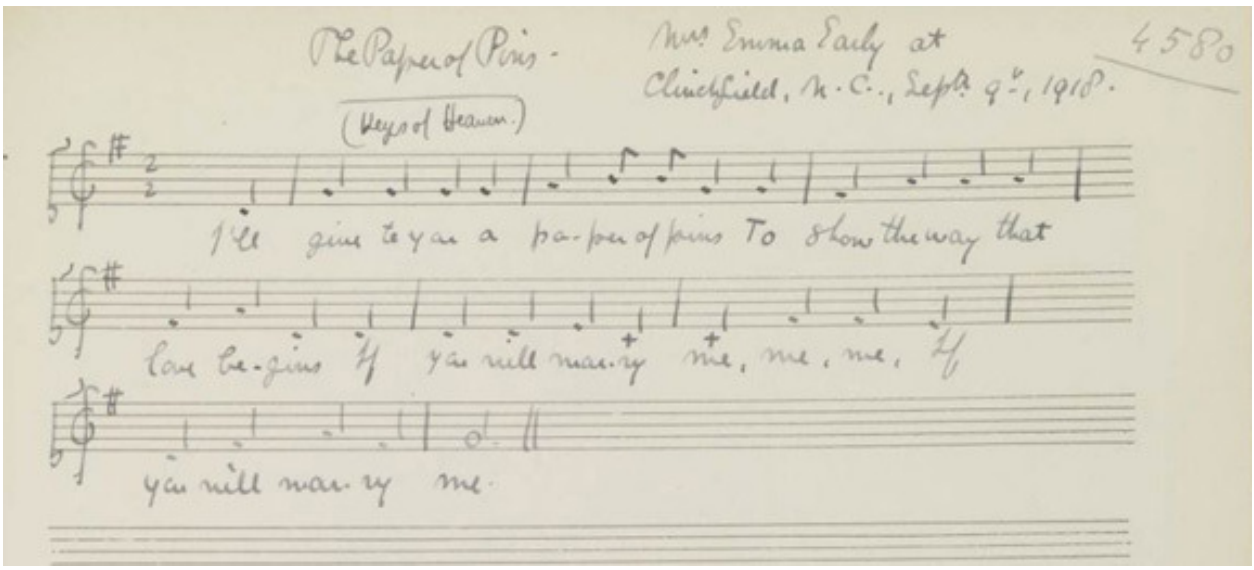


Figure 5.7. Paper of Pins. Reproduced by kind permission of the Master, Fellows and Scholars of Clare College Cambridge.

[259] William Wells Newell, *Games and Songs of American Children* (New York: Harper & Brothers Publishers, 1884), 51.

[260] "Paper of Pins" documents, Library of Congress, Washington, DC.

The song is performed in both simple and compound meter, with a tempo range of quarter note equals 82 – 110, and a mean tempo of 95 (*N*=13). Triple meter is more common, in 3/8 or 6/8 (92%). Most field recordings are *a cappella* (77%); the instruments utilized for accompaniment are banjo and guitar.[261]

Pretty Polly

One of the most well known murder ballads, "Pretty Polly" tells of a woman who becomes pregnant by her lover, only to find out he has dug her grave and would rather kill her rather than marry her. This particular folksong melody originated in America, but "has antecedents in the British broad-side ballad known as 'The Cruel Ship's Carpenter' or 'The Gosport Tragedy.'"[262] Cecil Sharp recorded versions of "Pretty Polly" under "the Cruel Ship's Carpenter." Many share the commonality of "Polly" in the text, but few of Sharp's transcriptions share the minor melody of "Pretty Polly."[263]

The earliest record of the antecedents is in the Roxburghe Ballad Collection from approximately 1750.[264] Folk singer Raige Elizabeth Pierson, convinced that Polly was a real person, traced back the story of two likely candidates in her master's thesis. She "positively indentified Polly Aldridge as the original 'Pretty Polly'"[265] who was killed in Kentucky around the start of the Civil

---

[261] See Appendix A.

[262] *Southern Journey: Bad Man Ballads: Songs of Outlaws and Desperadoes*, volume 5, ed. Alan Lomax, Rounder Records Corp. CD1705, 1997, CD.

[263] Sharp, 1:317-327.

[264] W.K. McNeil, "Ozark Folksongs: The Sad, Sad Song of Poor, Pretty Polly," *The Ozarks Mountaineer* 39, No. 8-9 (1991): 50.

[265] Raige Elizabeth Pierson, "'Pretty Polly: Following the Threads of a Murdered Girl Ballad" (master's thesis, University of California Los Angeles, 2006), 66.

War; she was 18 at the time of her murder. Not enough details are known to confirm which versions of the folksong tell Polly's true story.[266]

Despite the dark nature of the text, it is widely performed and even sung by children. The story is that a carpenter makes love to Polly, and "promises to marry her. She becomes pregnant and they meet, supposedly to arrange the wedding. He lures her to a lonely place and announces that he has spent all night digging her grave. Despite her pleas he stabs her to death and throws her body into the grave."[267] The difference between the British and American versions of the "betrayed maiden" murder ballad, according to Russell Ames, is that in the British version, "the desperate maiden may put a knife into her own bosom," while in the American "she is usually done in by her sweetheart who often uses a series of violent means to make sure of her death."[268]

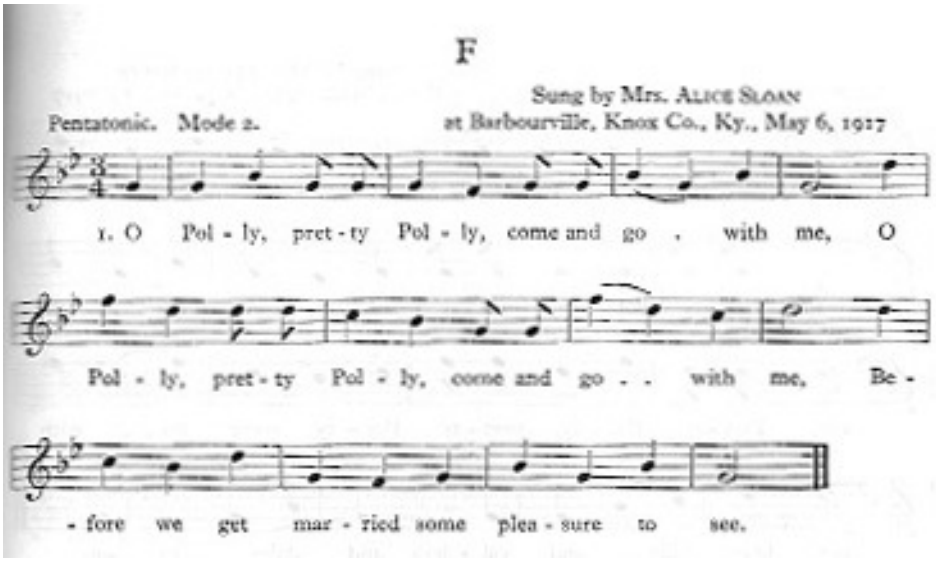


Figure 5.8. Pretty Polly. Reproduced with permission from Oxford University Press.

---

[266] Pierson, 66.

[267] Laws, 268.

[268] Raige Elizabeth Pierson, 8.

The song is performed in 2/2 or 4/4 time, with a tempo range of quarter note equals 75 – 132, and a mean tempo of 102 (*N*=24). Half of the recordings utilize instruments, and one third are instruments alone with no voice. The instruments utilized in the field recordings are banjo, dulcimer, fiddle, guitar and mandolin. [269]

Pretty Saro

The story of "Pretty Saro" is one of unrequited love: the singer is in love with Saro, but she wants a "freeholder" and this man has no land. Some versions of the folksong place Saro in the United States where the man just moved,[270] while in others he left Saro in his last country and searches for her in America.[271] The origin of this song is not clear with regard to date or location, and Olive Dame Campbell's transcription from 1910 is one of the earliest written records of "Pretty Saro."[272] Folk singer Jean Ritchie called it one of the "simplest loveliest songs ever sung."[273]

The melodies vary but follow the same contour, and traditionally the song is in triple meter. Most variants use "Pretty Saro," but some use "Pretty Sarah"[274] as well. Similarly, the year the singer

[269] See Appendix A.

[270] Newman Ivey White, ed., *The Frank C. Brown Collection of North Carolina Folklore* (Durham, North Carolina: Duke University Press, 1952), 3:285.

[271] Sharp, 2:10.

[272] Sharp, 2:11.

[273] Jean Ritchie, *Folk Songs of the Southern Appalachians as Sung by Jean Ritchie*, 2nd ed. (Lexington: University Press of Kentucky, 1997), 68.

[274] Sharp, 2:11; Scarborough, 327.

gets to the United States is either 1849 or 1749; 1749 places it during the high point of immigration from Europe to Appalachia.[275]

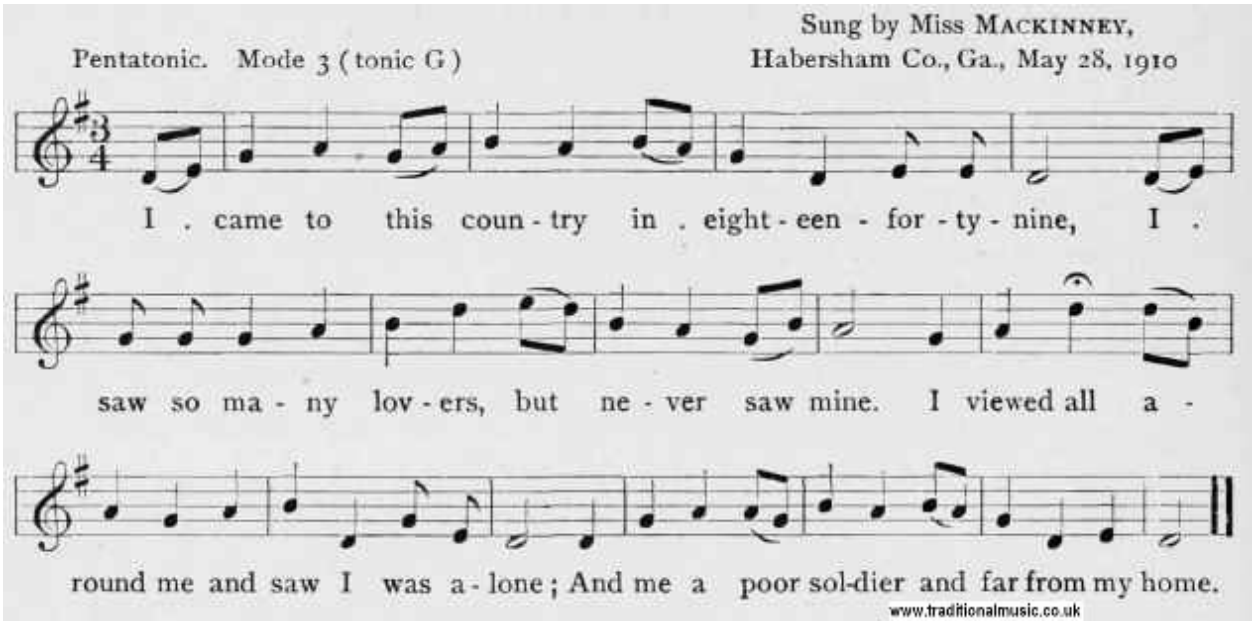


Figure 5.9. Pretty Saro. Reproduced with permission from Oxford University Press.

The song is performed in 3/4 time, with a tempo range of quarter note equals 64 – 112, and a mean tempo of 83.6 (*N*=6). Uniquely, all the recordings are *a cappella*.[276]

Sourwood Mountain

Whether "Sourwood Mountain" is based on an actual geographical location in Appalachia is not known; however, the "Sourwood" tree, Oxydendrum arboreum, is found throughout the region.[277] This is another dance tune as well as play-party song, and one of the first written mentions

[275] Scarborough, 327.

[276] See Appendix A.

[277] J.T. Baldwin, Jr., "Cytogeography of Oxydendrum Arboreum," *Bulletin of the Torrey Botanical Club* 69, No. 2 (1942): 135.

of it is from 1909.[278] American artist Thomas Hart Benton portrayed the folksong in his painting "I Got a Gal on Sourwood Mountain."[279]

Figure 5.10. Thomas Hart Benton, *I Got a Gal on Sourwood Mountain*, 1938. Art © T.H. Benton and R.P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

The text revolves around Sourwood Mountain, but different variants include different particulars: there is usually a "gal" on Sourwood Mountain, but in one case "so many pretty girls I can't count them."[280] The other text that changes is a line that follows the start of each stanza and is repeated twice in every verse after each line of the story: "tink-tank-toodle all the day,"[281] "Oh fod

---

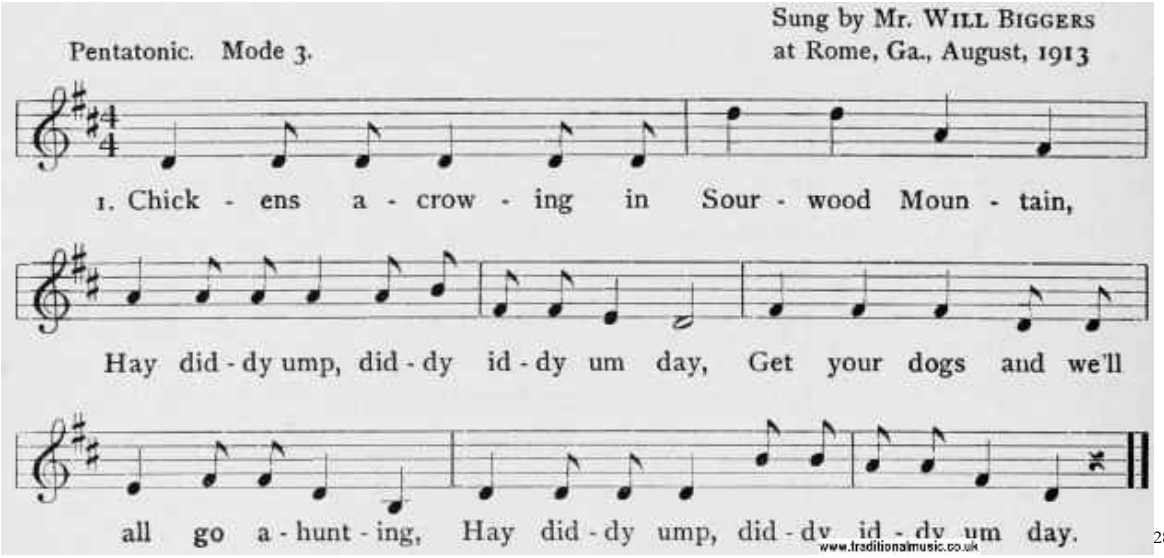
[278] Louise Rand Bascom, "Ballads and Songs of Western North Carolina," *Journal of American Folklore* 22, No. 84 (1909): 249.

[279] Leo G. Mazow, *Thomas Hart Benton and the American Sound* (University Park: Penn State University Press, 2012), 27.

[280] Sharp, 2:306.

[281] Newman Ivey White, ed., *The Frank C. Brown Collection of North Carolina Folklore* (Durham, North Carolina: Duke University Press, 1952), 3:280.

da link a day,"[282] "Fol-tom-tollie-tom all the day,"[283] "Yoy ho diddle dum day,"[284] "Hey diddy ump, diddy iddy um day,"[285] and "Hey doh a dimmle um a day."[286] Louise Rand Bascom states that the variety of refrain lines is the performer's attempt to imitate the banjo.[287] In Cecil Sharp's collection, there are two main variants for the melody; within those two there is little fluctuation in the tune.[288]



[289]

Figure 5.11. Sourwood Mountain. Reproduced with permission from Oxford University Press.

[282] Ibid., 3:281.

[283] Ibid., 3: 282.

[284] Ibid., 3:283

[285] Sharp, 2:305.

[286] Mary Fuller Cain, performance of "Sourwood Mountain," recorded April 1939 in Clintwood, Virginia by Herbert Halpert, AFS02822 A01 in AFC1939/005.

[287] White, 3:280.

[288] Sharp, 2:305-306.

[289] Sharp 2:305, Reproduced courtesy of Oxford University Press.

The song is performed in 2/2 or 4/4 time, with a tempo range of quarter note equals 96 – 153, and a mean tempo of 112.5 (*N*=28). Of all the recordings sampled, 86% utilize accompaniment and 54% are instrumental only.[290]

Traditional Vocal Sound

The folk songs studied for this dissertation in the American Folklife Center at the Library of Congress in Washington, DC, were recorded from 1925 through the 1980s. Multiple recordings spanning many decades were listened to for each of the ten pieces, all from singers native to Appalachia. The performers ranged in age from small children to adults in their eighties; most recordings were solos, but some were duets or small groups.

The majority of the recordings shared certain characteristics in common, which can be attributed to the traditional style of singing Appalachian folksongs. These include the approach to consonants, use of Southern dialect, lowered soft palate, and use of ornamentation.

In many of the recordings, singers sustained the final consonant of a word for a longer duration than the other syllables. This was consistently true with l's, m's, n's, and r's in particular; when these consonants were in the middle of a word, they were often sustained as well.

The use of traditional Southern dialect was evident in the recordings, from the sustained consonants and pronounced r's at the ends of words to the vowel pronunciation. The diphthong, which is "two vowel sounds that have an acoustic result perceived as a single distinguishable unit"[291], was consistently sustained on the second vowel sound in the recordings. According to Richard Miller, in traditional *bel canto* singing "the first vowel of the diphthong configuration is of greater

[290] See Appendix A.

[291] Wall, Caldwell, Gavilanes and Allen, 3.

duration than the second."[292] In traditional Appalachian singing, a brighter timbre is achieved by sustaining on the second vowel.

In addition, many words that traditionally have one syllable become elongated with a stronger Southern dialect. For instance, the word "still" would be [stɪl] in the International Phonetic Alphabet (IPA); in the Southern dialect it would be [sti jʌl]. Contrastingly, consonants are often shortened or eliminated: "them" becomes "'em," and "going to" becomes "gonna." Appalachian people sing as they speak, so the dialect comes through strongly in the recordings.

The timbre of sound, while it varies from person to person, generally is a brighter, more forward sound produced by a smaller space within the mouth, created by a lowered soft palate. This sound is often referred to as a "twang" sound. According to a recent study, a "twang" sound is produced when "the area in the pharynx [is] gradually *decreased*, along with vocal tract shortening and a decreased open quotient in the glottal airflow."[293] The space within the mouth is smaller, the tract that the air is traveling through is shorter, and less air is being used. While some singers had more open sounds, they were in the minority. There was also little use of vibrato in the recordings.

Ornamentation varied between recordings: some singers used it consistently, while others kept the vocal line simple and unchanged throughout the song. Ornamentation included adding a grace note above or below the pitch, sliding between pitches, sliding up on the release of a note (known as feathering[294]), and changing rhythm or melodic pitches in the tune for different verses. There was no correlation between time period or region and use of ornamentation; rather, it appeared to be decided by individual choice.

---

[292] Richard Miller, *On the Art of Singing* (New York: Oxford University Press, 1996), 24.

[293] Ingo R. Titze, Christine C. Bergan, Eric J. Hunter and Brad Story, "Source and Filter Adjustments Affecting the Perception of the Vocal Qualities Twang and Yawn," *Logopedics Phoniatrics Vocology* 28, No. 4 (2003), 147.

[294] Norm Cohen, 79.

Appalachian singers create a truly unique sound with their voices; it is a sound that stems from their culture, heritage, and experiences living in the region. There is an art to creating this sound, one that many modern-day performers seek to duplicate, and it is important take it into consideration for any performer of this music.

CHAPTER 6

APPALACHIAN FOLKSONGS: CHORAL ARRANGEMENTS

Choral Arrangements

From the hundreds of folksongs collected throughout the Appalachian region, there are approximately 70 of them that have choral arrangements currently in print. Of those 70, some tunes have only one choral arrangement, while others have many. Of these existing arrangements, only those that were based on the ten folksongs that serve as the focus for this study were analyzed.

A rubric was created to examine seven key elements of every piece: meter, tempo, melody, text, accompaniment, dialect, and ornamentation. These seven categories were created based on the elements found in the field recordings studied at the American Folklife Center Archive at the Library of Congress.

Based on the field recordings, there is consistency found in the meter used in each of the folksongs. The same is true for the choral arrangements with few exceptions. The author identified the tempo for each field recording in order to determine what an appropriate range would be for each song. This tempo range was included with the individual details from each choral octavo as a point of reference.

The melody and text utilized in the arrangements were compared with transcriptions and published materials from the six collectors. Not every collector had musical examples and text available for comparison. No transcriptions were made of the field recordings studied, but notes were made at the time of listening which referenced the tune and text that was used. Within the rubric for each choral piece, the collector and variant that was closest to the arrangement was notated.

The use of instruments was common in field recordings, and a complete list of which instruments were used is included with this study.[295] Additionally, the percentage of field recordings with instruments and *a cappella* is listed, along with the instrumentation called for in the choral piece.

Dialect and ornamentation are unique elements to Appalachian folksongs. Dialect changes include the grammar of a line, leaving letters off of a word, or adding letters to an existing word. These modifications replicate the dialect of the mountain region. Ornamentation includes specific tempo indications such as fermatas, syncopation, changes in rhythm between verses, use of grace notes, sliding to or from a note, or going up by an interval on the release of a pitch, known as "feathering."[296]

The same rubric was used to examine each choral arrangement, and each piece's individual rubric is included in this chapter. The set of arrangements for each song all had elements in common, and those are included as well.

Barbara Allen

The meter in all the choral arrangements of "Barbara Allen" was 3/4, with the exception of Linda Spevacek's, which began in 3/4, but changed to 4/4 after the first verse. There were two field recordings that were also in common time and were accompanied by instruments, as was Spevacek's piece. The other octavos match the 94% of field recordings that were in triple meter.

[295] See Appendix A.

[296] Norm Cohen, 79.

Table 1. Barbara Allen arranged by Linda Steen Spevacek

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4 and 4/4	**This Edition:** Gently (♩ = 84)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K.	**This Edition:** The text is a combination of Jean Thomas' Variant and Cecil Sharp's Variant F.	**This Edition:** Piano accompaniment.	**This Edition:** Some words were modified to match the traditional dialect.	**This Edition:** Some ornamentation is indicated in the score.

Source: Spevacek, *Barbara Allen* (1988).

The tempo range found in the field recordings encompassed all of the tempos for the arrangements examined. Some arrangements only had a tempo indication, rather than a metronome mark, such as Katherine Davis'. All of these arrangements had a common reference to andante. Some were more specific, for example, "andante con moto."

Table 2. Barbara Allen arranged by Katherine K. Davis

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Cecil Sharp's Variants A and F	**This Edition:** *A cappella.*	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Davis (1938).

The melody utilized in all but one of the choral arrangements is a combination of Sharp's Variants D and K. All but one arrangement utilize the first through fifth scale degrees, as well as the octave in the opening line. These same pitches are found in both of Sharp's variants, though neither one is identical to the melody used in the arrangements. The exception to this common melody is

Joshua Shank's arrangement, which does not resemble any of the variants studied. In the notes at the beginning of this arrangement, it states that "the tune of this arrangement is quite different from what is more commonly sung." This indicates that Shank was not focused on arranging the folk melody.

Table 3. Bar'bry Allen arranged by Joshua Shank

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** At a constant pulse (♩ = 120)	**This Edition:** This melody is unlike any variant found.	**This Edition:** The text is closest to Cecil Sharp's Variant F.	**This Edition:** Piano accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated in the score.

Source: Shank (2008).

The text in the choral arrangements is taken from Jean Thomas' variant or Cecil Sharp's Variants A or F, or some combination of these. One of the consistent differences between the arrangements was whether the text began with "In Scarlet town" or "Twas in the merry month of May." Jean Thomas and Cecil Sharp's Variant A were the only two that included this stanza. After this opening verse, the arrangements utilized much of the same text, whether it was exactly like Sharp's, or an adaptation of it.

Table 4. Barbara Allen arranged by Jack Kunz

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante (♩ = 56)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Cecil Sharp's Variants A and F.	**This Edition:** *A cappella.*	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Kunz (1971).

One exception to this, which was seen in all the octavos except for one, was an additional stanza included at the end that was not found in any variant studied. The text used was ""Farewell, farewell, you maidens all, and shun the fault I fell in so now take warning by the fall of cruel Barb'ra Allen." This stanza, found in Carl Miller's arrangement, or a similar version was utilized in most arrangements, and its origin is unknown.

Table 5. Barbara Allen arranged by Carl Miller

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante con moto	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Cecil Sharp's Variants A and F.	**This Edition:** Piano accompaniment.	**This Edition:** No words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Miller, *Barbara Allen* (1973).

Most of the choral arrangements utilized some changes in dialect; the most common words changed were "dwellin'," "swellin'," and "Barb'ra." For many arrangements that was the extent of the change. "Barbara Allen" is not only one of the most widespread pieces in Appalachia, but one of the oldest. It is one of the original "Child Ballads," and with its British origin and serious subject matter, this may have influenced how intact the text remained.

For the recordings of "Barbara Allen" included in this study, 33.3% utilized instruments. These instruments were banjo, dulcimer, fiddle or guitar. The choral arrangements that are accompanied used primarily piano, and in two cases added a wind instrument. The piano may be more feasible in a community music setting than a banjo or fiddle.

The arrangement by Tim Knight utilizes piano for the accompaniment, but the voices are predominantly *a cappella*. The piano functions as a fiddle or banjo would, performing interludes between verses rather than always accompanying the vocal line. Two verses are accompanied, but

the rest are *a cappella*. The ornamentation found in this piece also lies in the accompaniment; the vocal melody remains the same throughout. The arranger utilizes changes in melody, addition of counter melody, changes in rhythm and syncopation throughout the piano part.

Table 6. Barbara Allen arranged by Tim Knight

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** No tempo indication is given.	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Jean Thomas' Variant and Cecil Sharp's Variant F.	**This Edition:** Piano Accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated in the score.

Source: Knight (2007).

Donn Weiss' arrangement does not include piano, but oboe with voices. There is indication that the oboe may be replaced with a flute, which is a more common instrument. The vocal lines function as accompaniment: sustained chords, arpeggios and counter melodies are utilized. The oboe performs throughout, serving solely as a melodic addition. This part could also be played by a violin or fiddle, which would follow traditional performances practice more closely.

Table 7. Barbara Allen arranged by Donn Weiss

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante (♩ = 72)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K.	**This Edition:** The text is a combination of Cecil Sharp's Variants B and E.	**This Edition:** Piano and Flute accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Weiss (1981).

The one exception to this piano trend is John Rutter's arrangement, which is written for string quartet and chorus (piano may be used if strings are not available).

Table 8. Barbara Allen arranged by John Rutter

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante Moderato (♩ = 72)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Jean Thomas' Variant and Cecil Sharp's Variant F.	**This Edition:** Piano or String Quartet accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Some ornamentation is indicated in the score.

Source: Rutter, *Barbara Allen* (1984).

Field recordings of "Barbara Allen" are more commonly *a cappella* than accompanied. In examining the choral arrangements available, more pieces are accompanied than *a cappella*. In the case of Mac Huff's arrangement, it is *a cappella*, but the voices create the sounds of instruments. The men's voices provide the accompaniment: the basses sing the root of the chord while the tenors sing the fifth, all on a percussive "brm" while the women sing the melody.

Table 9. Barbara Allen arranged by Mac Huff

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Steadily (♩ = 72)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is a combination of Cecil Sharp's Variants A and F	**This Edition:** *A cappella.*	**This Edition:** Many words were modified and to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Huff (2007).

Most of the choral arrangements utilized some changes in dialect; the most common words changed were "dwellin'," "swellin'," and "Barb'ra." For many arrangements that was the extent of the change. If other text was modified, it was often when a person was speaking in the song.

Ornamentation was less common in the choral octavos than in the field recordings. It was most often seen as rhythmic changes between verses or with added passing tones in the verse. However, out of all ten folk songs studied, "Barbara Allen" was consistently performed with less ornamentation than the other pieces. Many of the field recordings utilized rhythm rather than pitch changes to create ornamentation, such as Jameson Marvin's arrangement.

Table 10. Barb'ra Allen arranged by Jameson Marvin

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante (♩ = 60)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K	**This Edition:** The text is closest to Cecil Sharp's Variant F.	**This Edition:** *A cappella.*	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Marvin (2000).

One arrangement that had prolific use of ornamentation was Ron Nelson's. He utilized changes in rhythm, melody, meter, and added passing and neighbor tones throughout the vocal lines to create the traditional Appalachian style. He also added ornamentation to the accompaniment, including turns. A turn is an ornament that 'turns around' the main note, consisting of a "stepwise descent of three notes beginning with the upper auxiliary, followed by a return to the principal note."[297]

[297] Don Michael Randel, *The Harvard Concise Dictionary of Music and Musicians*, 4th ed. (Cambridge: The Belknap Press of Harvard University Press, 2003), 924.

Table 11. Barbara Allen arranged by Ron Nelson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** ♩ = 58	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K.	**This Edition:** The text is a closest to Cecil Sharp's Variant F.	**This Edition:** Piano accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated throughout the score.

Source: Nelson (1959).

David Willcocks arrangement utilizes a variety of compositional tools, which sets his apart from other arrangements. It begins simply with a solo on the melody, and then the texture changes as the women sing in three-part harmony. As is found in the remainder of the piece, each vocal line is independent. Willcocks uses canons, polyphony, homophony, and duets in his arrangement, and each verse has a unique texture as a result.

Table 12. Barbara Allen arranged by David Willcocks

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante Moderato (♩ = 72)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K.	**This Edition:** The text is a combination of Jean Thomas' Variant and Cecil Sharp's Variant F.	**This Edition:** *A capella*	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Willcocks (1975).

The origin of "Barbara Allen" must be considered when examining choral arrangements of the piece. While it is an Appalachian tune, it originated in the British Isles. The arrangers of these

pieces did not necessarily base them on the Appalachian version, nor can it be expected that they consulted any of the collections discussed in this study. In some cases, the origin listed at the beginning of the work is "Traditional English Folksong," which indicates that the arranger was not trying to follow the traditions found in the mountain region. This is the case in André Thomas' arrangement, which includes a flute part. The flute was historically more common in Britain than it was in Appalachia.

Table 13. Barbara Allen arranged by André J. Thomas

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩= 54-106			**Field Recordings:** 66.6% a cappella; 33.3% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante (♩ = 72)	**This Edition:** This melody is a combination of Cecil Sharp's Variants D and K.	**This Edition:** The text is a combination of Cecil Sharp's Variants A and F.	**This Edition:** Piano and Flute accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: André J. Thomas (2005).

Regardless of the intention of each arranger, all of these pieces fit into some traditional elements as found in the included rubrics. Based on these arrangements that are currently in print, there is an existing tradition to follow when composing these arrangements.

Cindy

All of the field recordings of "Cindy" were in duple meter, and the same is true for most of the choral arrangements: they're all in 2/2, 2/4 or 4/4 time. Most of the choral pieces fit into the field recording range (♩ = 92-142) as well. Ken Berg's arrangement was the one exception to the

common meter and tempo of all other arrangements. His arrangement is in 5/4 meter and the tempo is Allegro Giocoso (fast and playful) (♩= 160).

Table 14. Cindy arranged by Ken Berg

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 5/4	**This Edition:** Allegro Giocoso (♩= 160)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is closest to Robert Winslow Gordon's variant.	**This Edition:** Piano Accompaniment.	**This Edition:** Some words were modified to match the traditional dialect.	**This Edition:** Ornamentation is used.

Source: Berg (2003).

All of the choral arrangements are based on Alan and John Lomax's variant of "Cindy." This variant utilizes the first, second, third, fifth and sixth scale degrees. The choral pieces have a slightly different melodic contour and rhythm, but it is still the most similar variant. Walter Ehret's arrangement is the closest to the Lomax's.

Table 15. Cindy arranged by Walter Ehret

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Lively	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Little ornamentation is indicated in the score.

Source: Ehret (1977).

The text of the arrangements is taken from Alan and John Lomax's variant, Robert Winslow Gordon's variant, or some combination of the two. The most common stanza used from Robert Winslow Gordon's variant is "It's Cindy in the springtime; it's Cindy in the fall. If I can't have my Cindy, I'll have no gal at all." This text is taken from Dave and Jean Perry's SATB arrangement.

Table 16. Cindy arranged by Dave and Jean Perry

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Rhythmically (𝅗𝅥 = 96)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Two words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Perry and Perry (2003).

The most common text from Alan and John Lomax's variant is "She took me to the parlor, she cooled me with her fan, she swore that I's the purtiest thing in the shape of mortal man." Jerry Harris used this stanza in his arrangement, and also changed the grammar and spelling to match the regional dialect.

Table 17. Cindy arranged by Jerry Weseley Harris

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Moderately fast (♩ = 100)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** *A cappella.*	**This Edition:** Some words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated in the score.

Source: Harris (1982).

There is also text that was found in many of the choral arrangements that was not included in any variant studied. Earlene Rentz's arrangement includes the verse "I wish I had a needle, as fine as I could sew, I'd sew that girl to my coattail, and down the road I'd go."

Table 18. Cindy arranged by Earlene Rentz

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** With Energy (♩ = 112-116)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's variant.	**This Edition:** Piano Accompaniment.	**This Edition:** Two words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Rentz, *Cindy* (2006).

In all the recordings the author listened to at the Library of Congress, 36% were *a cappella*. However, none of the choral arrangements currently in print are *a cappella*. In contrast, 64% of the field recordings included instruments. The accompanying instruments were banjo, fiddle, guitar, and one piece was solo piano.

Many of the choral arrangements incorporate piano, including Neil Johnson's. His accompaniment primarily has the left hand playing a bass line while the right hand plays blocked or arpeggiated chords on the off beat. This is a common style utilized throughout many of the pieces that have piano accompaniment.

Table 19. Cindy arranged by Neil A. Johnson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Lively (𝅗𝅥 = 104)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is closest to the Lomax's variant.	**This Edition:** Piano Accompaniment.	**This Edition:** One word was modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Neil Johnson (1998).

Raymond Rhea's arrangement also includes piano accompaniment, but gives the player discretion to "ad lib." The written part is a reduction of the vocal parts only, with no additional indications. What is especially unique about this piece is the choral parts create an accompaniment on their own. The basses sing a bass line while the other parts create the chords on rhythmic nonsense syllables.

Table 20. Cindy arranged by Raymond Rhea

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Lively	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment (ad lib.) with optional Girls' Trio.	**This Edition:** Some dialect modifications were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Rhea (1950).

Not every arrangement with instrumental accompaniment calls for piano; Michael Scott's arrangement is for piano or guitar. He also includes the chords above the written out piano part for the guitarist.

Table 21. Cindy arranged by Michael Scott

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Lively (♩ = 120)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano and/or Guitar Accompaniment with Handclaps.	**This Edition:** No dialect modifications were indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: Scott (1988).

A common element in many of the "Cindy" arrangements was the inclusion of handclaps. Four pieces had handclaps written into specific sections of the score. In Russell Robinson's arrangement, the handclaps occur in sets of four measure phrases: three measures of claps on beats 2 and 4, followed by one measure with claps on beats 2 and 3.

Table 22. Cindy arranged by Russell Robinson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Lively (𝅗𝅥 = 114)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment and Handclaps.	**This Edition:** Some words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated in the score.

Source: Robinson, *Cindy* (2001)

Kirby Shaw's arrangement expands on this idea by not only including handclaps, but specifies in the music places to "make some noise." Traditionally, "Cindy" is a dance tune, and Shaw's arrangement indicates that it is a "barn-dance." The boisterous atmosphere that is created by the clapping and noisemaking fits the dance environment. The clapping pattern that Shaw uses is identical to Russell Robinson's arrangement.

Table 23. Cindy arranged by Kirby Shaw

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Two-beat Western barn-dance (𝅗𝅥 = 108)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment with Handclaps.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Ornamentation is indicated in the score.

Source: Shaw, *Cindy* (1997).

Most of the choral arrangements utilize some changes to create the traditional dialect of the Appalachian region. The most common word modifications were "ev'ry," "a-hangin'" or "hangin'," and "git" instead of "get." Carol Barnett's arrangement has the most thorough modifications to match the traditional dialect. She not only changed spelling of words, but grammar as well. For example, "she throwed her arms around me" and "she got so full o' glory." She also included a full guitar part with her arrangement.

Table 24. Cindy arranged by Carol Barnett

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Light-hearted, saucy (♩ = 112-120)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is closest to the Lomax's variant.	**This Edition:** Guitar or Piano Accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Barnett (1993).

Ornamentation was heard throughout the field recordings, and was utilized in many of the choral arrangements as well. This included grace notes in many of the accompaniments, syncopation in both vocal lines and accompaniment, and changes in rhythm between verses. David Eddleman's arrangement utilized rhythmic changes throughout the different verses to create both syncopation and ornamentation.

Table 25. Cindy arranged by David Eddleman

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Square Dance Tempo (♩ = 120)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Two words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Eddleman (2012).

One choral piece that included many of these elements, and epitomizes the word "arrangement," is Mack Wilberg's "Cindy." The piece is for four-hand piano with optional xylophone, and includes handclaps and foot stomps for the chorus. There is rhythmic variation, syncopation created by meter and rhythm changes, and dialect changes. Wilberg adds in many ostinati, counter melodies, vocal accompaniment, and eight-part harmony. The middle section is instrumental, and the chorus has a series of foot stomps and handclaps with the indication to "whoop'n holler."

Table 26. Cindy arranged by Mack Wilberg

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4, or 4/4	**Field Recordings:** Tempo Range – ♩ = 92-142			**Field Recordings:** 36% a cappella; 64% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** A la "Hoedown" (♩ = 120-126)	**This Edition:** This melody is closest to Alan Lomax's variant.	**This Edition:** The text is a combination of Alan Lomax's and Robert Winslow Gordon's variants.	**This Edition:** Four-Hand Piano Accompaniment with Handclaps and optional Xylophone.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Rhythm is used as a means of ornamentation.

Source: Wilberg, *Cindy* (1989).

This piece has its origins in America, which is evidenced by the character portrayed by all the choral arrangements of this folksong. From Wilberg's "hoedown," Shaw's "barn-dance," and Barnett's "light-hearted and saucy," "Cindy's" unique spirit is clear.

The Cuckoo

Most of the choral arrangements fit the triple meter found in the field recordings: 3/4, 3/8 and 6/8. There were two exceptions that were in common time, one being John Purifoy's arrangement. The duple meter changes the character of the piece. The tempos of all choral arrangements fit within the range established from the field recordings.

Table 27. The Cuckoo arranged by John Purifoy

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** In a detached, folk style (♩ = 88)	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text is a closest to Cecil Sharp's Variant A.	**This Edition:** Piano accompaniment.	**This Edition:** One word was modified to match dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Purifoy (2012).

The melodies in every single choral arrangement did not match the tunes found in any available transcription. All of the choral arrangements are in Dorian mode. John and Alan Lomax's variant is in minor, but not Dorian mode. This version is the closest to the key of the choral arrangements, but still very different melodically.

The text most often used was Cecil Sharp's Variant B; second to this was Sharp's Variant A. The exception to this was James Clemens' arrangement, which not only utilized Sharp's two variants, he used Jean Thomas' as well. The first four stanzas of his arrangement are taken from Thomas, and the remaining adapted from Sharp's variants.

Table 28. Cuckoo Is a Pretty Bird arranged by James E. Clemens

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 6/8	**This Edition:** Playfully (♩. = 56	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text is a combination of Jean Thomas' variant and Cecil Sharp's Variants B and C.	**This Edition:** Piano accompaniment.	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Clemens (2005).

The field recordings that were utilized in the American Folklife Center Archive were all *a cappella*. Only Robert E. Heninger's arrangement is *a cappella*; the rest have piano accompaniment. Heninger's arrangement has a myriad of word and grammatical changes to match the traditional dialect of the mountain region as well.

Table 29. The Cuckoo arranged by Robert E. Heninger

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** ♩ = 84	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text is a closest to Cecil Sharp's Variant B.	**This Edition:** *A cappella.*	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Heninger (1991).

The accompaniment in John Rutter's arrangement imitates the sound of a guitar or banjo, utilizing separated chords within a rhythmic ostinato. In the last stanza, this folk style changes to quick sextuplet notes, word painting when the chorus is singing about the cuckoo flying.

Table 30. The Cuckoo arranged by John Rutter

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Moderato (♩= 104)	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text has one matching stanza to Cecil Sharp's Variant B.	**This Edition:** Piano Accompaniment.	**This Edition:** Many words were modified to match British dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Rutter, *The Cuckoo* (1994).

Many of the choral arrangements made word modifications to match the dialect of the Appalachian region. Similar means were used from other arrangers, such as leaving off the final

consonant or adding a letter to the beginning of a word. There were two, however, that changed the text to the style of old English. Like many other folksongs, "The Cuckoo" originated in the British Isles. Of these two exceptions, one was by a British composer, John Rutter. The other, James Mansfield, indicated that it was an English Folksong in his arrangement.

Table 31. The Cuckoo arranged by James Mansfield

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Dolefully (♩ = 72)	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text is a closest to Cecil Sharp's Variant A.	**This Edition:** Piano accompaniment.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Mansfield (1991).

Gregg Smith's arrangement does utilize the traditional mountain dialect in his piece. He made many word and grammar modifications to adapt the text. For example, "a-walkin' and a-talkin' and a-wandrin' goes I" and "Our meetin's a pleasure, our partin's a grief."

Table 32. The Cuckoo arranged by Gregg Smith

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/8	**This Edition:** Moderately, flowingly	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text has one matching stanza to Cecil Sharp's Variant B.	**This Edition:** Piano accompaniment.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Gregg Smith (1969).

Unlike choral arrangements for other folksongs, there was no indication of ornamentation in any of these pieces. However, one composer changed the entire style and character of the piece

with his arrangement. Robert Hugh's "The Cuckoo" is in common time, which is different from all the field recordings consulted. The indication at the beginning is "relaxed and funky!" and the piece has a cajon part, which is a Latin American percussion instrument. It is in the Dorian mode like the other arrangements, but has little in common after that.

Table 33. The Cuckoo arranged by Robert I. Hugh

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4, 6/8	**Field Recordings:** Tempo Range - ♩ or ♩.= 66-132			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Relaxed and Funky! (♩= 90)	**This Edition:** The melody is not similar to any variant.	**This Edition:** The text has one matching stanza to Cecil Sharp's Variant B.	**This Edition:** Piano Accompaniment with cajon.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Hugh (2009).

Frog Went A-Courtin'

The meter of in all choral arrangements of "Frog Went A-Courtin'" matches the duple meter from all field recordings. The meters used are 2/2, 2/4 and 4/4. While most pieces fit within the tempo range (♩ = 74-110), Mary McAuliffe was an exception. Her arrangement has an indication of ♩ = 186, which is well beyond the range established by the recordings.

Table 34. The Frog and the Mouse arranged by Mary McAuliffe

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 74-110			**Field Recordings:** 88% a cappella; 12% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** ♩ = 186	**This Edition:** This melody is a combination of Cecil Sharp's Variants B and D.	**This Edition:** The text is closest to Sharp's Variant C.	**This Edition:** Piano accompaniment and tongue clicks.	**This Edition:** One change in dialect was indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: McAuliffe (2011).

The melodies used in the arrangements are all derived from Cecil Sharp's Variants B and D. The opening line matches Variant B, while the remainder of the verse matches Variant D. The one exception to this was David Düsing's arrangement. His arrangement had a different contour than the rest: the two melodic phrases followed the same contour, rather than changing. They utilized the first, third, fifth and sixth scale degrees only, and the end of the second phrase was ascending. All other arrangements included the second and eighth scale degree, and descended at the end of the second phrase. The text from these choral pieces is based on Cecil Sharp's Variants B and C, or a combination of the two.

Table 35. Frog Went A-Courtin' arranged by David Düsing

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 74-110			**Field Recordings:** 88% a cappella; 12% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** ♩ = 126	**This Edition:** This melody is closest to Cecil Sharp's Variant D.	**This Edition:** The text is closest to Sharp's Variant C.	**This Edition:** Piano accompaniment.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: Düsing (1991).

The field recordings accessed at the American Folklife Center were mostly *a cappella* for this folksong (88%). However, all choral arrangements for this piece are accompanied by piano. The style is also similar: the bass line is on the beat, while the chords fall on the off beats. This is comparable to what a guitar or banjo would have played. In Audrey Snyder's arrangement, the piano often has a melody line in the right hand during interludes. This is consistent with the traditional style found in the field recordings. She includes handclaps, and tempo blocks to create the sound of hooves.

Table 36. Froggie Went A-Courtin' arranged by Audrey Snyder

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 74-110			**Field Recordings:** 88% a cappella; 12% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Bluegrass (𝅗𝅥 = 84)	**This Edition:** This melody is a combination of Cecil Sharp's Variants B and D.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Piano accompaniment with hand percussion and temple blocks.	**This Edition:** One change in dialect was indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Snyder (2002).

There is little change in dialect included in any of the arrangements, only the modification to match the title: "a-courtin'." Ornamentation is common throughout the field recordings, and is used in some of the arrangements, but not universally. In A.P. Jackman's arrangement, the composer made specific indications in the score for ornamentation. He marked specific pitches for the singers to slide up to, syncopation is utilized to change the rhythm of the different verses, and there are also grace notes included in the piano accompaniment which epitomizes the character of the fiddle.

Table 37. Frog Went A-Courtin' arranged by A.P. Jackman

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 74-110			**Field Recordings:** 88% a cappella; 12% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Bluegrass (♩ = 112)	**This Edition:** This melody is a combination of Cecil Sharp's Variants B and D.	**This Edition:** The text is closest to Sharp's Variant B.	**This Edition:** Piano accompaniment and hand claps.	**This Edition:** One change in dialect was indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: Jackman (1988).

John Henry

The choral arrangements of "John Henry" all utilize duple meter, as in the field recordings. The choral pieces also have tempos within the range based upon the field recordings, with one

exception. Roger Emerson's arrangement has a tempo indication of ♩ = 144, which is much faster than the field recordings (♩ = 56-132). He has also changed the style of the piece, marking "Boogie Woogie" at the beginning, and the entire work is swung. This does not fit the tradition found in the field recordings.

Table 38. John Henry Boogie arranged by Roger Emerson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2 or 4/4	**Field Recordings:** Tempo Range - ♩ = 56-132			**Field Recordings:** 23% a cappella; 77% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Boogie Woogie (♩ = 144) (Swung)	**This Edition:** This melody is closest to Alan Lomax's Variant 2; however, the swung melody differs from all versions.	**This Edition:** The text is closest to Alan Lomax's Variant 2.	**This Edition:** Piano accompaniment.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Emerson, *John Henry Boogie* (2000).

The melody used in all arrangements is closest to John and Alan Lomax's Variant 2. The beginning of each arrangement is nearly identical to the Lomax's variant, but then they deviate. The text is also contrived from Variant 2. However, this variant does not describe the entire contest between John Henry and the steam drill, which the arrangements all do. The arrangements follow the traditional text found in the field recordings.

The field recordings of John Henry were primarily accompanied (77%), and each choral arrangement is accompanied by piano. Rollo Dilworth also uses an anvil in his arrangement, which creates the sound of the John Henry's hammer hitting steel. His arrangement is in an unusual style, with an indication of "Moderate Bluesy Swing" at the beginning. The piano accompaniment matches this style with its walking bass line and blocked chords. However, it does not fit the style of the traditional folksong as found in the field recordings and transcriptions.

Table 39. John Henry arranged by Rollo Dilworth

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2 or 4/4	**Field Recordings:** Tempo Range - ♩ = 56-132			**Field Recordings:** 23% a cappella; 77% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Moderate Bluesy Swing (♩ = 108) (Swung)	**This Edition:** This melody is closest to Alan Lomax's Variant 2; however, the swung melody differs from all versions.	**This Edition:** The text is closest to Alan Lomax's Variant 2.	**This Edition:** Piano and Anvil accompaniment.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: Dilworth (2007).

In all arrangements, specific changes to the text to match the traditional dialect of Appalachian singers. Some letters are left off of many words, such as "sittin'," "'cause," and "drivin'." Grammatical changes have been as well. In John Miller's arrangement, he changes the text to "Gonna bring me a steam drill 'round."

Table 40. John Henry arranged by John D. Miller

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2 or 4/4	**Field Recordings:** Tempo Range - ♩ = 56-132			**Field Recordings:** 23% a cappella; 77% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Introduction: Rubato, deliberate; Remainder of piece: Bright driving 4	**This Edition:** This melody is closest to Alan Lomax's Variant 2.	**This Edition:** The text is closest to Alan Lomax's Variant 2.	**This Edition:** Piano accompaniment; optional wind/strings orchestration available.	**This Edition:** Many changes in dialect were indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: John D. Miller (1991).

Ornamentation is utilized in field recordings, but is not consistently found in the choral arrangements. There is use of syncopation, rhythmic changes between verses, and some pitch variation. In Miller's arrangement, there are several instances when the vocal line moves up or down

by a half step on a single word, which creates a similar sound to a grace note.

In the case of "John Henry," there is only one choral arrangement that follows the style and character of the traditional folksong. However, the melody and text does remain intact in the others, and there are other details included that do follow the tradition found in the field recordings.

Old Joe Clark

The meter of all the choral arrangement of "Old Joe Clark" match the duple meter of all field recordings listened to; the meters include 2/2, 2/4 or 4/4. The tempo range (♩ = 88-138) encompasses all the choral arrangements; none fall outside of this range. Carl Steubing's arrangement does not include a metronome mark, but his indication of "brightly" fits the character of the piece and the implied tempo is appropriate.

Table 41. Old Joe Clark arranged by Carl M. Steubing

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Brightly	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is a combination of Robert Winslow Gordon and Cecil Sharp's Variants.	**This Edition:** *A cappella* with Stomps and Handclaps.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Steubing (1955).

Cecil Sharp's transcription of this piece is in Dorian mode; however, none of the choral arrangements were in Dorian. The choral arrangements were in the Mixolydian mode, which is the same as 95% of the field recordings studied. This difference is most pronounced in the chorus on "Clark:" in the arrangements this third is raised, but in Sharp's transcription it is lowered. This

raised third can be heard in Neil Johnson's arrangement.

Table 42. Old Joe Clark arranged by Neil A. Johnson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Moderate Boogie Beat (𝅗𝅥 = 88)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Syncopation is included, but there is little variation between verses.

Source: Neil A. Johnson, *Old Joe Clark* (1980).

The text of "Old Joe Clark" traditionally tells the story of a preacher's son and the trouble he got in. The text included in the choral arrangements is taken from Robert Winslow Gordon, Cecil Sharp, or a combination. Only a few arrangements include the detail that Old Joe Clark is a preacher's son, and one of these is Roger Emerson's. Emerson's arrangement is a combination of text taken from Gordon and Sharp, and is the most true to the collectors' text.

Table 43. Old Joe Clark arranged by Roger Emerson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Spirited (♩ = 112)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** Piano accompaniment.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Syncopation is included, but there is little variation between verses.

Source: Emerson, *Old Joe Clark* (2004).

Most of the choral arrangements have added text not found in either variant. There is one

stanza that is included in many of the choral pieces regarding Old Joe Clark's house. The text in Mary Goetze's arrangement is "Old Joe Clark he had a house, sixteen stories high. Ev'ry story in that house was full of chicken pie." Many of these composers write for young voices, and this likely influences their decisions when it comes to which text to use.

Table 44. Old Joe Clark arranged by Mary Goetze

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Lively (♩ = 108)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** *A cappella.*	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** Some ornamentation is indicated in the score.

Source: Goetze, *Old Joe Clark* (1984).

The field recordings for "Old Joe Clark" were primarily accompanied, with 85% using instruments. This is consistent with the choral arrangements; only three were *a cappella*. Mack Wilberg's arrangement is *a cappella* with handclaps, and he uses the voices to mimic instruments in certain sections. The basses often have a line similar to what a guitar or bass would play. The inner voices provide chordal accompaniment; the altos sing down a perfect fifth from the soprano melody in one section, replicating a fiddle "double stop."

Table 45. Old Joe Clark arranged by Mack Wilberg

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Spirited and Boisterous (♩ = 120)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** *A cappella.*	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Ornamentation is indicated throughout the score.

Source: Wilberg, *Old Joe Clark* (1991).

The majority of field recordings (85%) utilize instruments in some capacity, and the use of piano is common in the choral arrangements. Judy Herrington's arrangement includes a piano accompaniment composed by Sara Glick. This piano accompaniment is a combination of blocked and arpeggiated chords, which follows what a banjo or guitar would have played to accompany. In one section the piano has sixteenth note arpeggios, and the indication is "detached, no pedal, banjo-like." There is ornamentation utilized throughout the accompaniment in the form of grace notes, which fits the tradition found in the field recordings.

Table 46. Old Joe Clark arranged by Judy Herrington and Sara Glick

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Light and Bouncy (♩ = 112)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** Piano Accompaniment.	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** Syncopation is included, but there is little variation between verses.

Source: Herrington and Glick (1991).

Many words in the choral arrangements were modified match the traditional dialect of the mountain region. The changes were less consistent in this folksong than in others studied. Two changes that were prevalent were: "every" to "ev'ry," and "around" to "'round."

Ornamentation was found throughout the field recordings, and also in many of the choral arrangements. The most common ornamentation was the use of syncopation and changes in rhythm between verses. Melodic ornamentation was found in several instrumental accompaniments, but was less common in the vocal lines. Kirby Shaw's arrangement included ornamentation in one section for both the chorus and piano. He utilized grace notes that were a half step below the written pitch with the indication "whiney fiddle tone." He also included optional choreography of "fiddle-bowing movement…two downstrokes."

Table 47. Old Joe Clark arranged by Kirby Shaw

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Brightly (𝅗𝅥 = 108)	**This Edition:** The melody is similar to field recordings, but the mode differs from other transcriptions.	**This Edition:** The text is completely different from other variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Ornamentation is indicated throughout the score.

Source: Shaw, Old Joe Clark (1996).

There was an exception to all other choral arrangements in the character and style of "Old Joe Clark." Russell Robinson's arrangement is swung, which does not fit the style of any field recordings studied. It is an artistic decision by the arranger, and changes the nature of the traditional folksong.

Table 48. Old Joe Clark arranged by Russell Robinson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 88-138			**Field Recordings:** 15% a cappella; 85% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Lively! (♩ = 132) (♫ = swung)	**This Edition:** The verse melody is similar to Sharp's transcription; the chorus is different. The entire piece is swung, which is not similar to any sources.	**This Edition:** The text is completely different from other variants.	**This Edition:** Piano Accompaniment.	**This Edition:** Some changes in dialect were indicated in the score.	**This Edition:** Syncopation is included, but it remains the same throughout the piece.

Source: Robinson, Old Joe Clark (2008).

Paper of Pins

"Paper of Pins" is a folksong that is also known as "The Keys of Heaven," which is how it is referenced in Cecil Sharp's collection. There is only one choral arrangement still in print of this piece, even though copious field recordings exist.

Gregg Smith's arrangement of "Paper of Pins" is in 6/8, which matches what was found in the field recordings. This also aligns with Jean Thomas' variant, but is an exception to Cecil Sharp's transcriptions which are in duple meter. The tempo indication is "gaily, lightly" in Smith's arrangement, and this implied tempo fits the character of the folksong.

The melody is similar to the field recordings, and an adaptation of Thomas' variant. The arrangement begins with an ascending perfect fourth, which is the same as Thomas' variant. After this the contour of the line is similar, but pitches vary. The text is a combination of Thomas' variant and Sharp's Variant A. Both variants begin the same way, but differ beginning with the fifth stanza. The arrangement utilizes the first through sixth stanzas of Sharp, seven through ten of Thomas, and the last verse from Sharp.

The field recordings consulted by the author were primarily *a cappella*; only 23% utilized instruments. The only instrument utilized in the recordings was banjo. Smith's arrangement has piano accompaniment. It consists of single sustained pitches followed by sustained chords. The accompaniment is an example of the artistic license taken by the composer.

Table 49. Paper of Pins arranged by Gregg Smith

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/8 or 6/8	**Field Recordings:** Tempo Range - ♩ = 82-110			**Field Recordings:** 77% a cappella; 23% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 6/8	**This Edition:** Gaily, lightly	**This Edition:** This melody is closest to Jean Thomas' variant.	**This Edition:** The text is a combination of Jean Thomas' variant1 and Cecil Sharp's Variant A.	**This Edition:** Piano Accompaniment	**This Edition:** No words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Gregg Smith, *Paper of Pins* (1991).

In the field recordings, the dialect was pronounced and ornamentation was commonly utilized. In Smith's arrangement, there are no dialect changes, and no ornamentation indicated in the score.

Pretty Polly

"Pretty Polly" is one of the most widespread Appalachian folksongs and is prolifically recorded. However, there is only one choral arrangement currently in print of this murder ballad.

Conrad Susa's arrangement of "Pretty Polly" has a meter of 2/4, which fits into the duple meter found in all field recordings. The tempo (♩ = 138), however, is faster than all the field recordings accessed (♩ = 75-132).

This folksong is included in the set of variants for "The Cruel Ship's Carpenter" in Cecil Sharp's collection. The melody in this arrangement is adapted from Sharp's Variant F. Sharp utilizes the first, third and seventh scale degrees in the first line; Susa uses the first, third, fourth and seventh. The contour of the two lines are similar, but not exact. The arranger often harmonizes the melody using parallel fifths below. This open sound is characteristic of the region, as well as the fiddle.

The text of "Pretty Polly" was taken from a combination of Sharp's Variants F and L. The first stanza is taken from Variant L, while the rest are taken from Variant F. Some of the stanzas are exactly the same between Sharp's variants and Susa's arrangements, while others modify certain words.

The field recordings of "Pretty Polly" accessed by the author were both accompanied (50%) and *a cappella* (50%). The accompanying instruments were banjo, dulcimer, fiddle, guitar and mandolin. This arrangement utilizes piano for the accompaniment. The part is written out with bass line in the left hand and chords in the right, which is common throughout all the choral arrangements examined. Sixteenth notes are continuously used in the accompaniment, simulating the rhythm of a plucking banjo.

Table 50. Pretty Polly arranged by Conrad Susa

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range - ♩ = 75-132			**Field Recordings:** 50% a cappella; 50% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Gallop (♩ = 138)	**This Edition:** This melody is closest to Cecil Sharp's Variant F.	**This Edition:** The text is a combination of Cecil Sharp's Variant F and L.	**This Edition:** Piano Accompaniment	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Some ornamentation is indicated in the score.

Source: Susa (1972).

Changes in dialect are made throughout this score, usually by removing the final consonant from a word. Examples of this are "lyin'," "leavin'," and "lil'" instead of "little." Ornamentation is utilized in this piece through pitch changes in the melody and rhythmic changes between verses.

No generalizations can be made about choral arrangements of "Pretty Polly" based on one octavo, but it is clear that this version follows many of the traditions found in the field recordings.

Pretty Saro

The choral arrangements of "Pretty Saro" are all in triple meter, which is consistent with the field recordings for this folksong. All the choral pieces fit the tempo range (♩ = 64-112) of the field recordings, with the exception of Mary Goetze's arrangement. Her tempo is dotted half equals 52 with an indication "in one." This is faster than every field recording accessed by the author at the American Folklife Center.

Table 51. Pretty Saro arranged by Mary Goetze

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** (𝅗𝅥. = 52) (in one)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** Piano Accompaniment.	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Goetze, *Pretty Saro* (2009).

There is another choral arrangement by René Clausen that is also an exception with regard to tempo. Clausen's arrangement gives no metronome mark, only an indication of "gently" at the beginning of the piece. However, the character and tempo implied by "gently" matches the other choral pieces.

Table 52. Pretty Saro arranged by René Clausen

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Gently	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** *A cappella.*	**This Edition:** One change in dialect was indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Clausen (1986).

The melody that was utilized in every choral arrangement was taken from Cecil Sharp's Variant C. The contour of the line in Sharp's variant was the same as the melody in all arrangements. However, there were slight differences in some pitches and rhythms.

Cecil Sharp's Variant A provided the text for all the choral pieces, with the exception of Randall Gill's arrangement. Gill's arrangement utilized Sharp's Variant B, which has different wording and fewer stanzas than Variant A. The arranger gives a brief background of the piece, then references Sharp's book for further information. One can assume he consulted this source for his text.

Table 53. Pretty Saro arranged by Randall Gill

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Lilting (♩ = 84)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant B.	**This Edition:** Piano Accompaniment.	**This Edition:** Two changes in dialect were indicated in the score.	**This Edition:** Little ornamentation is indicated in the score.

Source: Gill (1994).

"Pretty Saro" is unique in that all field recordings were *a cappella*. When examining the choral octavos, however, half the pieces are *a cappella* and half are accompanied. Michael Wolniakowski's arrangement follows the tradition of unaccompanied singing found in all field recordings.

Table 54. Pretty Saro arranged by Michael Wolniakowski

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Andante Moderate e Sensitivo (♩ = 84)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** *A cappella.*	**This Edition:** No changes in dialect were indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Wolniakowski (2003).

Throughout the choral arrangements of this piece, there was little change in dialect or indication for ornamentation found. The pieces demonstrated a simple melody that did not fluctuate through the different verses. One word that was changed in many arrangements was "over" to "o'er," but it was not found in every arrangement. This was the case in Jennifer Scoggin's arrangement.

Table 55. Pretty Saro arranged by Jennifer B. Scoggin

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Flowing (♩ = 84)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** Piano Accompaniment.	**This Edition:** There is one change in dialect indicated in the score.	**This Edition:** No ornamentation is indicated in the score.

Source: Scoggin (1995).

In contrast to Scoggin's arrangement, Hubert Bird has written in ornamentation throughout his piece. The first verse begins "freely," and there is a tenuto marked on the word valley, which has been marked with a longer note duration; this is consistent with what was heard in the field recordings. The ornamentation included in this arrangement incorporates passing tones, changes in rhythm between verses, and changes in the melody.

Table 56. Pretty Saro arranged by Hubert Bird

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** ♩ = 52	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** *A cappella.*	**This Edition:** One change in dialect was indicated in the score.	**This Edition:** Ornamentation is indicated throughout the score.

Source: Bird (2012).

Mark Keller's arrangement of "Pretty Saro" follows the traditions found in the field recordings. The tempo indication is "wistful and longingly," and the first verse includes several fermatas. The fermatas have indications of "poco" or "linger," depending on how long the duration should be. These create the longer notes at the end of phrases and pauses heard in the field recordings. One section is marked "less rubato," another "free tempo, dream-like." There are indications for "non vibrato," including where the lower three parts are in falsetto. The arranger was specific with all of these details, and most follow the traditions heard in the field recordings.

Table 57. Pretty Saro arranged by Mark Keller

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 3/4	**Field Recordings:** Tempo Range - ♩ = 64-112			**Field Recordings:** 100% *a cappella*		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 3/4	**This Edition:** Wistful and Longingly (*in free tempo, non-vibrato style*)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Cecil Sharp's Variant A.	**This Edition:** *A cappella.*	**This Edition:** Two changes in dialect were indicated in the score.	**This Edition:** Ornamentation is indicated in the score.

Source: Keller (1996).

Sourwood Mountain

All the choral arrangements of "Sourwood Mountain" utilize duple meter, as did all the field recordings. Each of the choral pieces use 2/2, 2/4 or 4/4 meter. All the arrangements utilized tempos that fit in the tempo range derived from the field recordings (♩ = 96-153) except for two. Shirley McRae's arrangement was slightly slower than all the field recordings.

Table 58. Sourwood Mountain arranged by Shirley W. McRae

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Lively (♩ = 92)	**This Edition:** This melody is closest to Cecil Sharp's Variant B.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Accompaniment: flute and piano.	**This Edition:** Many words were modified to match traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: McRae (1996).

The other exception found was in Philip Tacka and Susan Taylor-Howell's arrangement, where no tempo indication was given at all. This piece is in their collection of folksongs arranged for two-part voices; some include tempo markings while others do not.

Table 59. Sourwood Mountain arranged by Philip Tacka and Susan Taylor-Howell

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** No tempo indication given.	**This Edition:** This melody is a combination of Cecil Sharp's Variants A and C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** *A cappella.*	**This Edition:** Many words were modified to match traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Tacka and Taylor-Howell (1986).

Marie Pooler's arrangement does not retain a consistent tempo throughout the piece. Her initial indication is "brightly," but there is no precise metronome mark given. At the end of the first verse, a ritardando is notated, and verse two is marked "slowly." There is a fermata at the end of this stanza, and the piano accompaniment accelerates to an a tempo which begins verse three. The last verse also has a ritardando, followed by "a tempo" for the last six measures.

Table 60. Sourwood Mountain arranged by Marie Pooler

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Brightly	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Piano accompaniment.	**This Edition:** Some words were modified to match traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Pooler (1996).

The melody utilized in the choral arrangements is taken from Cecil Sharp's Variants A, B or C, or a combination of these. The majority of the choral pieces used some form of Variant C, which has a characteristic line using the sixth, octave, sixth and fifth scale degrees, respectively. Ruth Elaine Schram's arrangement is an example of this.

Table 61. Sourwood Mountain arranged by Ruth Elaine Schram

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Brightly (𝅗𝅥 = 100)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Accompaniment: piano, handclaps, and foot stomps.	**This Edition:** Many words were modified to match traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Ruth Elaine Schram (2004).

The texts utilized in the arrangements are also taken from Cecil Sharp's Variants A, B or C. A is the least common variant used, and most arrangers used text taken from multiple variants. In every choral arrangement, the chorus refrain is different, and none match Sharp's variants. In Victor

Johnson's arrangement, the chorus refrain is "Hey de-ing dang diddle ally day." The refrain has been used to "imitate the banjo," so it is not unusual for those nonsense syllables to differ.[298]

Table 62. Sourwood Mountain arranged by Victor C. Johnson

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Spirited (♩ = 104-108)	**This Edition:** This melody is a combination of Cecil Sharp's Variants B and C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Piano accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** No ornamentation is indicated in the score.

Source: Victor C. Johnson (2005).

"Sourwood Mountain" is usually accompanied, but 14% of the field recordings studied were *a cappella*. Two of the choral arrangements in print are also *a cappella*, including Timothy Howard's.

Table 63. Sourwood Mountain arranged by Timothy Howard

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Moderato, well-marked (♩ = 104)	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** *A cappella.*	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Syncopation is utilized to change the rhythm between verses.

Source: Howard (2013).

Of the 86% of field recordings that utilized instruments, the accompanying instruments were banjo, dulcimer, fiddle, guitar and one recording of solo piano. Jerry DePuit's arrangement includes piano accompaniment. The piece begins with blocked chords in both hands, and as the piece progresses, more arpeggios are utilized; first one is added per measure, then more until the end

[298] Bascom, 249.

where all chords are broken up. The arpeggios help create the character of the string instruments that would normally be used to accompany this song.

Table 64. Sourwood Mountain arranged by Jerry DePuit

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/2	**This Edition:** Moderato, well-marked (𝅗𝅥 = 92 - 100)	**This Edition:** This melody is a combination of Cecil Sharp's Variants A and C.	**This Edition:** The text is a combination of Sharp Variants A and C.	**This Edition:** Piano accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Little ornamentation is indicated in the score.

Source: DePuit (2001).

The dialect was changed in many of the choral arrangements to match the traditional dialect. The most common words changed were "crowin'," "huntin'," "hollow" to "holler," and "follow" to "foller." Edwin Fissinger's arrangement makes all these changes as well as grammatical ones: "Chicken a' crowin' on Sourwood Mountain" and "Gonna sing a song about Sourwood Mountain."

Table 65. Sourwood Mountain arranged by Edwin Fissinger

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Introduction is "slowly," then indication is "brightly" after.	**This Edition:** This melody is closest to Cecil Sharp's Variant C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Piano accompaniment.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Two moments of ornamentation are indicated in the score.

Source: Fissinger (1961).

Ornamentation is used in many of the choral arrangements by means of syncopation, use of grace notes, and changes in rhythm between verses. Ruth Artman's arrangement also includes pitch ornamentation: there is an indication in the vocal line to "smear" three notes together as the line

moves down by a half step and then back up to the original pitch. Artman also changes some pitches in the melody line in the last verse to ornament the line.

Table 66. Sourwood Mountain arranged by Ruth Artman

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 4/4	**This Edition:** Country Hoedown Style in Two (𝅗𝅥 = 112)	**This Edition:** This melody is a combination of Cecil Sharp's Variants B and C.	**This Edition:** The text is a combination of Sharp Variants B and C.	**This Edition:** Piano accompaniment with hand claps.	**This Edition:** Many words were modified to match the traditional dialect.	**This Edition:** Little ornamentation is indicated in the score.

Source: Artman (1987).

John Rutter's arrangement of "Sourwood Mountain" stands out for its unique texture which epitomizes the sound of traditional instruments. There is a brief introduction of open fifths sung on the text "Sourwood Mountain," which replicates the sound of a fiddle. All voices switch to "bom," or "ba bom" in the case of the basses, and create a string band. The basses are the double bass, and the upper three voices the banjo or guitar. The solo enters on the melody, which would be the fiddle. Later in the piece the upper voices change to "plank," which creates a plucking sound like a banjo. In addition, there is a whistle part notated above the rest of the choir which adds ornamentation.

Table 67. Sourwood Mountain arranged by John Rutter

Meter	Tempo	Melody	Text	Accompaniment	Dialect	Ornamentation
Field Recordings: 2/2, 2/4 or 4/4	**Field Recordings:** Tempo Range – ♩ = 96-153			**Field Recordings:** 14% a cappella; 86% utilize instruments.		**Field Recordings:** Ornamentation utilized in most recordings.
This Edition: 2/4	**This Edition:** Barn Dance (♩ = 108)	**This Edition:** This melody is closest to Cecil Sharp's Variant B.	**This Edition:** The text is a combination of Sharp Variants A, B and C.	**This Edition:** *A cappella.*	**This Edition:** Many words were modified to match traditional dialect.	**This Edition:** Little ornamentation is indicated in the score.

Source: Rutter, *Sourwood Mountain* (1976).

This piece is a dance tune that originated in the United States, and the character in these choral arrangements portrays this. The added handclaps, foot stomps, style of the accompaniment and modification of dialect consistently add to this depiction.

CHAPTER SEVEN
CHORAL ARRANGING AND PERFORMANCE GUIDELINES

Preliminary Background Study

Before arranging a folksong from a different culture, a composer must study that society and its music to glean what traditions exist. This includes past and current practices. Interacting with the people is imperative, whether in person or through such technology as recordings. Experiences through fieldwork give a first hand perspective into a culture, but this is not always possible. Investigating alternative resources such as books, articles and media is often adequate for the purposes of arranging.

Primary sources are important for this type of work. Access to field recordings, notes and transcriptions is ideal when seeking a foundation for the arrangement. Collections from noted scholars and folklorists should be examined. Archives are an important resource as well, such as the Library of Congress, Smithsonian Institute or the Archives of Traditional Music at Indiana University. All of these organizations have materials available from around the world. Information may also be sought out in the smaller archives that exist in the United States.

The people cannot be lost in this process; they are the reason that folksongs exist through oral transmission. Where do they live? What is their occupation? What do they sound like? Are their songs for work, ceremony, or entertainment? Do they sing alone or in groups? Do they sing *a cappella* or with instruments? Are there transcriptions available of their songs? These are just a few of the questions that must be answered to make an informed arrangement.

For conductors, it is important to educate performers regarding the culture that their music is drawn from. The research need not be as thorough as that of arrangers, but should create a context and understanding which results in a performance that lies close to tradition. In addition, a decision will be made whether to follow the arranger's indications in the score exactly or to make

allowances for performance practice. For many arrangements, these will be one and the same; for others, the conductor may choose to adapt the piece so that it more closely follows the traditions.

Choral Arranging and Performance Guidelines

In the previous chapter, seven key elements were discussed for each choral arrangement studied. This rubric examines Appalachian folksongs specifically, and was created after preliminary research had been done. However, most of these components transfer to other cultures, and can provide a framework from which to begin exploring. These elements are meter, tempo, melody, text, accompaniment, dialect, and ornamentation. For these guidelines, it is assumed that the arranger has completed initial research, which includes consulting transcriptions and recordings. The recommendations provided within this framework will also aid conductors in strategies for informed performance.

Meter and Tempo

Meter and tempo are closely related, and determining factors for the character and style of a piece. Each Appalachian folksong has a large tempo range based on the field recordings accessed, as demonstrated in the previous chapter. Within this framework provided by the research, a decision must be made on the appropriate meter and tempo for the piece. Considerations for this decision include text, accompaniment, complexity of melody, and desired atmosphere for the work.

In a piece like "Sourwood Mountain," one has to set the text "chickens a-crowin' on Sourwood Mountain, Hey-ho, dee-iddle-um-day." It should fit into the traditional tempo range, and also be feasible for the chorus to sing clearly. The dexterity of the accompanying instrument is also a factor in the tempo. The ease with which a fiddle or banjo could play sixteenth notes at a quick tempo may differ from what the piano is capable of.

The folksong "Pretty Polly" traditionally has a small vocal range and many repeated notes. This piece can achieve an *allegro* tempo more easily than "John Henry," for example. The style and atmosphere of a piece are two of the most unique qualities of any arrangement. This decision in the case of a folksong is a balance between integrity of the musical traditions of a song and culture and creative artistry. This is a choice for the composer alone. As was demonstrated in the previous chapter, not every arranger follows the traditional trends of a given song. The intention of one composer may be to be close to tradition, while another would prefer to create a new song from an old tradition.

There is little flexibility with meter in a written score, but tempo is easily adapted if necessary. For conductors, attention to the tempo ranges in the previous chapter will aid in finding an appropriate tempo which matches the piece and the written arrangement. The ensemble may also inform the tempo selection based on vocal facility and diction constraints.

Melody and Text

Just like language dialects, folksongs have traditions that are regional, even within the same country. This was shown in both the collectors' variants and choral arrangements discussed previously. When selecting the melody and text for a piece, there are many sources that can be utilized.

All seven collectors mentioned in this study are considered authorities on the subject of Appalachian folksongs. In many cases, they are leaders in a myriad of different areas, not only the mountain region. All the collectors have transcriptions and field notes available in archives; most have published materials that are more easily accessed. In addition, many other folklorists were collecting throughout Appalachia during the 20th century that would be viable resources to use.

Contacting archives, searching websites, seeking out present day performers, and searching journals and magazines are all worthwhile options. Robert Winslow Gordon did much of his collecting of folksongs through his column in *Adventure* magazine and there are many similar published sources available.

It is evident after examination of the choral arrangements in the previous chapter that arrangers also consult other choral octavos as a resource. Every arrangement of "Barbara Allen" utilized a similar melody, one that was not found in field recordings or collectors' variants. While this could be a great coincidence, it is likely that these composers sought out current arrangements for guidance.

The text for Appalachian folksongs can be found in the same manner as the melody. However, there are more text resources available than musical ones. Francis James Child published five volumes of ballad texts that correspond to folksongs, and he was one of many text collectors.

Once the melody and text are selected, these may have to be adapted for the ensemble or age group one is writing for. In "Old Joe Clark," for example, the traditional text tells of the preacher's son who gambled, drank, stole other men's wives, and shot people.[299] This would not be appropriate text for elementary school children, and may need to be modified. This is exactly what happened in several of the arrangements of this folksong at the discretion of the arrangers.

The murder ballads, such as "The Two Sisters" and "Pretty Polly," are popular folksongs widely performed and recorded in the field. However, there are no choral arrangements of "The Two Sisters," and only one currently in print of "Pretty Polly." The text is graphic, but if you take away the murder, the entire premise changes. These pieces are an integral part of the folksong tradition, and adaptating the gravity of the text could ensure that they also become part of the choral tradition.

---

[299] White, *The Frank C. Brown Collection of North Carolina Folklore*, 3:121.

Melodic changes may need to occur as well, dependent upon the maturity and experience of the ensemble. The original tessitura of the folksong may suit older voices, but not children. Rhythms may also need to be modified depending on the experience of the singers. The key is also a consideration depending on the vocal range of the piece. In addition, the instrumentation will also affect the selected key. If writing a banjo accompaniment, the key of B major would be a challenge, for example. Shifting the key up a half-step to C major would be a more successful choice.

Based on the octavos procured for this study, there is a large variety of Appalachian folksongs available for choral ensembles, and they exist in a multitude of voicings for every experience level. Conductors can seek out arrangements suitable for their ensemble, considering the difficulty of the vocal lines and appropriateness of text. The transcriptions included in this study provide an additional resource for alternate melodies and texts that could be used to modify existing arrangements if the director deems it necessary.

Accompaniment

The use of instruments was commonly found in field recordings, and they were predominantly string instruments. If accompaniment is desired for the arrangement, many considerations are necessary. If the tradition is strictly adhered to, the accompaniment should consist of banjo, dulcimer, fiddle, guitar, mandolin, or another Appalachian instrument. However, these may not be realistic choices for every chorus.

In addition to the choice of instrument, attention must be given to the form of notation. Will the part be completely written out or will chords be provided instead? If the desired instrument is not available, is a second part supplied for piano accompaniment?

Of all the choral arrangements examined, the most common instrument utilized for the accompaniment was the piano. This is a realistic choice of instrument as it is found in nearly every

rehearsal space. However, it does not fit within the Appalachian tradition of accompanying the voice. This is another choice to be made and balance to be found by the arranger. As was demonstrated in many choral arrangements, piano was used but the accompaniment was written in the style of a traditional instrument.

Including a bass line in the left hand and blocked chords in the right hand on off beats was common in the arrangements. This comes closest to the sound of a guitar or string band. In order to get closer to the banjo sound, chords should be arpeggiated. If a fiddle is desired, the use of open fifths ("double stops"), grace notes, and ornamented melody lines will simulate this sound in the piano. The closest one can get to a dulcimer on a piano is creating a "drone" coupled with staccato notes to imitate its plucking.

Handclaps and foot stomps were another common feature in the choral arrangements. In many of the field recordings, foot tapping was audible. Additionally, many of these pieces are traditional dance tunes. Appalachian dances are boisterous events, and clapping and foot stomping would help to recreate the atmosphere of that setting.

If writing for one of the many string instruments, it would be worthwhile to include both a written part as well as chords for the instrumentalist. If one is classically trained, they may rely on the notated part and not have the ability to play chords. However, if the instrumentalist is not able to read music, the chords may help them. Many of these musicians are capable of playing by ear, and may simply need to know the form.

If the intention of the arranger is to follow the traditions of the region, every attempt should be made to utilize one of the Appalachian instruments in the accompaniment. As an alternative, a piano part written in the style of one of these instruments.

In existing arrangements, traditional instruments could be added to provide the characteristic sound found in Appalachian music. For the pieces that include flute or oboe, a violin or fiddle

could be used in its place. The range and facility of the instruments is similar, and it would create a more traditional sound. In addition, adding other string instruments such as banjo, guitar or acoustical bass would be appropriate as well.

Dialect and Ornamentation

Dialect and ornamentation were used throughout the field recordings accessed at the American Folklife Center, and are an integral part of the Appalachian sound. The dialect was pronounced in the majority of recordings, and ornamentation used consistently. The timbre of the performers of this region is unique, and relates to both dialect and ornamentation.

If one wishes to sing in the style of traditional singers, there are certain tools that can be used to do so. The final consonants of words should be sustained for a longer duration of time than other syllables. This should be utilized particularly with l's, m's, n's, and r's. The same is true for consonants that are found in the middle of a word. In a diphthong, which is two vowel sounds that are perceived as a single distinguishable unit[300], the second vowel should be sustained. In the field recordings, the first vowel transitioned immediately to the second, and that vowel sound was sustained. This creates a brighter timbre.

In addition, one-syllable words can be elongated to two in order to match a strong Southern dialect. This can be written out phonetically. For instance, the word "him" would be [hɪm] in the International Phonetic Alphabet (IPA); in the Southern dialect it would be [hi ʌm]. Words can also be shortened: "them" becomes "'em," and "going to" becomes "gonna." Grammatical changes may also be made to the text to match the mountain dialect. In traditional Appalachian singing, people sing as they speak, which is the opposite of what is common practice for choirs. For all of these dialect changes, they can be written out phonetically in the score.

[300] Wall, Caldwell, Gavilanes and Allen, 3.

All of these elements could easily be adapted into an existing arrangement to match the traditional dialect found in the region. Due to the nature of a large vocal ensemble, modifications may need to be made to create a consistency in sound and ease of diction for the singers. A conductor may desire to extend the duration of the letter n, for example, but not wish to do so for the letter r. The sound created by a chorus in contrast to one singer, as found in most field recordings, must be taken into account.

The traditional timbre is generally brighter and more forward in Appalachia. This is produced by a smaller space within the mouth, created by a lowered soft palate. This sound is often referred to as a "twang" sound.[301]

This is one of the most controversial aspects to taking the traditional Appalachian sound into a choir. A single voice with a lowered soft palate is quite different from 50 voices with lowered palates. This is a choice not only for the arranger, but ultimately the conductor of the piece as well. This is another moment when balance is imperative. There is the traditional choral sound and the traditional Appalachian sound. The arranger can include indications in the score as to the desired timbre, and decide whether to suggest more of a choral or Appalachian sound.

Healthy singing is a concern of many choral conductors. Creating a different sound in the choir can be intimidating. There is concern for understanding how to perform it, how to explain it to singers, whether it will be accurate, and if it is healthy. There may also be trepidation regarding the progress the choir has made, and whether a new timbre will undo that work. As both an arranger and conductor, the ability to describe how to perform it, terminology to use when teaching it, resources for examples of the sound, and how to be healthy while singing it is vital.

---

[301] Ingo R. Titze, Christine C. Bergan, Eric J. Hunter and Brad Story, "Source and Filter Adjustments Affecting the Perception of the Vocal Qualities Twang and Yawn," *Logopedics Phoniatrics Vocology* 28, No. 4, 147.

Understanding the physiology of what is happening to create this unique sound will help the arranger notate it in the score and the conductor teach it to the singers, so the desired sound is achieved. Essentially, the space within the mouth is smaller, the tract that the air is traveling through is shorter, and less air is being used. Using descriptors such as lowered palate, forward and bright may help as well. A conductor may want to consider the age and experience of the ensemble when addressing this element, and what can realistically be achieved with the vocal maturity of that particular chorus. Care must be taken, especially with less experienced vocalists, that they create this new timbre in a healthy manner.

Ornamentation is the other key to the style of Appalachian folksongs in addition to dialect. Simple modifications that can be made to a vocal line include adding a grace note above or below the arrival pitch; writing in a slide before, after or between pitches; sliding up on the release of a note (known as "feathering"[302]). Also included in this category are syncopation, changing the rhythm between the different verses, and changing pitches in the tune so it varies. Ornamentation can be utilized in the vocal lines or the accompaniment. These elements can be adapted into any existing arrangement as well.

Conclusion

Appalachian folksongs are a rich part of our American culture, and using choral repertoire is a wonderful way to share this tradition with singers and audiences alike. These guidelines provide a basic framework for arrangers who would like to set these tunes in a choral setting, and conductors who wish to perform these pieces following traditional performance styles.

[302] Norm Cohen, 79.

CHAPTER EIGHT

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS FOR FUTURE RESEARCH

Summary

The purpose of this study was to provide a conductor's analysis of a specific set of choral arrangements of Appalachian folksongs within a cultural context. The selected works shared three common traits: (1) they were folksongs that were collected by Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, or Jean Thomas; (2) there were a large number of field recordings available; and (3) they were in print as of March 2014. The author sought to facilitate informed performance and arranging of these works and provide a general resource for conductors who have an interest in performing Appalachian folksongs.

The study included a discussion of the Appalachian region and its history. It examined the changing definition of the region's borders over the last century. It also traced the history and lifestyle of its inhabitants, from Native Americans and early frontiersmen to European settlers and later government involvement. The historical narrative concluded with an examination of the relationship between the people and the land, Appalachian stereotypes, and labor and literacy.

Seven significant collectors of Appalachian music, whose bodies of work provided the framework for this study, were highlighted. The narrative included a brief history of collection in the region and the work of Francis James Child as a catalyst for folk collecting in the United States. This chapter documented key experiences in the collectors' lives that led them to Appalachia as well as their significance in advocacy and dissemination of the music from that region.

Information on folksongs and their transmission, musical styles in Appalachia, and importance of instruments within the culture were provided. An overview of popular traditional

instruments was given, comprised of the fiddle, banjo, dulcimer, guitar, mandolin, Jew's harp and mouth bow. The study identified traits in performance practice, including singing style, vocal and instrumental timbre and performance traditions for specific types of songs. In addition, a brief discussion of Alan Lomax's "cantometrics" study and the collectors' published materials was included.

The ten Appalachian folksongs highlighted in this study were discussed in reference to field recordings that were accessed by the author at the American Folklife Center in the Library of Congress in Washington, DC. These songs were "Barbara Allen," "Cindy," "The Cuckoo," "Frog Went a-Courting," "John Henry," "Old Joe Clark," "Paper of Pins," "Pretty Polly," "Pretty Saro," and "Sourwood Mountain." The narrative included historical background information, commonalities and differences between text and melody, and meter and tempo trends. This chapter concluded with an analysis of the vocal sound and style characteristics found in the sound recordings.

Choral arrangements of the ten selected folksongs were examined with respect to findings from the field recordings. This analysis was placed in a rubric created by the author and included information from the sound recordings as well as the choral arrangement. The key elements analyzed were meter, tempo, melody, text, accompaniment, dialect and ornamentation. For each piece, a general overview of pertinent information was provided, including title, arranger, voicing, publisher and publication date.

The study concluded with a set of guidelines for future arrangers of Appalachian folksongs. The narrative included a discussion on what background study is necessary prior to arranging music from another culture. Finally, each of the seven elements from the rubric was discussed with regard to what is traditionally found in Appalachian music.

Conclusions

Research Questions

1. What constitutes the Appalachian Region? How did the land and history affect the people of the region?

The Appalachian Region is in the Southeastern part of the United States. The northern border is the states of Kentucky, West Virginia and Virginia; its western border is Tennessee; the southern border is northern Mississippi, Alabama and Georgia; the eastern border lies within North and South Carolina. It includes the Piedmont, the Blue Ridge, the Great Valley, and the Appalachian Plateau. Due to its rough landscape, the people of Appalachia were isolated from one another and outsiders well into the 20th century. Agriculture was common practice, transportation was difficult, and poverty was prevalent.

2. Who were the main collectors of Appalachian folksongs?

Seven significant collectors of folksongs from Appalachia were Olive Dame Campbell, Cecil Sharp, Maud Karpeles, Robert Winslow Gordon, John Lomax, Alan Lomax, and Jean Thomas. Campbell was the first of them to collect in Appalachia, and her transcriptions were published in the collection by Sharp and Karpeles. Gordon, John and Alan Lomax made large contributions to the existing body of field recordings located in the American Folklife Center Archive at the Library of Congress. These men all served as directors or leaders of the Archive during their lifetimes. Thomas added to the Library of Congress archives as well, and is most known for her American Folk Song Festival.

3. What was the traditional performance practice for these songs? How were instruments incorporated into performance?

Based on the sample of field recordings listened to by the author, it is evident that there are a number of commonalities within the performances of each folksong. There is an accepted meter

and tempo range, aspects of melody and text are consistent, and the same instruments are used in instrumental accompaniment. The southern dialect is unmistakable in the majority of recordings, and ornamentation is utilized in both instruments and voice. Field recordings were *a cappella* and accompanied. The banjo, dulcimer, fiddle, guitar, mandolin and piano were found in many recordings.

4. Do existing arrangements follow the traditional performance practice found in collections and field recordings?

The choral arrangements examined in this study included many traditional practices. Most were in the accepted meter and tempo range for the specific folksong, and many utilized melodies and texts from the seven collectors' materials. In many cases, a fragment of the tune or text was used rather than its entirety. Many choral arrangements contained similar melodies and lyrics which differed from the variants from the collectors; in some instances they were identical. If the choral arrangement was accompanied, it was usually by piano. These parts varied in their likeness to the sound and style of traditional Appalachian instruments. Dialect changes and ornamentation were used throughout the choral arrangements; however, it was not as universal as in the field recordings.

5. When arranging Appalachian folksongs, what considerations must be made to support the practice and the culture, as well as the choral ensemble?

When arranging Appalachian folksongs, background study into the history and traditions of the people must preclude any composition. Primary resources should be used for research, including transcriptions, sound recordings and field notes if possible. Attention should be given to the musical traditions of the culture, including the context of a song, performance style and use of instruments. Following the guidelines described within the seven elements of meter, tempo, melody, text, accompaniment, dialect and ornamentation will provide important information leading to a more informed arrangement that is true to the Appalachian musical tradition.

Other Conclusions

The music of Appalachia is incredibly compelling for a number of reasons. Its rich tradition extends back hundreds of years to when many of the ballads and songs originated in the British Isles, and were later passed on in Appalachia by its settlers. There are hundreds of folksongs, each with its own historical narrative and many variants. The instruments from the region are distinct and create an atmosphere unlike any others, and the vocal timbre of the "high-lonesome mountain voice" cannot be found anywhere else in the world. This music helps document the history of the Appalachian culture, both in lyrics and sound, and is worthy of preservation and performance for years to come.

In my opinion, the music of Appalachia has been underrepresented in the American choral scene for a number of reasons. First, this repertoire is from a part of the southeastern region of the United States that was isolated for most of the last century, and those outside it are often unaware of the music. Second, most of the folksongs are not regularly performed on the concert stage, and are unknown outside the world of folk music. Third, the lyrics to certain songs, such as the murder ballads, may not be deemed appropriate for young singers. Finally, limited knowledge of the performance traditions and instruments, along with the stereotype of the Appalachian region, prevents many conductors and arrangers from attempting this music.

Despite these issues, this document is offered as an attempt to assist conductors and arrangers with a set of tools to begin understanding the elements involved with performing and arranging Appalachian folksongs. While the sound of Appalachian music may be unfamiliar to choral musicians, a performance that is true to tradition is easily achievable. There are already many works available for choirs in every voicing which are accessible, and hundreds of other tunes that might be arranged.

Appalachia has provided not only a wealth of folksongs to explore, but a unique and rich history of a resilient people from which to learn. Living in that terrain was difficult, work was hard, poverty was extensive; and yet, music was their solace. They sang while they labored, they sang for entertainment, they sang as a family, and they sang to preserve. At some level, the role of conductors might very well be to simply explore with their students what it means to be human. The performance of Appalachian folksongs allows opportunity for this on every possible level.

Recommendations for Future Research

The present study focused specifically on ten Appalachian folksongs from the compilations of seven collectors. Since the collections of these seven researchers include hundreds of folksongs, future research could examine other pieces in a similar manner. In addition, at least 65 folksongs have been arranged for choral ensembles based on the seven collectors' findings, and future research could provide analysis and resources for performances of these songs. Studies could be organized by a number of different methods. Thematic papers might include a focus on murder ballads, work songs or "Child" ballads. Studies could also be organized by instrumentation, such as works with fiddle, banjo or those that are *a cappella*. Other repertoire groupings could include geographical areas, folksongs from only one collector, or songs that are native only to Appalachia. Songs could also be arranged chronologically, or only include a specific decade.

There are many other collectors that were active during the 20th century, and they might also warrant exploration. Owen Blanton, Annabelle Morris Buchanan, Tom Carter and Hebert Halpert were all active during the 20th century recording throughout Appalachia, and contributed many recordings to the American Folklife Center Archive. Other research might explore a specific choral arranger of Appalachian folksongs, such as Russell Robinson, Earlene Rentz or Mack Wilberg.

Broader exploration of Appalachian music might also be of academic interest. Studies might include comparing Appalachian musical traditions to other regions of the United States, to regions in the British Isles, or examining present-day folk music styles with regard to past traditions. Appalachia's musical history might also be explored in the context of other countries that have experienced isolation and limited interaction with outsiders.

APPENDIX A

APPALACHIAN FIELD RECORDING ANALYSIS

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 1778 A1 & 2	Barbara Allen	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Voice with Fiddle	quarter = 88
AFS 03215 A1	Barbara Allen	Cowell, Sidney Robertson	McCord, May Kennedy	1936		*A Cappella*	quarter = 54
AFS 00844 B2	Barbara Allen	Lomax, John Avery	Beeker, H.J.	1936	Boone, NC	Voice with Guitar	quarter = 72
AFS 02882 B1 & 2	Barbara Allen	Halpert, Herbert	Harmon, Samuel	1939	Maryville, TN	*A Cappella*	quarter = 75
AFS 09997 B2	Barbara Allen	Koonce, Cyrus B.	Clintwood, Virginia	5/2/05	Clintwood, VA	Voice with Guitar	quarter = 73
AFS 15070	Barbara Allen	Hoover, Peter R.	Arp, Ethel	1964	Culberson, NC	Voice with Banjo	quarter = 68
AFS 00302 B	Barbara Allen	Thomas, Jean	Dartey, Curtis	6/1/34	Ashland, KY	Voice with Dulcimer	quarter = 76
AFS 00303 B1	Barbara Allen	Thomas, Jean	Day, Rosa	6/1/34	Ashland, KY	*A Cappella*	quarter 66 - 78
AFS 01778 A1 & 2	Barbara Allen	Hibbitt, George/William Greet	Lunsford, Bascom	2/1/35	New York, NY	Voice with Fiddle	quarter = 104
AFS 00824 A	Barbara Allen	Lomax, Alan/Mary Bamicle	Jackson, Aunt Molly	9/1/35	New York, NY	*A Cappella*	quarter = 66

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 02087 A1	Barbara Allen	Seeger, Charles	Tarwater, Rebecca	6/2/36	Rockwood, TN	*A Cappella*	quarter = 68
AFS 03172 A	Barbara Allen	Cowell, Sidney Robertson	Marlow, I.N.	11/17/36	Boyd's Cove, NC	*A Cappella*	quarter = 55
AFS 03183 A1	Barbara Allen	Cowell, Sidney Robertson	McDowell, L.L.	11/22/36	Smithville, TN	*A Cappella*	quarter = 82
AFS 03236 B	Barbara Allen	Lomax, John	Dusenbury, Emma	12/22/36	Mena, AR	*A Cappella*	quarter = 84
AFS 00955 B4	Barbara Allen	Lomax, John	Griffin, Mrs. G.A.	3/18/37	Georgia	*A Cappella*	quarter = 106
AFS 01002 B2	Barbara Allen	Lomax, John	Nye, Capt. Pearl R.	6/27/37	Akron, OH	*A Cappella*	quarter = 78
AFS 01036 B	Barbara Allen	Lomax, John Avery	Floyd, Minnie	7/12/37	Murrell's Inlet, SC	*A Cappella*	quarter = 90
AFS 01409 A	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Napier, Lillian	9/1/37	Pine Mountain, KY	*A Cappella*	quarter = 80

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01385 B1	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Boggs, Abner	9/7/37	Pine Mountain, KY	*A Cappella*	quarter = 80
AFS 01447 A	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Bailey, Vergie	9/29/37	Hyden, KY	*A Cappella*	quarter = 92
AFS 01489 A2 & B1	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Davis, Mary/Cora Davis	10/1/37	Manchester, KY	*Voice with Guitar*	quarter = 77
AFS 01347 B1	Barbara Allen	Lomax, John/Bess Hawes	Hawks, Ray	10/1/37	Galax, VA	*A Cappella*	quarter = 86
AFS 01540 B	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Collins, Howard	10/19/37	Smithsboro, KY	*Voice with Dulcimer*	quarter = 74
AFS 01556 A2	Barbara Allen	Lomax, Alan/Elizabeth Lyttleton	Gevedon, Munroe	10/23/37	West Liberty, KY	*Voice with Fiddle*	quarter = 79
AFS 01990 A	Barbara Allen	Barbeau, Marius	Atkins, Bill	1/1/38	Pineville, KY	*Voice with Guitar*	quarter = 90
AFS 02762 A2	Barbara Allen	Halpert, Herbert	Kilgore, Etta	3/1/39	Wise, VA	*A Cappella*	quarter = 70

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 02745 A2	Barbara Allen	Halpert, Herbert	Martin, Mrs. W.L.	3/1/39	Hillsville, VA	*A Cappella*	quarter =
AFS 02830 A2	Barbara Allen	Halpert, Herbert	Hamilton, Goldie	4/1/39	Hamiltontown, VA	*A Cappella*	quarter = 56
AFS 02814 A4	Barbara Allen	Halpert, Herbert	Swindel, Hettie	4/1/39	Freeling, VA	*A Cappella*	quarter = 60
AFS 02861 A	Barbara Allen	Halpert, Herbert	Farmer, Mary Franklin	4/16/39	Crossnore, NC	*A Cappella*	quarter = 76
AFS 04790 A11	Barbara Allen	Liss, Joseph/Jerome Wiesner/Alan Lomax	Robinson, Sunshine	8/1/41	Asheville, NC	*Voice with Guitar*	quarter = 86
AFS 5232 A1	Barbara Allen	Lomax, Alan	Gladden, Texas	Aug-41	Salem, VA	*A Cappella*	quarter = 66
AFS 07904 A-B	Barbara Allen	Moser, Artus	Mobley, Pleaz	2/15/43	Harrogate, TN	*Voice with Guitar*	quarter = 58
AFS 07864 A-B	Barbara Allen	Moser, Artus	Long (Gentry), Maud	10/21/44	Hot Springs, NC	*A Cappella*	quarter = 74
AFS 11461	Barbara Allen	Campbell, Olive Dame	Campbell, Olive Dame	12/28/45	Unknown	*A Cappella*	quarter = 58

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 10007 A9	Barbara Allen	Karpeles, Maud/Sidney Cowell	Long (Gentry), Maud	9/27/50	Hot Springs, NC	*A Cappella*	quarter = 80
AFS 14008	Barbara Allen	Buchanan, Annabel Morris	Young, William Henry	2/16/63	Kevil, KY	*A Cappella*	quarter - 86
A 162-163	Barbara Allen	Robert Winslow Gordon	Littrell, Bessie		NC	*A Cappella*	quarter = 80
AFS 1806 B2	Cindy	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	*Voice with Banjo*	quarter = 104
AFS 1839 B3	Cindy	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	*Fiddle*	quarter = 118
AFS 00076 A3	Cindy	Lomax, John Avery	Howard, Blind James	Aug-33	Harlan, KY	*A Cappella*	half = 112
AFS 01618 B2	Cindy	Lomax, Alan	Resettlement folk singers	11/21/37	Chevy Chase, MD	*Voices with Guitar*	quarter = 92
AFS 02756 B1	Cindy	Halpert, Herbert	Martin, Mrs. W.L.	Mar-39	Hillsville, VA	*A Cappella*	quarter = 108
AFS 04937 B1	Cindy	Liss, Joseph/Jerome Wiesner/Alan Lomax	George Stoneman Band	Aug-41	Galax, VA	*Banjo and Fiddle*	quarter = 140

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 06727 B4	Cindy	Lomax, Alan	Smith, Hobart/Charley Debuck/Fred Galligher	Aug-42	Saltville, VA	*Banjo, Fiddle and Guitar*	quarter = 140
AFS 06727 B4	Cindy	Lomax, Alan	Smith, Hobart	8/24/59	Salem, Virginia	*Piano*	quarter = 142
A 129	Cindy	Robert Winslow Gordon	Barrier, Mrs. H.A.		NC	*A Cappella*	quarter = 122
A 43	Cindy	Robert Winslow Gordon	Lunsford, Bascom			*A Cappella*	
A 200	Cindy	Robert Winslow Gordon	Lunsford, Bascom		NC	*Fiddle*	quarter = 112
A 136	Cindy	Robert Winslow Gordon	Randall, Willard		NC	*A Cappella*	quarter = 112
AFS 00072 B1	Cuckoo	Lomax, John Avery	Gant family	5/1/34	Austin, TX	*A Cappella*	half = 73
AFS 00066 A2	Cuckoo	Lomax, John Avery	Gant, Maggie	11/1/34	Austin, TX	*A Cappella*	half = 100
AFS 00823 B1 & 2	Cuckoo	Lomax, Alan/Mary Barnicle	Jackson, Aunt Molly	Sep-35	New York, NY	*A Cappella*	quarter = 66

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 00832 A1	Cuckoo	Lomax, John	Gaines, Mrs. Joseph	08/01/36	Murrell's Inlet, SC	*A Cappella*	quarter = 70
AFS 01437 A1	Cuckoo	Lomax, Alan/Elizabeth Lyttleton	Pace, Eliza	9/1/37	Hyden, KY	*A Cappella*	quarter = 132
AFS 10003 A8	Cuckoo	Karpeles, Maud/Sidney Cowell	Puckett, Florence	9/11/50	Afton, VA	*A Cappella*	half = 62
AFS 01389 B1	Cuckoo is a Pretty Bird	Lomax, Alan/Elizabeth Lyttleton	Black, Charlie	9/9/37	Arjay, Kentucky	*A Cappella*	quarter = 68
A 173-174	Frog Went A-courtin'	Gordon	Pressley, Agnes		NC	*A Cappella*	quarter = 82
AFS 00073 B2	Frog Went A-Courting	Lomax, John Avery	Jackson, Aunt Molly	Mar-35	Clay County, KY	*A Cappella*	half = 80
AFS 00347 B	Frog Went A-Courting	Lomax, Alan/Zora Hurston/Mary Barnicle	Davis, Drusilla	Jun-35	Frederica, GA	*A Cappella*	quarter = 74

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01991 A2	Frog Went A-Courting	Barnicle, Mary Elizabeth	Atkins, Bill	Jan-38	Pineville, KY	Voice with Guitar	quarter = 90
AFS 02746 B1, 2 & 3	Frog Went A-Courting	Halpert, Herbert	Martin, Mrs. W.L.	Mar-39	Hillsville, VA	*A Cappella*	quarter = 100
AFS 10007 A8	Frog Went A-Courting	Karpeles, Maud/Sidney Cowell	Long (Gentry), Maud	9/27/50	Hot Springs, NC	*A Cappella*	quarter = 110
AFS 14008	Frog Went A-Courting	Buchanan, Annabel Morris	Young, William Henry	2/16/63	Kevil, KY	*A Cappella*	quarter = 108
AFS 1788 B2	Froggy Went a Courtin'	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	*A Cappella*	half = 100
AFS 1814 A1 & 2	John Henry	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Voice with Banjo	quarter = 106
AFS 00313 A	John Henry	Lomax, Alan/Zora Hurston/Mary Barnicle	Davis, John	Jun-35	Frederica, GA	Voice with Guitar	quarter = 104
AFS 00828 B3	John Henry	Lomax, Alan/Mary Barnicle	Jackson, Aunt Molly	09/01/35	Clay County, KY	*A Cappella*	quarter = 66
AFS 00730 A	John Henry	Lomax, John Avery	Owens, J.	May-36	Richmond, VA	Voice with Guitar	quarter = 104

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01047 A2	John Henry	Lomax, John Avery	Mack, Jonesie/Nick Robinson/James Mack	Jul-37	Charleston, SC	Guitar and Drums	quarter = 110
AFS 01320 A2	John Henry	Lomax, John Avery	Hall, Vera	7/22/37	Livingston, AL	*A Cappella*	quarter = 98
AFS 01429 A2 AFS 01429 B	John Henry	Lomax, Alan/Elizabeth Lyttleton	Collett, Farmer	9/26/37	Middle Folk, KY	Voice with Guitar	quarter = 114
AFS 02234 B3	John Henry	Hawes, Bess Lomax	Josey, Albert	Oct-37	Galax, VA	Banjo	quarter = 116
AFS 01362 B	John Henry	Lomax, John Avery	Ward, Fields/W.P. Davis	Oct-37	Galax, VA	Voices with Fiddle and Guitar	quarter = 100
AFS 01363 A3	John Henry	Lomax, John Avery	Dunford, Uncle Alec	10/24/37	Galax, VA	*A Cappella*	quarter = 88
AFS 01595 A1	John Henry	Lomax, Alan/Elizabeth Lyttleton	Mullins, J.M.	10/28/37	Salyersville, KY	Voice with Banjo	quarter = 114
AFS 01593 A3 AFS 01593 B1	John Henry	Lomax, Alan/Elizabeth Lyttleton	Prater, Winnie	10/28/37	Salyersville, KY	Banjo	quarter = 94

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01997 A	John Henry	Barnicle, Mary Elizabeth	Roark, George	Jan-38	Pineville, KY	Banjo	quarter = 114
AFS 01629 A	John Henry	Lomax, Alan	Skyline Farms Group	May-38	Scottsboro, AL	Voices with Banjo, Fiddle and Guitar	quarter = 110
AFS 09836 B4	John Henry	National Folk Festival	Male Choir from VA	May-38	Hampton Institute, VA	Chorus and Piano	quarter = 56
AFS 04790 B7	John Henry	Liss, Joseph/Jerome Wiesner/Alan Lomax	Allen, Chester	Aug-41	Asheville, NC	Voices with Banjo and Guitar	quarter =118
Southern Journey: Songs from the Southern Mountains Vol 2.	John Henry	Lomax, Alan	Stoneman, Glen/George Stoneman/James Lindsay	8/28/59	Hillsville, VA	Banjo, Fiddle and Guitar	quarter = 132
AFS 18540	John Henry	Carter, Tom/Owen Blanton	Morris, Walter/Abe Horton/Howard Hall/Jake Lewis/Maybelle Harris	4/27/74	Fancy Gap, VA	Banjo, Fiddle and Guitar	quarter = 112

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 18543	John Henry	Carter, Tom/Owen Blanton	Morris, Walter/Abe Horton/Howard Hall/Jake Lewis/Maybelle Harris	4/27/74	Fancy Gap, VA	Voice with Banjo and Guitar	quarter = 116
AFS 19532	John Henry	Bean & Jones	Fluharty, Russell	7/20/78	Mohon Hollow, WV	Voice with Dulcimer	quarter = 82
A 60	John Henry	Robert Winslow Gordon	Robinson, G.S.	10/4/25	NC	A Cappella	quarter = 112
A 7-8	John Henry	Robert Winslow Gordon	Lewey, Fred		NC	A Cappella	
A 182	John Henry		Smith, Henry		NC	A Cappella	quarter = 116
AFS 1837 B1	Old Joe Clark	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Voice with Fiddle	
AFS 00076 A2	Old Joe Clark	Lomax, John Avery	Howard, Blind James	Aug-33	Harlan, KY	A Cappella	half = 116
AFS 00823 B4	Old Joe Clark	Lomax, Alan/Mary Barnicle	Jackson, Aunt Molly	Sep-35	Clay County, KY	A Cappella	quarter = 96

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 02086 A3	Old Joe Clark	Seeger, Charles	Tarwater, Rebecca	6/2/36	Rockwood, TN	Banjo	quarter = 114
AFS 00842 A3	Old Joe Clark	Lomax, John Avery	Miller, Myra Barnett	07/01/36	Tuckaseigee, NC	A Cappella	quarter = 100
AFS 00850 B3	Old Joe Clark	Lomax, John/Frank Brown	Coffey, O.L.	07/01/36	Blowing Rock, NC	Banjo	quarter = 126
AFS 00841 A1	Old Joe Clark	Lomax, John Avery	Rees, Marion	07/20/36	Zionville, NC	Fiddle	quarter = 110
AFS 01342 B3	Old Joe Clark	Hawes, Bess Lomax	Blevins, Theodore	Oct-37	Galax, VA	Dulcimer	quarter = 136
AFS 01588 A AFS 01588 B1	Old Joe Clark	Lomax, Alan/Elizabeth Lyttleton	Mullins, J.M.	10/28/37	Florress, KY	Voice with Guitar	quarter = 112
AFS 01994 B	Old Joe Clark	Barnicle, Mary Elizabeth	Roark, George	Jan-38	Pineville, KY	Voice with Banjo	quarter = 128
AFS 01694 B1	Old Joe Clark	Lomax, Alan/Elizabeth Lyttleton	Kentucky String Band	3/27/38	London, KY	Bass, Fiddle and Guitar	quarter = 118
AFS 01710 B3	Old Joe Clark	Lomax, Alan/Elizabeth Lyttleton	Steele, Pete	3/30/38	Hamilton, OH	Banjo	quarter = 134

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
Hobart Smith: Blue Ridge Legacy	Old Joe Clark	Lomax, Alan	Smith, Hobart	Aug-42	Saltville, VA	Fiddle	quarter = 138
AFS 03762 A3	Old Joe Clark	Lomax, Alan	Ward, Wade	Jan-39	Galax, VA	Banjo	quarter = 125
AFS 18554	Old Joe Clark	Carter, Tom/Owen Blanton	Anderson, Enogh	2/1/74	Grayson, VA	Banjo	quarter = 126
AFS 18543	Old Joe Clark	Carter, Tom/Owen Blanton	Morris, Walter/Abe Horton/Howard Hall/Jake Lewis/Maybelle Harris	4/27/74	Fancy Gap, VA	Banjo, Fiddle and Guitar	quarter = 102
AFS 19532	Old Joe Clark	Bean & Jones	Davis, Carl	7/16/78	Sutton, WV	Dulcimer	quarter = 111
AFS 19977	Old Joe Clark	Neptune Plaza Concert	Stover, Don	6/12/80	Beckley, WV	Voice with Banjo	quarter = 122
No number	Old Joe Clark	Robert Winslow Gordon	Weaver, John D.	12/7/25	Landon Falls, NC	A Cappella	half = 96
A 171	Old Joe Clark	Robert Winslow Gordon	Pressley, Nicholas	12/12/25	NC	A Cappella	half = 88
AFS 09151 B2	Paper o Pins	Library of Congress	Long (Gentry), Maud	1947	Hot Springs, NC	A Cappella	quarter = 110

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 00288 B	Paper o Pins	Thomas, Jean	Williams, Juanita and Carlie Williams	Jun-34	Ashland, KY	Voices with Guitar	dotted half = 63
AFS 01783 B2	Paper o Pins	Hibbitt, Georga/William Greet	Lunsford, Bascom	Feb-35	Asheville, NC	Voice with Banjo	quarter = 98
AFS 01022 A2	Paper o Pins	Lomax, John Avery	Gullett, Emaline	6/28/37	Ashland, KY	A Cappella	quarter = 82
AFS 01029 A3	Paper o Pins	Lomax, John Avery	Cullipher, Ruth and Angie Clark	7/10/37	Mullins, SC	A Cappella	quarter = 109
AFS 02761 A2	Paper o Pins	Halpert, Herbert	Davis, Barbara	Mar-39	Esserville, VA	A Cappella	quarter = 104
AFS 02756 A4	Paper o Pins	Halpert, Herbert	Martin, Mrs. W.L.	Mar-39	Hillsville, VA	A Cappella	quarter = 86
AFS 02857 B1	Paper o Pins	Halpert, Herbert	Buchanan, Mrs. W.R.	Apr-39	Heaton, NC	A Cappella	quarter = 89
AFS 02862 B1	Paper o Pins	Halpert, Herbert	Farmer, Mary Franklin	4/16/39	Crossnore, NC	A Cappella	quarter = 100
AFS 02633 B2	Paper o Pins	Lomax, John/Ruby Lomax	Mansell, Shirley Lomax	5/7/39		A Cappella	half = 84
AFS 02719 A3	Paper o Pins	Lomax, John/Ruby Lomax	Floyd, Minnie	6/8/39	Murrells Inlet, SC	A Cappella	half = 84

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 1783 B2	Paper of Pins	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Voice with Banjo	quarter = 102
A 72-73	Paper of Pins	Robert Winslow Gordon	Bird, W.E.	10/28/25	NC	*A Cappella*	quarter = 96
A 74	Paper of Pins	Robert Winslow Gordon	Lunsford, Bascom	10/28/25	NC	*A Cappella*	quarter = 92
AFS 00294 A	Pretty Polly	Thomas, Jean	Caldwell, Walter	06/19/34	Ashland, KY	*A Cappella*	quarter = 82
AFS 00823 A2	Pretty Polly	Lomax, Alan/Mary Barnicle	Jackson, Aunt Molly	Sep-35	Clay County, KY	*A Cappella*	quarter = 82
AFS 01022 B1	Pretty Polly	Lomax, John Avery	Gullett, Harry Lee/James Williams/E.W. Baldwell	06/28/37	Ashland, KY	*A Cappella*	quarter = 82
AFS 01410 B	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Bagley, Nora	09/01/37	Pine Mountain, KY	*A Cappella*	quarter =100
AFS 01383 B3 AFS 01384 A1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Group of students	09/01/37	Pine Mountain, KY	*A Cappella*	2: quarter = 53, 106

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01415 A1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Harris, Mrs. M.A.	09/01/37	Pine Mountain, KY	*A Cappella*	quarter = 106
AFS 01409 B1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Napier, Lillian	09/01/37	Pine Mountain, KY	*A Cappella*	quarter = 100
AFS 01445 B	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Pace, Eliza	09/01/37	Hyden, KY	*A Cappella*	dotted half = 56
AFS 01411 B3	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Pine Mountain Octet	09/01/37	Pine Mountain, KY	*A Cappella*	
AFS 01375 A AFS 01375 B1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Howard, Jim	09/07/37	Harlan, KY	*Voice with Fiddle*	quarter = 108
AFS 01483 B	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Roberts, Hukda	10/01/37	Gooseroc k, KY	*A Cappella*	quarter = 86
AFS 01346 B1 & 3	Pretty Polly	Lomax, John/Bess Hawes	Ball, E.C./Mrs.	10/01/37	Galax, VA	*Voice with Guitar and Mandolin*	quarter = 104
AFS 01466 A1 & 2	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Skeens, Lee	10/04/37	Wooten, KY	*Fiddle*	quarter = 80

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01519 A1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Hoskins, Theophilus	10/14/37	Hyden, KY	*Fiddle*	quarter = 124
AFS 01528 B2	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Asher, Boyd	10/15/37	Hyden, KY	*Fiddle*	quarter = 118
AFS 01538 A1	Pretty Polly	Lomax, Alan/Elizabeth Lyttleton	Strong, Luther	10/19/37	Hazard, KY	*Fiddle*	quarter = 112
AFS 02729 A AFS 02729 B	Pretty Polly	Halpert, Herbert	Hamilton, Goldie	Mar-39	Hamilton town, VA	*A Cappella*	quarter = 88
AFS 04939 B1	Pretty Polly	Liss, Joseph/Jerome Wiesner/Alan Lomax	Lundy, Emmett/Kelly Lundy	08/01/41	Galax, VA	*Fiddle*	dotted half = 56
	Pretty Polly	Lomax, Alan	Ball, Estil C.	8/31/59	Rugby, VA	*Voice with Guitar*	quarter = 104
AFS 14008	Pretty Polly	Buchanan, Annabel Morris	Young, William Henry	2/16/63	Kevil, KY	*A Cappella*	quarter = 108
AFS 18505 15	Pretty Polly	Carter, Tom/Owen Blanton	Patterson, John	12/5/73	Galax, VA	*Banjo*	quarter = 112

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 18554	Pretty Polly	Carter, Tom/Owen Blanton	Anderson, Enogh	2/1/74	Grayson, VA	*Banjo*	quarter = 132
AFS 18544	Pretty Polly	Carter, Tom/Owen Blanton	Morris, Walter/Abe Horton/Howard Hall/Jake Lewis/Maybelle Harris	4/27/74	Fancy Gap, VA	*Banjo, Fiddle and Guitar*	quarter = 120
A 176-177	Pretty Polly	Robert Winslow Gordon	Pressley, Agnes	12/14/25	NC	*A Cappella*	half = 76
AFS 19131 A12	Pretty Polly	McCutcheon, John	Stamper, I.D.	? 1975	Kentucky	*Voice with Dulcimer*	quarter = 120
A 117-118	Pretty Polly	Robert Winslow Gordon	Patton, James P.		NC	*A Cappella*	half = 75
AFS 1790 A1	Pretty Saro	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	*A Cappella*	dotted half = 64
AFS 01471 A	Pretty Saro	Lomax, Alan/Elizabeth Lyttleton	Keen, W.M.	Oct-37	Hyden, KY	*A Cappella*	quarter = 82
AFS 01592 A	Pretty Saro	Lomax, Alan/Elizabeth Lyttleton	Mullins, J.M.	10/28/37	Florress, KY	*A Cappella*	quarter = 76

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 10007 A6	Pretty Saro	Karpeles, Maud/Sidney Cowell	Shelton, Emma	9/26/50	Flag Pond, TN	*A Cappella*	quarter = 84
AFS 19132 A3	Pretty Saro	McCutcheon, John	Wallin, Cas	9/27/75	Marshall, SC	*A Cappella*	quarter = 112
AFS 1839 A2	Sourwood Mountain	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Voice with Banjo	quarter = 108
AFS 1839 A3	Sourwood Mountain	Columbia University	Lunsford, Bascom L.	1935	Asheville, NC	Fiddle	quarter = 118
Hobart Smith: Blue Ridge Legacy	Sourwood Mountain	Lomax, Alan	Smith, Hobart	1946	Saltville, VA	Piano	quarter = 118
AFS 15070	Sourwood Mountain	Hoover, Peter R.	Arp, Ethel	1964	Culberson, NC	Banjo	quarter = 118
AFS 00076 A1	Sourwood Mountain	Lomax, John Avery	Howard, Blind James	Aug-33	Harlan, KY	Voice with Fiddle	half = 103
AFS 00305 A	Sourwood Mountain	Thomas, Jean	Vanderpool, T./Green Maggard	Jun-34	Ashland, KY	Voice with Fiddle and Guitar	quarter = 141
AFS 00298 A	Sourwood Mountain	Thomas, Jean	West, Tom	Jun-34	Ashland, KY	Dulcimer	quarter = 110
AFS 01464 B3	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Hoskins, Theophilus	Oct-37	Hyden, KY	Voice with Fiddle	quarter - 124

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01505 A2	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Garrison, Lucy	Oct-37	Providence, KY	*A Cappella*	quarter = 82
AFS 01515 A3	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Hoskins, Theophilus	Oct-37	Hyden, KY	Voice with Banjo and Fiddle	quarter = 122
AFS 01541 B2	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Collins, Howard	Oct-37	Smithsboro, KY	Dulcimer	quarter = 96
AFS 01537 B3	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Strong, Luther	Oct-37	Hazard, KY	Fiddle	quarter = 118
AFS 01342 A3	Sourwood Mountain	Hawes, Bess Lomax	Blevins, Theodore	Oct-37	Galax, VA	Dulcimer	quarter = 112
AFS 01346 A2	Sourwood Mountain	Lomax, John/Bess Hawes	Ball, E.C./and Mrs.	Oct-37	Galax, VA	Voice with Guitar and Mandolin	quarter = 124
AFS 01995 B	Sourwood Mountain	Barnicle, Mary Elizabeth	Roark, George	Jan-38	Pineville, KY	Voice with Banjo	quarter = 116

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 01711 B3	Sourwood Mountain	Lomax, Alan/Elizabeth Lyttleton	Steele, Pete	3/30/38	Hamilton, OH	Banjo	quarter = 126
AFS 02740 A3	Sourwood Mountain	Halpert, Herbert	Hatcher, J.W.	Mar-39	Ferrum, VA	Fiddle	quarter = 104
AFS 02755 A2	Sourwood Mountain	Halpert, Herbert	Martin, Mrs. W.L.	Mar-39	Hillsville, VA	A Cappella	quarter = 90
AFS 02744 A1 & 2	Sourwood Mountain	Halpert, Herbert	Maxey, H.L.	Mar-39	Ferrum, VA	Fiddle	quarter = 104
AFS 02822 A1	Sourwood Mountain	Halpert, Herbert	Cain, Mary Fuller	Apr-39	Clintwood, VA	A Cappella	quarter = 120
AFS 02815 B2	Sourwood Mountain	Halpert, Herbert	Swindel, Hettie	Apr-39	Freeling, VA	A Cappella	quarter = 70
Hobart Smith: Blue Ridge Legacy	Sourwood Mountain	Lomax, Alan	Smith, Hobart	Aug-42	Saltville, VA	Banjo	quarter = 153
AFS 18505 13	Sourwood Mountain	Carter, Tom/Owen Blanton	Patterson, John	12/5/73	Galax, VA	Fiddle	quarter = 102
AFS 18505 17	Sourwood Mountain	Carter, Tom/Owen Blanton	Patterson, John	12/5/73	Galax, VA	Banjo	quarter = 108
AFS 18555	Sourwood Mountain	Carter, Tom/Owen Blanton	Anderson, Enogh	2/1/74	Grayson, VA	Banjo	quarter = 122

AFS Number	Title	Recordist	Performer	Record Date	Location	Instrumentation	Tempo
AFS 18543	Sourwood Mountain	Carter, Tom/Owen Blanton	Morris, Walter/Abe Horton/Howard Hall/Jake Lewis/Maybelle Harris	4/27/74	Fancy Gap, VA	Banjo, Fiddle and Guitar	quarter = 114
AFS 19977	Sourwood Mountain	Neptune Plaza Concert	Stover, Don	6/12/80	Beckley, WV	Voice with Banjo	quarter = 120
A51	Sourwood Mountain	Robert Winslow Gordon	Dillon, John W.		NC	Fiddle	half = 108

APPENDIX B

APPALACHIAN FOLKSONG TEXTS

Barbara Allen

Barbara Allen Variant A Collected by Cecil Sharp

In yonders town where I was born

There lived three maidens dwelling;

The only one that I called my own,

Her name was Barb'ra Allen.

I was taken sick, so very sick,

Death on my brows were dwelling.

I sent for the only one I loved,

Her name was Barbara Allen.

I am sick, so very sick,

Death on my brows are dwelling,

And none of the better will I ever be

Till I get Barbara Allen.

You remember the day, the bright groom day,

When you passed your dranks so willing?

You gave your dranks to the laidies all,

But you slighted Barbara Allen.

I remember the day, the bright groom day,

When I passed my dranks so willing.

I gave my dranks to the ladies all,

And my love to Barbara Allen.

He turned his pale face to the wall

And bursted out to crying.

She turned her back on Sweet Willie's bed

And tipped downstairs a-smiling.

I had not got but a mile from the place

Till I heard his death-bells ringing,

And as they run they seemed to say:

Hard-hearted Barbara Allen.

I looked to the East, I looked to the West,

I saw his coffin coming.

Lay down, lay down his cold, clay corpse

And let me gaze upon him.

I went right home to my mother dear,

Says: Make my death bed long and narrow.

Sweet Willie has died for me to-day

I'll die for him tomorrow.

Sweet Willie he died like as to-day,

And Barbara as tomorrow;

Sweet Willie died with the purest love,

And Barbara died with sorrow.

Sweet Willie was buried in one churchyard,

And Barbara in another.

A rose bud sprang from Willie's grave,

And a briar from Barbara Allen's.

They grew and they grew to the tall church door;

They could not grow any higher.

They linked and tied in a true love's knot

And the rose wrapped around the briar.[303]

Barbara Allen Variant F Collected by Cecil Sharp

'Twas in the merry month of May,

The green buds were swelling,

Poor William Green on his deathbed lay

For the love of Barb'ra Ellen.

He sent his servant to the town

To the place where she was dwelling,

Saying: Love, there is a call for you,

If your name is Barbara Ellen.

She was very slowly getting up

And very slowly going,

And all she said when there she come:

Young man, I believe you're dying.

O yes, I know I'm very bad,

And never will be any better

Until I have the love of one,

[303] Sharp, 1:183-184.

The love of Barbara Ellen.

He turned his pale face toward the wall,

And death was in him dwelling.

Adieu, adieu, adieu to my dear friends.

Be kind to Barbara Ellen.

When she got in about two miles of town,

She heard the death bells ringing.

She says: Come around, you nice young men,

And let me look upon you.

O mother, O mother, come make my bed,

Come make it both soft and narrow

For Sweet William died to-day,

And I will die tomorrow.

O father, O father, come dig my grave,

Come dig it both deep and narrow,

For sweet William died in love,

And I will die in sorrow.

Sweet William was buried in the old church tomb,

Barbara Ellen was buried in the yard.

Out of sweet William's grave grew a green, red rose,

Out of Barbara Ellen's a briar.

They grew and grew to the old church top

And still they couldn't grow any higher.

And at the end tied a true love-knot,

The rose wrapped around the briar.[304]

Barbara Allen Variant Collected by Jean Thomas

In Scarlet town where I was born,

There was a fair maid dwelling,

Made ev'ry youth cry "well-a-day,"

Her name was Barbary Ellen.

'Twas early in the month of May,

When the green buds they were swelling;

Sweet William came from a western state

And courted Barbary Ellen.

It was all in the month of June,

When the green buds they were blooming;

Sweet William on his death bed lay,

For the love of Barbary Ellen.

He sent his servant to the town,

Where Barbary was a-dwelling;

My master is sick and sent for you,

If your name is Barbary Ellen.

And death is painted on his face

And o'er his heart is stealing;

Then hastern away and comfort him,

Oh lovely Barbary Ellen.

[304] Sharp, 1:190-191.

So slowly, slowly she got up,

And slowly she came nigh him;

And all she said when she got there,

Young man I think you're a-dying.

Oh yes, I'm sick and very sick,

And death is on me dwelling;

No better, no better I never can be,

If I can't get Barbary Ellen.

Oh yes, you're sick and very sick,

And death on you is dwelling;

No better, no better, you never can be,

For you can't have Barbary Ellen.

Do you remember in yonders town,

When we were at the tavern,

You drank a health to the ladies all around,

And slighted Barbary Ellen?

Oh yes, I remember in yonders town,

When we were there a-drinking,

I gave a health to the ladies all around,

And my heart to Barbary Ellen.

As she was on her high way home,

His death bells she heard ringing;

They rang so clear they seemed to say

Hard hearted Barbary Ellen.

As she was going crost the fields,

She spied his corpse a-coming;

Lay down, lay down yon corpse of clay

That I may gaze upon him.

The more she looked, the more she moaned,

Till she fell to the ground a-crying,

Saying, Pick me up and carry me home,

For I am now a-dying.

Oh mother, oh mother, go make my bed,

And make it long and narrow,

Sweet William died for pure, pure love,

And I shall die of sorrow.

Oh father, oh father, go dig my grave,

Go dit it long and narrow.

Sweet William died for me today,

I'll die for him tomorrow.

They buried her in the old churchyard,

And he was buried a-nigh her,

On William's grave there grew up a rose,

On Barbary's grew a briar.

They grew to the top of the old church wall,

Till they could not grow any higher;

They wrapped and tied in a true lover's knot,

And the rose grew around the briar.[305]

Cindy

Cindy Variant Collected by Robert Winslow Gordon

Cindy is a pretty girl

And so is Cindy's sister

If I can't get my Cindy girl

I'll go for Cindy's sister.

Get along home, Cindy, Cindy,

Get along home, Cindy, Cindy,

Get along home, Cindy, Cindy

Bound to see you soon!

Cindy in the springtime

And Cindy in the fall

If I can't have my Cindy girl

I'll have no girl at all.

Ain't a goin' to marry a preacher,

I'll tell you the reason why

He preaches for the money

And also chicken pie.

Get along home, Cindy,

Get along home, Cindy,

Get along home, Cindy,

[305] Thomas and Leeder, 6-7.

Marry you sometime.

Ain't a goin' to marry a doctor

I'll tell you the reason why

He's always out in the country

A makin' the sick folks die.

Ain't a goin' to marry a farmer

I'll tell you the reason why

He has to be too hardworkin'

To get a little wheat an' rye.

Ain't a goin' to marry a lawyer

I'll tell you the reason why

He's always up in the courthouse

A swearin' some big lie.

Cindy went to the preachin'

She swung around and around

She got so full of glory

She knocked the preacher down

Cindy went to the preachin'

She shouted around and around

She got so full o' glory

She shook her stockins down.

Quit your getting' drunk, Cindy,

Quit your getting' drunk, Cindy,

Quit your getting' drunk, Cindy,

Liquor'll run you fool![306]

Cindy Variant Collected by Alan Lomax

Well, Massa bought a yeller gal,

He brought her from the South,

Her hair it curled so very tight,

She could not shut her mouth.

(*Chorus*) Get along home,

Get along home,

Get along home, Cindy, Cindy,

Marry you some day.

He took her to the blacksmith shop

To have her mouth made small,

She backed her ears and gapped her mouth

And swallowed shop and all.

(*Chorus*)

Cindy is a pretty gal,

She comes from the South,

She's so sweet the honey-bees

Swarm all round her mouth.

(*Chorus*)

I been to the East and to the West

I been to the jaybird's alter,

[306] Gordon, 75-76.

But the prettiest gal I ever seen

Was Jimmie Shirland's daughter.

(*Chorus*)

She hugged me and she kissed me,

She wrang her hands and sighed,

She swore I was the prettiest man

That ever lived or died.

(*Chorus*)

Apples in the summertime

Peaches in the fall,

If I can't have my Cindy gal

I won't take none at all.

(*Chorus*)

Finger-rings, finger-rings,

Shine like glittering gold,

How I love that pretty little girl,

It never can be told.

(*Chorus*)[307]

The Cuckoo

The Cuckoo Variant A Collected by Cecil Sharp

The cuckoo is a pretty bird,

[307] Alan Lomax, *Folksongs of North America*, 233.

She sings as she flies,

She brings us sweet tidings,

She tells us no lies.

She sucks all pretty flowers

To keep her voice clear,

She never says Cuckoo

Till summer are near.

Come all you young girls,

Take warning by me;

Never place your affections

On a willow tree.

The leaves will welter

And the roots will run dry.

My true love has forsaken me,

And I cannot tell why.

My true love's forsaken me,

I'm sure he's foresworn;

He's badly mistaken

If he thinks that I'll mourn.

I'll do unto him

As he has done unto me;

I'll get another sweetheart,

And that you'll all see.

Come all you young ladies

Take warning by me;

Never place your affections

On a green sycamore tree;

For the leaves they will welter

And the balls they will fall.

If you can't love like lover,

Don't love none at all.

I can love like lover,

Or I can love long.

I can love the old sweetheart

Till the new one comes along.

I can hug them, I can kiss them,

And prove my heart kind,

And as soon as my back's turned

I can alter my mind.[308]

The Cuckoo Variant B Collected by Cecil Sharp

A-walking and a talking ,

A-walking goes I

To meet with my true love;

We'll meet by-and-by.

To walk and talk together

Is all my delight,

[308] Sharp, 2:177-178.

To walk and talk together

From morning till night.

Come all of you parents,

Wherever you may be,

Never hinder your children

From talking to thee;

For if you do,

You will rue it in vain;

They'll go with some other,

A scandal and shame.

Come all you pretty, fair maids,

Wherever you may be,

Never place your affections

On a green growing tree;

The leaves will welter,

The roots will decay;

They'll turn their backs on you

And walk straight away.

A meeting is a pleasure,

A parting is grief,

An unconscious true lover

Is worse than a thief.

A thief will but rob you

And take what you have,

An unconscious true lover

Will take you to the grave.

The grave will consume you

And turn you to dust.

There's not one man out of a hundred

A poor girl can trust.

They'll hug you, they'll kiss you,

They'll tell you more lies

Than the sand on the sea-shore,

Like stars in the skies.

The cuckoo she's a pretty bird,

She sings as she flies,

She brings us glad tidings

And she tells us no lies.

She sucks all sweet flowers

To keep her voice clear,

And she never says Cuckoo

Till the Spring of the Year.[309]

The Cuckoo Variant C Collected by Cecil Sharp

The cuckoo is a pretty bird,

She sucks flowers so sweet,

She brings us sweet music

[309] Sharp, 2:178-179.

In the Spring of the year.

She flies the mountains over,

She flies the world around,

She flies back to the mountains

And mourns for her love.

They'll walk with you, they'll talk with you,

They'll call you their own,

While perhaps they have a true love

Sits weeping at home.

Go away from me, Willie,

And leave me alone,

For I am a poor girl

And a longways from home.[310]

Frog Went A-Courtin' Variant B Collected by Cecil Sharp

The frog went a-courting he did ride, h'm, h'm

The frog went a-courting he did ride

With the sword and pistol by his side, h'm, h'm.

He rode up to Miss Mouse's door

Where he had never been before.

He says: Miss Mouse, won't you marry me?

No, not without Uncle Rat will agree.

Uncle Rat went a-running down to town

[310] Sharp, 2:180.

To get his niece a wedding gown.

The frog would laugh and shake his fat sides

To think that mouse would be his bride.

O where will the wedding supper be?

Away down yonder in the hollow tree.

O what will the wedding supper be?

Three green beans and a black eyed pea.

The first come in was a bumble bee

With his fiddle on his knee.

The next come in was an old fat goose,

He began to fiddle and she got loose.

The next come in was the old tom cat,

He says: I'll put a stop to that.

The goose she then flew up on the wall,

And then she got an awful fall.

The goose she then flew up on the wall,

And old tom cat put a stop to it all.[311]

Frog Went A-Courtin' Variant C Collected by Cecil Sharp

A frog went a-courting, he did ride, Chow Willie, chow wee;

A frog went a-courting, he did ride, Chow Willie wee.

A frog went a-courting, he did ride

[311] Sharp, 2:313.

With a pistol and sword hung by his side.

Rig tum a riddle lum a rig turn a ree, Chow Willie wee.

He rode till he came to Miss Mousie's house,

Saying: Miss Mousie, are you within?

Yes, kind sir, I am within,

Sitting at my spinning-wheel.

He took Miss Mousie upon his knee,

Saying: Miss Mousie, will you marry me?

O kind sir, I can't say that

Until I see my Uncle Rat.

The old rat ran up the wall,

Says: the devil is among you all.

He ran down the other side,

Saying: Miss Mousie may be your bride.

Uncle Rat he went to town

To buy Miss Mousie a wedding-gown.

Where will the wedding supper be?

Away down yonder in the hollow bush tree.

What will the wedding supper be?

A piece of pie and a black-eyed pea.

The first came in was a little bug,

He sat down upon a jug.

The next came in was an old grey cat,

He made his supper on Uncle Rat.[312]

The Cuckoo She's a Pretty Bird Variant Collected by Jean Thomas

The cuckoo she's a pretty bird,

She sings as she flies.

She brings us good tidings,

She tells us no lies.

She feeds on pretty flowers,

Her voice to keep clear,

And she always sings loud

In the spring of the year.

Come all you young girls,

Take warning from me,

Never place your affection

On a green willow tree.

The leaves they wil wither,

The roots they will dry;

My love has forsook me

And I cannot tell why.

My true love's forsaken me,

I'm sure he's forsworn,

He's badly mistaken

If he thinks I will mourn.

[312] Sharp, 2:314.

I will do unto him

As he's done unto me,

I'll get another sweetheart

And that you'll all see.[313]

John Henry

John Henry Variant 2 Collected by Alan Lomax

John Henry was a little boy,

And he sat on his father's knee,

Said, 'Before I'd let this drive me down,

Lawd, I'm goin' die wid dis hammer in my hand,

I'm goin' die wid dis hammer in my hand.'

John Henry said to his captain,

'Captain, w'en you go to town,

Won't you bring me back a nin-pound hammer?

I'm goin' drive dis steel on down.'

Oh, w'en I want good whisky,

Oh, w'en I want good corn,

Baby w'en I sing dat lonesome song,

Honey, down de road I am gone,

Honey, down de road I am gone.

John Henry had a little woman,

And de dress she wear was red,

[313] Thomas and Leeder, 32.

And she went down de road and she never look [back].

'I'm goin' weh my man fall dead.'

Old Joe Clark

Old Joe Clark Variant Collected by Robert Winslow Gordon

I don't like Old Joe Clark

Don't think I ever shall!

I don't like Old Joe Clark,

Always liked his gal!

Rock, rock, rock, Old Joe Clark!

Good-bye Billy Brown!

Rock, rock, rock, Old Joe Clark!

Bound to leave this town!

Old Joe Clark's a fine old man,

I'll tell you the reason why,

Run all 'round the garden spot

An' knocked down all my rye.

I went down to Knoxville town,

Hadn't been there before;

Great big [man] knocked me down –

Ain't a-goin' there no more!

I'se a-goin' along the other day

An' I looked up in the sky,

Seen an eagle buildin' a nest

An' I yeared the young 'uns cry.

Fry my meat in a fryin' pan,

Boil my beef in a pot,

Shear my sheep with the old case knife,

An' sell all the wool I got.

Once I had a muley cow,

Muley when she's born;

Took a buzzard a thousand years

To fly from horn to horn.

Once I had an old gray mare

In the fields a-pickin' grass,

Thought I heard the buzzard say,

"Tomorrow'll be your last!"[314]

Old Joe Clarke Variant Collected by Cecil Sharp

I used to live on mountain top,

But now I live in town.

I'm boarding at the big hotel,

Courting Betsy Brown.

(*Chorus*) Fare you well, old Joe Clarke,

Fare you well, I'm gone.

Fare you well, old Joe Clarke,

Goodbye Betsy Brown.

[314] Gordon, 9-10.

I would not have old Joe Clarke

. . . . . .

He hung his ? in the corner of the fence

And tore down all my rye.

(*Chorus*)

The funniest thing I ever saw

Was two old women fighting,

The one crid out: it's not fair fight,

The other one's a-biting.

(*Chorus*)

When I was a little boy

I used to play in the sand;

But now I am a bigger boy

I think myself a man.

(*Chorus*)

When I was a little girl

I used to play with toys;

But now I am a bigger girl

I'd rather play with boys.

(*Chorus*)

When I was a little boy

I used to want a knife;

But now I am a bigger boy

All I want is a wife.

(*Chorus*)

Old Joe Clarke upon the hillside,

Turning round and round,

Bessy Brown up the persimmon tree,

Beating persimmons down.

Paper of Pins

Keys of Heaven Variant A Collected by Cecil Sharp

I'll give to you a paper of pins,

And that's the way our love begins,

If you will marry me, my Miss,

If you will marry me.

I won't accept your paper of pins,

If that's the way our love begins,

And I'll not marry you, sir, you,

And I'll not marry you.

I'll give to you a drew of red,

Stitched all around with a golden thread,

If you will marry me, etc.

I won't accept your dress of red,

Stitched all around with a golden thread,

And I'll not marry you, etc.

I'll give to you a dress of green,

And you may dress as fine as a queen,

If you will marry me, etc.

I won't accept your dress of green,

For I don't dress as fine as a queen,

And I won't marry you, etc.

I'll give to you a little lap-dog,

For I don't nurse when I go abroad,

And I won't marry you, etc.

I won't accept your little lap-dog,

For I don't nurse when I go abroad,

And I won't marry you, etc.

I'll give to you a house and land,

That you may have at your own command,

If you will marry me, etc.

I won't accept your house and land,

That I may have at my own command,

And I won't marry you, etc.

I'll give to you the keys of my heart

That we may marry and never part,

If you will marry me, etc.

I won't accept the keys of your heart

That we may marry and never part,

And I won't marry you, etc.

I'll give to you the keys of my desk

That you may have money at your request,

If you will marry me, etc.

I will accept the keys of your desk

That I may have money at my request,

And I will marry you, sir, you,

And I will marry you.

You love coffee and I love teat,

You love my money, but you don't love me,

And I'll not marry you, Miss, you,

And I'll not marry you.[315]

Paper of Pins Variant Collected by Jean Thomas

(*He*) I'll give to you this paper of pins,

And that's the way our love agins,

If you will marry me, me, me,

If you will marry me.

(*She*) No, I'll not accept your paper of pins,

If that's the way your love a'gins,

And I'll not marry you, you, you,

And I'll not marry you.

(*He*) I'll give to you this blue silk gown,

With golden tassels all around,

If you will marry me, me, me,

If you will marry me.

[315] Sharp, 2:45-46.

(*She*) No, I'll not accept your blue silk gown,

With golden tassels all around,

And I'll not marry you, you, you,

And I'll not marry you.

(*He*) I'll give to you this old big horse,

That paced these hills from cross to cross,

If you will marry me, me, me,

If you will marry me.

(*She*) No, I'll not accept your old big horse,

That paced these hills from cross to cross,

And I'll not marry you, you, you,

And I'll not marry you.

(*He*) I'll give to you my hand and my heart,

That we might marry and never part.

If you will marry me, me, me,

If you will marry me.

(*She*) No I'll not accept your hand and your heart,

That we might marry and never part,

And I'll not marry you, you, you,

And I'll not marry you.

(*He*) I'll give to you the key to my chest,

That you may have gold at your request,

If you will marry me, me, me,

If you will marry me.

(*She*) Yes, I'll accept the key to your chest,

That I may have gold at my request,

And I'll marry you, you, you,

And I will marry you.

(*He*) You would not accept my hand and my heart,

That we might marry and never part,

So, I'll not marry you, you, you,

So, I'll not marry you.

(*He*) For now I see that money is all,

Women's love is nothing at all,

So I'll not marry you, you, you,

So I'll not marry you.

(*She*) I'm resolved to be an old maid,

Take my stool and sit in the shade,

If you won't marry me, me, me,

If you won't marry me.[316]

Pretty Polly

Pretty Polly Variant F Collected by Cecil Sharp

O Polly, pretty Polly,

Come and go with me,

O Polly, pretty Polly,

Come and go with me,

[316] Thomas and Leeder, 2-3.

Before we get married some pleasure to see.

He led her over valleys and valleys so deep,

He caused pretty Polly to mourn and to weep.

A few steps further pretty Polly she spied

A grave was dug and the spade a-laying by.

No time is to weep, no time is to stand,

He drew a knife in his right hand.

He stabbed her to the heart and the blood it did flow,

Into the grave pretty Polly did go.

He threw some dirt over and turned to go home,

He left nothing behind him but small birds to roam,

A debt to the devil I've got to pay

For stealing pretty Polly and running away.[317]

Pretty Polly Variant L Collected by Cecil Sharp

I courted fair Polly one livelong night,

I courted fair Polly one livelong night,

And I left her next morning before it was light.[318]

Pretty Saro

Pretty Saro Variant A Collected by Cecil Sharp

When I first came to this country in eighteen and forty-nine,

[317] Sharp, 1:321-322.

[318] Sharp, 1:324.

I saw many fair lovers, but I never saw mind.

I view it all around me, I found myself lone,

And me a poor stranger and a long way from home.

My love she won't love me, yes, I do understand,

She wants a freeholder and I've got no land,

But plenty to maintain her on, silver and gold,

And as many other fine things as my love's house can hold.

Farewell to my mother and adieu to my old father, too,

I am going to ramble this whole world all through;

And when I get tired I'll set down and weep

And think on my darling, pretty Saro, my sweet.

Down in some lonesome valley, down in some lone place,

Where the small birds do whistle their notes to increase;

But when I get sorrow, I'll set down and cry

And think of my darling, my darling so nigh.

I wish I were a poet and could write some find hand,

I would write my love a letter that she might understand;

I would send it by the water where the island overflow,

And I'd think of my darling wherever I go.

I wish I were a dove and had wings and could fly;

This night to my love's window I would draw nigh,

And in her lily-white arms all night I would lay

And watch them little windows to the dawning of day.[319]

Pretty Saro Variant B Collected by Cecil Sharp

I came to this country in eighteen forty-nine,

I saw so many lovers, but never saw mine.

I viewed all around me and saw I was alone;

And me a poor soldier and far from my home.

It is not the long journey I'm dreading to go,

Nor leaving the country for the debts that I owe;

There's nothing that grieves me nor troubles my mind

Like leaving pretty Sarah, my darling, behind.

I wish I was a poet that could write a fine hand,

I'd write my love a letter that she might understand.

I'd send it by the waters, where the island overflows.

And think on pretty Sarah wherever I go.

And I wish I was a little dove, had wings and could fly;

Right to my love's dwelling this night I would fly,

And in her lily-white arms all night I would lie,

And out some little window next morning I would fly.

Farewell, my dear father, likewise mother too;

I am going to ramble this country all through;

And when I get tired, I'll sit down and cry,

And think on pretty Sarah with tears in my eyes.[320]

[319] Sharp, 2:10.

Pretty Saro Variant C Collected by Cecil Sharp

I came to this country in eighteen-forty-nine,

I saw many true lovers, but I never saw mine.

I looked all around me and I saw I were alone;

And me a poor stranger a long way from home.[321]

Sourwood Mountain

Sourwood Mountain Variant A Collected by Cecil Sharp

Chickens a-crowing in Sourwood Mountain,

Hay diddy ump, diddy iddy um day,

Get your dogs and we'll all go a-hunting,

Hay diddy ump, diddy iddy um day.

Raccoon canter and 'possum trot,

Black cur wrestle with a hickory knot.

Bring your old dog, get your gun,

Kill some game and have a little fun.

Jaybird sitting on a hickory limb,

My six-foot rifle will sure get him.

Gather that game and at home I'll rack,

Got as much good meat as I can carry.

I got a gal in the head of the hollow,

She won't come and I won't follow.

---

[320] Sharp, 2:11.

[321] Ibid., 2:11-12.

She sits up with old Si Hall,

M and Jeff can't go there at all.

Some of these days before very long,

I'll get that girl and a-home I'll run.[322]

Sourwood Mountain Variant B Collected by Cecil Sharp

Chickens a-crowing on Sourwood mountain, Ho a um day;

Girls and boys on the Sourwood mountain, Ho a um day.

My true love's in the head of a hollow,

She won't come and I won't follow.

My true love's a blue eyed daisy,

She won't work and I'm too lazy.[323]

Sourwood Mountain Variant C Collected by Cecil Sharp

Chickens a-crowing on the Sourwood mountains,

Hey day de ling dum day,

So many pretty girls I can't count them,

Hey day de ling dum day.[324]

[322] Sharp, 2:305.

[323] Ibid., 2:306.

[324] Ibid., 2:306.

APPENDIX C

PERMISSIONS TO REPRODUCE IMAGES

Licence for the Commercial Use of 3rd Party Copyright Material held in Clare College Archives

The College Archives, Clare College,
CAMBRIDGE, CB3 9AJ
Telephone: 44+ (0) 1223 765059

This licence is dated 3rd April 2014 (herein referred to as the Commencement Date)

and is between

Amy Kotsonis

(herein after referred to as the ***Licensee***),

and

Clare College, Cambridge, CB2 1TJ

(herein after referred to as the ***Licensor***),

Whereas the Licensor owns the copyright in the items set out below (hereafter referred to as the Material) which the Licensee wishes to use, the Licensor hereby **grants** the Licensee non-exclusive rights to use the Material, upon the terms and conditions set out here in appendix 2 for the agreed fee,

for the sole purpose of

use in dissertation

Title: Appalachian folksongs in the choral setting: regional history, traditional performance practice, and guidelines for arranging.

Format: Image will be reproduced to approximately 1/3 page (8.5 x 11) in digital copy of dissertation. The image will be located within the document.

Material: Dissertation.

herein after referred to as the Product.

Territory (i.e. geographical extent of permitted distribution)
[specify] Dissertation will be available digitally and produced in the United States.

Duration
Subject to the terms and conditions being met (see appendix 2), this agreement shall run for a period of 5 years from the Commencement Date and shall continue thereafter unless terminated by either party giving not less than six months notice in writing to the other party.

Signed for the Licensor

NAME IN BLOCK CAPITALS: ROBERT ATHOL

Position in Company (if applicable): Archivist

Date: 3rd April 2014

Signed for the Licensee

NAME IN BLOCK CAPITALS: AMY KOTSONIS

Position in Company (if applicable):

Date: 3rd April 2014

Schedule

Archives reference CCPP/SHA - CJS2/10/4391

Description: Cecil Sharp mss of the song “Keys Of Heaven / A Paper Of Pins”

Hi Amy,

Here's a copy of the image with no watermark. Please credit as:

Photo by Shirley Collins. From the Alan Lomax Collection, American Folklife Center, Library of Congress. Used courtesy of the Association for Cultural Equity.

Good luck with the dissertation, and send us a link if it is publicly available.

Best,

Don

On Wed, Apr 2, 2014 at 10:35 AM, Kotsonis, Amy _____ wrote:
Dear Mr. Fleming,

I am currently working on my dissertation at Florida State University, which is examining choral arrangements of Appalachian folksongs. I am focusing on the collections of seven people, one of which is Alan Lomax.

I am including images of each collector within my dissertation, and I wanted to see if I could get permission to include one of the photographs in the collection on your website.

Here is the detailed information:

:: Subject ::	Alan Lomax listening to playback at the home of Wade Ward
:: Authors ::	Shirley Collins
:: Setting ::	At the home of Wade Ward / In and around Galax
:: Location ::	Galax (Galax County), Virginia (United States)
:: Session ::	Galax 8/59
:: Date ::	08-31-1959
:: Reference Number ::	01.01.0066
:: Photo Type ::	Negative
:: Collection ::	Southern U.S. 1959 and 1960

My dissertation will not be published, but a digital copy will be available online only.

If it would be possible to use this image, and get a digital copy without the copyright information across the front, please let me know. In addition, if I am able to use it,

please let me know how you would like me to cite credit for the use of the photograph.

Thank you so much for your time, and I look forward to hearing from you.

Best,

Amy Kotsonis

RE: photograph question

Harvey, Todd (tharvey@loc.gov) 4/02/14
To: 'Amy'

Yes, you may use that photo. Just include the same credit as given.

Still working on the other business for you.

From: Amy **Sent:** Wednesday, April 02, 2014 10:43 AM **To:** Harvey, Todd **Subject:** photograph question

Hi Todd,

I wanted to check with you as I can't seem to find information on the Folklife Center page about using one of the photographs on the website in my paper. I'm including images of each collector, and there is a photograph of Robert Winslow Gordon that I would like to use. My dissertation will not be published, and only a digital copy will be available online.

It's located in his online collection here: http://www.loc.gov/folklife/Gordon/photos.html.

It's the portrait that is the third down on the left.

Please let me know if it is okay to use, or if there is another person I should ask.

Thank you so much for your help - I really appreciate it!

Best,

Amy

LICENSE AGREEMENT AND INVOICE

March 18, 2014
Project Number: 502-031314-KOTS-JS

LICENSEE(S):

Author:	Amy Kotsonis Florida State University
Address:	
Email:	
Telephone:	

USAGE DETAILS:
The following one-time, non-exclusive rights are granted to reproduce the Works of Art below in the following media and manner.

Type of publication	Doctoral dissertation, digital publication only
Publication Title	Appalachian Folksongs In The Choral Setting: Regional History, Traditional Performance Practice, And Guidelines For Arranging
Territory	U.S.
Language(s)	English
Publication Date	August 1, 2014
Length of term	In perpetuity

WORK(S) OF ART:

Artist	Title of work	Year of creation	Size & position (e.g. ¼ page, interior, cover)	Credit Line	Will image be a detail or altered in any way?
Thomas Hart Benton	I Got a Gal on Sourwood Mountain	1938	1/4 page, interior	**Art © T.H. Benton and R.P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY**	No

SPECIAL CREDIT REQUIREMENTS:

The copyright credit line may be placed on the credits page along with the name of the artist, title, year, size, media and owner (if applicable).

Invoice Total: $0.00 USD

GENERAL TERMS AND CONDITIONS

1. Crediting

a. Unless otherwise noted, permission is given on condition that the provided copyright credit lines appear *below or adjacent* to all reproductions along with the name of artist, title, year, size, media and owner (if applicable). The copyright credit line may not be placed solely on a separate credit page.

b. For Web uses, copyright credit lines must be highlighted and linked to www.vagarights.com

2. Publication/Distribution

a. The rights granted herein are limited to the specific works of art, media, number of copies, and length of time detailed. If additional copies or new editions are to be produced in the media detailed above, or new versions are created in any other media whatsoever, including, but not limited to, electronic and multimedia, then VAGA's prior written authorization must be obtained.

b. Upon request, VAGA has the right to receive proof of print run and/or proof of e-book distribution.
c. Unless otherwise noted, no rights are granted for distribution through databases.

3. Restrictions

a. Unless otherwise noted, there shall be no alteration of images, including, but not limited to, cropping, overprinting and bleeding off the page or screen.

b. All reproductions must be printed in black and white or full color. Printing on colored paper/card stock or duotone printing is not authorized.
c. All merchandise or cover reproductions require prior approval, and at a minimum, a layout of the reproduction. In certain cases, printer's proofs and/or production samples may also be required.

d. Unless otherwise noted, for digital uses, reproductions shall be a maximum of 72 dpi with a dimension of no more than 1000 pixels on the longest side.

4. Samples

Samples are often required by VAGA or the rights holders we represent. The number of samples and where they should be sent will be detailed above.

5. Payment

a. Once VAGA sends out an invoice, it is payable in full even if the works of art are not reproduced.

b. Unless otherwise noted, VAGA's invoice is payable within 30 days of this License Agreement's date and is non-refundable.

c. Payment must be made in U.S. dollars drawn on a U.S. bank by check, money order, or wire transfer (credit cards not accepted).

d. Checks must be made payable to VAGA and include the invoice number on the check.

6. Disclaimer

For all licensed works of art, VAGA makes no representations or warrantees of any kind with respect to photographs or digital images of said works. Licensee bears the sole obligation to acquire the applicable rights.

7. Limitation of Liability

VAGA shall not be liable to Licensee for any damages, direct or indirect, including without limitation special, consequential, or incidental damages arising out of this License Agreement and Invoice, whether based on warranty, contract, tort (including negligence or strict liability) or otherwise.

8. General

This License Agreement and Invoice shall be governed by the laws of the State of New York.

RE: copyright permission

Malcolm Taylor (malcolm@efdss.org) 3/13/14 Photos
To:

Amy,

Attached is a copy of the photo from pp. 46-47 of Maud's biography. Please go ahead and use it with our blessing with the following acknowledgement: Reproduced courtesy of the English Folk Dance & Song Society

From: Library Queries [mailto:library@efdss.org] **Sent:** 13 March 2014 10:12 **To:** malcolm@efdss.org **Subject:** FW: copyright permission

From: Amy **Sent:** 12 March 2014 20:23 **To:** library@efdss.org **Subject:** copyright permission

To Whom it May Concern:

I am completing a doctoral dissertation at Florida State University in Tallahassee, Florida, entitled "Appalachian Folksongs In The Choral Setting: Regional History, Traditional Performance Practice, And Guidelines For Arranging."

As part of my dissertation, I am focusing on specific collectors in order to gather a body of songs to focus on; from this song list I am investigating currently published choral arrangements of them.

One of the collectors is Maud Karpeles, and I would like permission to use a photo of her in my dissertation.

It is from *Singing and Dancing Wherever She Goes*, published in 2011 by Simona Pakenham by the English Folk Dance and Song Society. The photo is on page 46 of the book, and I was only going to use to the

portion of the photo that she is in.

If you could please let me know how to proceed with obtaining permission to use this photo, I would greatly appreciate it.

Thank you very much for your time, and I look forward to hearing from you.

Best,

Amy Kotsonis

RE: Academic Permissions Request Form

Academic Permission s (Academic.permissions@oup.com) Add to contacts
3/13/14
To:

Dear Ms Kotsonis,

Thank you for your enquiry. You have our permission to use the OUP Material you list in your email below in your dissertation for submission to Florida State University.

If at some future date your dissertation is published it will be necessary to re-clear this permission. Please also note that if the material to be used is acknowledged to any other source, you will need to clear permission with the rights holder.

Kind regards,

Guffi

Guffi Chohdri (Ms)

Rights Assistant

Academic Rights & Journals

Tel: +44 (0)1865 354454

Email: guffi.chohdri@oup.com

From: no.reply@oup.com [mailto:no.reply@oup.com] **Sent:** 12 March 2014 20:46 **To:** Academic Permissions **Subject:** Academic Permissions Request Form

0_0_URL	/uk/academic/rights/permissions/request
A_Z_firstname	Amy
A_Z_lastname	Kotsonis
B_Z_Company	Florida State University
C_Z_Address	
C_Z_zip	
D_Z_PhoneNo	
D_Z_country	USA
E_Z_FaxNo	
F_Z_Email	_____
F_Z_VATnumber	
G_Z_Their	Doctoral dissertation at Florida State University: "Appalachian Folksongs In

Title	The Choral Setting: Regional History, Traditional Performance Practice, And Guidelines For Arranging"
H_Z_Author	Amy Kotsonis
H_Z_Publisher	Florida State University
I_Z_Covers	Unspecified
I_Z_PrintRunHard	1
I_Z_pubDate	summer 2014
J_Z_Territory	USA
K_Z_Language	English
K_Z_Notes	This will be an electronic dissertation.
L_Z_Media1	illustration
M_Z_Auth	Cecil J. Sharp

or1	
M_Z_Title 1	English Folk Songs from the Southern Appalachians
M_Z_edite dby1	Maud Karpeles

RE: Jean Thomas Collection

Procell, James Add to contacts 2:26 PM
To: Amy

Hi Amy,

It is fine for you to use the image of Jean Thomas.

Please use the following citation:

Jean Thomas Collection, Dwight Anderson Memorial Music Library, University of Louisville, Louisville, Kentucky.
http://louisville.edu/library/music/coll/thomas.html

It would be really great if you could send me a copy of your dissertation when you are finished. I will add it to the Jean Thomas research materials in our archives.

Thanks,

James

From: Amy **Sent:** Wednesday, April 02, 2014 10:23 AM **To:** Procell,James **Subject:** RE: Jean Thomas Collection

Dear James,

I am following up from the email below to inquire about use of one of the photographs on the website for the Jean Thomas Collection to use in my dissertation.

Would it be possible to use the photograph on the main collection page (http://louisville.edu/library/music/coll/thomas.html) in my

dissertation? I am including images of each collector in my document, and it will not be published. There will be a digital copy of my dissertation available online, but that is it.

Please let me know if this would be possible, and if so, how you would like me to cite the image.

Thank you so much for your time, and I look forward to hearing from you.

Best,

Amy

RE: request to use map image in dissertation

Ms. Kotsonis,

The map of the Appalachian Subregions and all other maps on our website, http://www.arc.gov/maps, are in the public domain and may be reproduced without special permission. I added a high-resolution png version of the subregions map to our website, http://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=31, which will provide a higher-quality print for your thesis. The image is also attached.

Sincerely,

Keith Witt

Keith Witt
Geographic Information Specialist
Regional Planning & Research Division
Appalachian Regional Commission
1666 Connecticut Avenue, NW
Washington, D.C. 20009
202-884-7780
202-884-7682 (fax)
kwitt@arc.gov
http://www.arc.gov

From: Amy **Sent:** Wednesday, April 09, 2014 1:27 PM **To:** Info ARC **Subject:** request to use map image in dissertation

To Whom it May Concern:

I am writing my doctoral dissertation at Florida State University, and

would like to use the following image in my dissertation on Appalachian Folksongs:

http://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=31

Could you please let me know if I have your permission to use this map of the region in my document?

Thank you so much for your time, and I look forward to hearing from you.

Best,

Amy Kotsonis

UNC
UNIVERSITY LIBRARY

THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

SOUTHERN HISTORICAL COLLECTION

THE WILSON LIBRARY
4TH FLOOR
CAMPUS BOX 3926
CHAPEL HILL, NC 27514-8890

T 919.962.1345
F 919.962.3594
mss@email.unc.edu
www.lib.unc.edu/mss

14 April 2014

Dear Ms. Kotsonis,

Thank you for your recent correspondence requesting permission to publish materials from the following collection:

#3800 John Charles Campbell and Olive D. Campbell Papers

We have no objection to your publishing the materials in accordance with the plans you have described, subject to the following conditions:

1. The material, as described above, will be cited and identified as being in the **Southern Historical Collection**, Wilson Library, The University of North Carolina at Chapel Hill. Please see "How to Cite Materials," which outlines our preferred method of citation (on the World Wide Web at http://www.lib.unc.edu/mss/cite.html).

2. This letter gives no exclusive right to the use of this material and the University does not surrender its own right to publish the material or to authorize others to do so.

3. This permission is valid only insofar as the University of North Carolina at Chapel Hill, as owner or custodian, has any rights in the matter and does not remove the responsibility of the author, editor, and publisher to guard against infringement of any rights, including copyright, that may be held by others. Publication of unpublished manuscripts is governed by provisions of the copyright law of the United States, and permission of the copyright owner may be required for any use exceeding "fair use." **The current contact information that I have for the donors is:**

   Ms. Elizabeth J. Coolidge
   21 Outlook Drive
   Lexington, MA 02421

   Mr. Oliver B. Coolidge
   11 Old Mill Road
   P.O. Box 477
   West Ossipee, NH 03890

   Ms. Ann C. Nitzburg
   29-09 162st Street
   Flushing, NY 11358

   This permission is valid only insofar as the University of North Carolina at Chapel Hill, as owner or custodian, has any rights in the matter and does not remove the responsibility of the author, editor, and publisher to guard against infringement of any rights, including copyright, that may be held by others. Publication of unpublished manuscripts is governed by provisions of the copyright law of the United States, and permission of the copyright owner may be required for any use exceeding "fair use."

For more information on the duration of copyright, please see the web site for the US Copyright Office at the following address: http://www.copyright.gov/

Please note that the Research and Instructional Services Department will not sign any submitted contracts or publisher-generated permission forms. If you have any further questions, please feel free to contact me at 919-962-4230 or at wilsonlibrary@email.unc.edu.

Thank you very much for requesting our permission, and best wishes for a successful project.

Respectfully,

Matthew Turi
Manuscripts Research and Instruction Librarian

REFERENCES

Alexander, J. Heywood, ed. *To Stretch Our Ears: A Documentary History of America's Music*. New York: W.W. Norton & Company, 2002.

Alvey, R. Gerald. *Kentucky Bluegrass Country*. Jackson: University Press of Mississippi, 1992.

Appalachian Regional Commission. "Subregions in Appalachia." Last modified November 2009. http://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=31.

Artman, Ruth. *Sourwood Mountain*. Milwaukee: Hal Leonard, 1987.

Association for Cultural Equality. "Research Center." Last modified 2009. http://research.culturalequity.org.

Baldwin, J.T., Jr. "Cytogeography of Oxydendrum Arboreum." *Bulletin of the Torrey Botanical Club* 69, No. 2 (1942): 134-136.

Barnett, Carol. *Cindy*. Short Hills, NJ: Plymouth Music Co., 1993.

Bascom, Louise Rand. "Ballads and Songs of Western North Carolina." *Journal of American Folklore* 22, No. 84 (1909): 238-250.

Berg, Ken. *Cindy*. Washington, DC: National Music Publishers, 2003

Biggers, Jeff. *The United States of Appalachia: How Southern Mountaineers Brought Independence, Culture, and Enlightenment to America*. Washington, DC: Shoemaker and Hoard, 2006.

Bird, Hubert. *Pretty Saro*. Westmont, NJ: Schaffner Limited Editions, 2012.

Botkin, B.A., and Alvin F. Harlow, eds. *A Treasury of Railroad Folklore: The Stories, Tall Tales, Traditions, Ballads and Songs of the American Railroad Man*. New York: Bonanza Books, 1953.

Bradford, Gamaliel. *As God Made Them: Portraits of Some Nineteenth-Century Americans*. Boston: Houghton Mifflin Company, 1929.

Bronson, Bertrand H. "Maud Karpeles (1886-1976)." *The Journal of American Folklore* 90, No. 358 (1977): 455-464.

Brown, Mary Ellen. *Child's Unfinished Masterpiece: The English and Scottish Popular Ballads*. Urbana: University of Illinois Press, 2011.

Burrison, John A. *Roots of a Region: Southern Folk Culture*. Jackson: University Press of Mississippi, 2007.

Campbell, John C. *The Southern Highlander and His Homeland.* New York: Russell Sage Foundation, 1921.

Cantwell, Robert. *Bluegrass Breakdown: the Making of the Old Southern Sound.* Urbana: University of Illinois Press, 1984.

Child, Francis James. *The English and Scottish Popular Ballads.* 5 vols. New York: Dover Publications, Inc., 1965.

Clausen, René. *Pretty Saro.* San Antonio: Southern Music Company, 1986.

Clemens, James E. *Cuckoo Is a Pretty Bird.* Chapel Hill, NC: Treble Clef Music Press, 2005.

Cohen, Norm. *Folk Music: A Regional Exploration.* Westport, CT: Greenwood Press, 2005.

Cohen, Ronald D., ed. *Alan Lomax: Selected Writings 1934-1997.* New York: Routledge, 2003.

Combs, Josiah Henry. *The Kentucky Highlanders from a Native Mountaineer's Viewpoint.* Lexington, KY: J.L. Richardson & Co., 1913.

Conway, Cecelia. "Mountain Echoes of the African Banjo." *Appalachian Journal* 20, No. 2 (1993): 146 -160.

Davis, Katherine K. *Barbara Allen.* Boston: Galaxy Music Corporation, 1938.

DePuit, Jerry. *Sourwood Mountain.* Delaware Water Gap, PA: Shawnee Press, 2001.

Dilworth, Rollo. *John Henry.* Milwaukee: Hal Leonard, 2007.

Doyle, Charles C. and Charles G. Kelley. "Moses Platt and the Regeneration of 'Barbara Allen.'" *Western Folklore* 50, No. 2 (1991): 151-169.

Drake, Richard B. *A History of Appalachia.* Lexington: The University Press of Kentucky, 2001.

Düsing, David. *Frog Went A-Courtin'.* Van Nuys, CA: Alfred Music Publishing, 1991.

Eddleman, David. *Cindy.* New York: Carl Fischer Music, 2012.

Ehret, Walter. *Cindy.* King of Prussia, PA: Theodore Presser Co., 1977.

Emerson, Roger. *Old Joe Clark.* Milwaukee: Hal Leonard, 2004.

———. *John Henry Boogie.* Milwaukee: Hal Leonard, 2000.

Erwin, John Rice. *Musical Instruments of the Southern Appalachian Mountains.* West Chester, PA: Schiffer Publishing, Ltd, 1983.

Fain, Cicero. "Into the Crucible: The Chesapeake and Ohio Railroad and the Black Industrial Worker in Southern West Virginia, 1870 – 1900." *Journal of Appalachian Studies* 17, No. 1/2 (2011): 42-65.

Fenneman, Nevin M. *Physiography of Eastern United States*. New York: McGraw-Hill Book Company, Inc., 1938.

Filene, Benjamin. "Romancing the Folk: Public Memory and American Vernacular Music in the Twentieth Century." PhD diss., Yale University, 1995.

Fissinger, Edwin. *Sourwood Mountain*. Cleveland, TN: Walton Music Corp., 1961.

Foster, Stephen William. *The Past is Another Country: Representation, Historical Consciousness, and Resistance in the Blue Ridge*. Berkeley: University of California Press, 1988.

Frederick, John T., and Alan Lomax. "Of Men and Books." *Northwestern University On the Air* 1, No. 18 (1942): 1-8.

Frome, Michael. *Strangers in High Places: The Story of the Great Smoky Mountains*. Knoxville: The University of Tennessee Press, 1966.

Frost, William Goodell. *For the Mountains: An Autobiography*. New York: Fleming H. Revell Company, 1937.

———. "Our Contemporary Ancestors in the Southern Mountains." *The Atlantic Monthly* 83, No. (1899): 311-319.

Gainer, Patrick W. *Folk Songs from the West Virginia Hills*. Grantsville, WV: Seneca Books, 1975.

Gill, Randall. *Pretty Saro*. Santa Barbara: Santa Barbara Music Publishing, 1994.

Glass, Paul and Louis C. Singer. *Songs of Hill and Mountain Folk: Ballads, Historical Songs, Folk Songs*. New York: Grosset and Dunlap, 1967.

Goertzen, Chris. *Southern Fiddlers and Fiddle Contests*. Jackson: University Press of Mississippi, 2008.

———. "Galax, Virginia's 'Old Fiddlers' Convention': The Virtues and Flaws of a Giant Fiddle Contest." *The World of Music* 45, No. 1 (2003): 133-147.

Goetze, Mary. *Pretty Saro*. New York: Boosey and Hawkes, 2009.

Goetze, Mary. *Old Joe Clark*. New York: Boosey & Hawkes, 1984.

Gordon, Robert Winslow. *Folk-Songs of America*. Washington, DC: National Service Bureau, 1938.

Green, Joyce, Casi Best, and Foxfire Students, eds. *The Foxfire 45th Anniversary Book: Singin', Praisin', Raisin'*. New York: Anchor Books, 2011.

Hall, Joseph S. *Yarns and Tales from the Great Smokies: Some Narratives from the Southern Appalachians*. Asheville, NC: The Cataloochee Press, 1978.

Harney, William Wallace. "A Strange Land and a Peculiar People." *Lippincott's Magazine of Popular Literature and Science* 12, No. 31 (1873): 429-437.

Harris, Jerry Weseley. *Cindy*. Delaware Water Gap, PA: Shawnee Press, Inc., 1982.

Heninger, Robert E. *The Cuckoo*. Santa Barbara: Santa Barbara Music Publishing, Inc., 1991.

Herrington, Judy and Sara Glick. *Old Joe Clark*. San Pedro, CA: Pavane Publishing, 1991.

Howard, Timothy. *Sourwood Mountain*. San Pedro, CA: Pavane Publishing, 2013.

Huff, Mac. *Barbara Allen*. Milwaukee: Hal Leonard, 2007.

Hugh, Robert I. *The Cuckoo*. Milwaukee: Hal Leonard, 2009.

Irwin, John Rice. *Musical Instruments of the Southern Appalachian Mountains*. West Chester, PA: Schiffer Publishing, Ltd, 1983.

Jackman, A.P. *Frog Went A-Courtin'*. Milwaukee: Hal Leonard, 1988.

Johnson, Neil A. *Cindy*. Dayton, OH: Heritage Music Press, 1998.

———. *Old Joe Clark*. Milwaukee: Jenson Publications, Inc., 1980.

Johnson, Victor C. *Sourwood Mountain*. Dayton, OH: Heritage Music Press, 2005.

Joyner, Charles W. "Dulcimer Making in Western North Carolina: Creativity in a Traditional Mountain Craft." *Southern Folklore Quarterly* 39, No. 4 (1975): 341-361.

Karpeles, Maud. *An Introduction to English Folk Song*. London: Oxford University Press, 1973.

———. *Cecil Sharp: His Life and Work*. London: Routledge and Kegan Paul Limited, 1967.

———. *Manual for Folk Music Collectors*. Taunton, UK: Barnicotts Limited, 1951.

Keller, Mark. *Pretty Saro*. Chapel Hill, NC: Plymouth Music Co., Inc., 1996.

Knight, Tim. *Barbara Allen*. Yorkshire, England: Tim Knight Music, 2007.

Kodish, Debora. *Good Friends and Bad Enemis: Robert Winslow Gordon and the Study of American Folksong*. Urbana: University of Illinois Press, 1986.

Kohout, Martin Donell. "LOMAX, ALAN." *Handbook of Texas Online Texas State Historical Association*. Last modified November 19, 2011. http://www.tshaonline.org/handbook/online/articles/flo78

Koskoff, Ellen, ed. *The United States*. Vol. 3 of *The Garland Encyclopedia of World Music*. New York: Garland Publishing, Inc., 2001.

Kunz, Jack. *Barbara Allen*. Richmond, IN: Richmond Music Press Inc., 1971

Lawless, Ray M. *Folksingers and Folksongs in America: A Handbook of Biography, Bibliography and Discography*. New York: Duell, Sloan and Pearce, 1960.

Leach, Maria, ed. *Standard Dictionary of Folklore, Mythology and Legend*. New York: Funk & Wagnalls Co., 1949.

Ledgin, Stephanie P. *Discovering Folk Music*. Santa Barbara: Praeger, 2010.

James F. Leisy. *The Folk Song Abecedary: A Living Tradition of Songs, from Ballads to Blues to Bluegrass*. New York: Hawthorn Books, Inc., 1966.

Laws, G. Malcolm. *American Balladry from British Broadsides: A Guide for Students and Collectors of Traditional Song*. Philadelphia: American Folklore Society, 1957.

Lifton, Sarah. *The Listener's Guide to Folk Music*. New York: Facts on File, Inc., 1983.

Lomax, Alan. *Cantometrics: A Method in Musical Anthropology*. Berkeley: University of California Extension Media Center, 1976.

———. *The Folk Songs of North America In the English Language*. Garden City, NY: Doubleday & Company, Inc., 1960.

———. "The 'Folkniks' and the Songs They Sing." *Sing Out!* 9, no. 1 (1959): 30-31.

Lomax, John A., and Alan Lomax. *Our Singing Country: A Second Volume of American Ballads and Folk Songs*. New York: The Macmillan Company, 1941.

———. *American Ballads and Folk Songs*. New York: The Macmillan Company, 1934.

Marvin, Jameson. *Barb'ra Allen*. San Diego: Neil A. Kjos Music Company, 2000.

Malone, Bill C. *Southern Music: American Music*. Lexington: The University Press of Kentucky, 1979.

Mansfield, James. *The Cuckoo*. Dayton, OH: Roger Dean Publishing Company, 1991.

Maurer, B. B., ed. *Mountain Heritage*. 4th Edition. Parsons, West Virginia: McClain Printing Company, 1980.

Mazow, Leo G. *Thomas Hart Benton and the American Sound.* University Park: Penn State University Press, 2012.

McAuliffe, Mary. *The Frog and Mouse.* Milwaukee: Hal Leonard, 2011.

McCollough, Sean K. "Hear John Henry's Hammer Ring: Moving Beyond Black and White Images of Appalachian Music." In *Kaleidoscope of Cultures: A Celebration of Multicultural Research and Practice: Proceedings of the MENC/University of Tennessee National Symposium on Multicultural Music*, edited by Marvelene C. Moore and Philip Ewell, 93-99. Lanham, MD: Rowman & Littlefield Education, 2010.

McCormick, Fred. "Cantometrics: Song and Social Culture." *Musical Traditions* 12 (2005). http://www.mustrad.org.uk/articles/cantomet.htm.

McNeil, W.K. "Ozark Folksongs: The Sad, Sad Song of Poor, Pretty Polly," *The Ozarks Mountaineer* 39, No. 8-9 (1991): 50.

Shirley W. McRae. *Sourwood Mountain.* Chapel Hill, NC: Plymouth Music Co., Inc., 1996.

Miller, Carl. *Barbara Allen.* London: Chappell and Co., Inc., 1973.

Miller, John D. *John Henry.* Chapel Hill, NC: Hindon Publications, Inc., 1991.

Miller, Richard. *On the Art of Singing.* New York: Oxford University Press, 1996.

Montell, William Lynwood. *Upper Cumberland Country.* Jackson: University Press of Mississippi, 1993.

Nelson, Ron. *Barbara Allen.* Philadelphia: Elkan-Vogel, Inc., 1959.

Nettl, Bruno. *An Introduction to Folk Music in the United States.* Detroit: Wayne State University Press, 1962.

Newell, William Wells. *Games and Songs of American Children.* New York: Harper & Brothers Publishers, 1884.

Niles, John J. *The Songs of John Jacob Niles.* New York: G. Schirmer, Inc., 1993.

———. *The Ballad Book of John Jacob Niles.* Cambridge: The Riverside Press, 1961.

———. *Singing Soldiers.* New York: Charles Scribner's Sons, 1927.

Olson, Ted. "A Ballad Collector Extraordinaire Comes to the Mountains." *Appalachian Heritage* 19, no. 1 (1991): 20-26.

Otto, John Solomon. "Reconsidering the Southern 'Hillbilly': Appalachia and the Ozarks." *Appalachian Journal* 12, no. 4 (1985): 324-331.

Pakenham, Simona. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance & Song Society, 2011.

Parsons, David G.H. "The History of 'The Frog's Courtship': A Study of Canadian Variants." *Canadian Folk Music Journal* 18 (1990): 39-48.

Patterson, Daniel W., ed. *Sounds of the South*. Chapel Hill: Southern Folklife Collection Manuscripts Department, University of North Carolina, 1991.

Pen, Ronald Allen. "Preservation and Presentation: Appalachian Folk Music and the Forging of an American Identity." In *Music, American Made: Essays in Honor of John Graziano*, edited by John Koegel, 541-558. Sterling Heights, MI: Harmonie Park Press, 2011.

———. "The Biography and Works of John Jacob Niles." PhD diss., The University of Kentucky, 1987.

Perry, Dave and Jean Perry. *Cindy*. Van Nuys, CA: Alfred Publishing Co., Inc., 2003.

Pierson, Raige Elizabeth. "'Pretty Polly': Following the Threads of a Murdered Girl Ballad." Master's Thesis, University of California Los Angeles, 2006.

Pooler, Marie. *Sourwood Mountain*. New York: G. Schirmer, Inc., 1996.

Portnoy, Marshall. "Jean Thomas' American Folk Song Festival: British Balladry in Eastern Kentucky." Master's Thesis, University of Louisville, 1978.

Porterfield, Nolan. *Last Cavalier: The Life and Times of John A. Lomax 1867-1948*. Urbana: University of Illinois Press, 1996.

Purifoy, John. *The Cuckoo*. Milwaukee: Hal Leonard, 2012.

Raitz, Karl B., and Richard Ulack. *Appalachia, A Regional Geography: Land, People, and Development*. Boulder, CO: Westview Press, 1984.

Randel, Don Michael, ed. *The Harvard Concise Dictionary of Music and Musicians*. 4th ed. Cambridge: The Belknap Press of Harvard University Press, 2003.

Rehder, John B. *Appalachian Folkways*. Baltimore: The Johns Hopkins University Press, 2004.

Rentz, Earlene. *Cindy*. Delaware Water Gap, PA: Shawnee Press, Inc., 2006.

Renwick, Roger. "The Ling Family: Singing Traditions of a Suffolk Family; The Watson Family Tradition." *Ethnomusicology* 25, No. 1 (1981): 172-173.

Rhea, Raymond. *Cindy*. New York: Edwin H. Morris and Company, Inc., 1950.

Riley, Martha. *Backwoods Heritage: Traditional Songs, Dances, Fiddle Tunes and More*. Delphi, Indiana: Riverside Productions, 2003.

Ritchie, Jean. *Folk Songs of the Southern Appalachians as Sung by Jean Ritchie*. Lexington: University Press of Kentucky, 1997. First published 1965 by Oak Publications.

Roberts, Jacqueline, and Kerstin Warner. *A Journey with John Jacob Niles: A Memoir of my years with Johnnie*. Lexington: University of Kentucky Libraries, 2001.

Robinson, Russell. *Old Joe Clark*. Milwaukee: Hal Leonard, 2008.

———. *Cindy*. Delaware Water Gap, PA: Shawnee Press, Inc., 2001.

Rutter, John. *The Cuckoo*. Oxford: Oxford University Press, 1994.

———. *Barbara Allen*. Oxford: Oxford University Press, 1984.

———. *Sourwood Mountain*. Oxford: Oxford University Press, 1976.

Scarborough, Dorothy. *A Song Catcher in the Southern Mountains: American Folk Songs of British Ancestry*. New York: AMS Press, Inc., 1966. First published 1937 by Columbia University Press.

Schram, Ruth Elaine. *Sourwood Mountain*. Miami, FL: Warner Brothers Publications, Inc., 2004.

Scoggin, Jennifer B. *Pretty Saro*. Houston: AMC Publications, 1995.

Scott, Michael. *Cindy*. Van Nuys, CA: Alfred Publishing Co., 1988.

Seeger, Charles. "Singing Style." Western Folklore 17, No. 1 (1958): 3-11.

Shank, Joshua. *Bar'bry Allen*. Santa Barbara, CA: Santa Barbara Music Publishing, 2008.

Shapiro, Henry D. *Appalachia on Our Mind: The Southern Mountains and Mountaineers in the American Consciousness, 1870-1920*. Chapel Hill: The University of North Carolina Press, 1978.

Sharp, Cecil J. *English Folk Songs from the Southern Appalachians*. 2 vols. London: Oxford University Press, 1932.

———. *English Folk-Song: Some Conclusions*. London: Novello & Co, Ltd., 1907.

Shaw, Kirby. *Cindy*. Milwaukee: Hal Leonard, 1997.

———. *Old Joe Clark*. Milwaukee: Hal Leonard, 1996.

Shearin, Gibson. "British Ballads in the Cumberland Mountains." *The Sewanee Review* 19, No. 3 (1911): 313-327.

Sidney Robertson Cowell Collection 1901-1922, American Folklife Center, Library of Congress, Washington, DC.

Smith, Gregg. Paper of Pins. Chapel Hill, NC: Plymouth Music Co., Inc., 1991.

———. *The Cuckoo*. New York: G. Schirmer, Inc., 1969.

Smith, Margaret S., and Emily H. Wilson. *North Carolina Women Making History*. Chapel Hill: University of North Carolina Press, 1999.

Snyder, Audrey. *Froggie Went A-Courtin'*. Milwaukee: Hal Leonard, 2002.

Spevacek, Linda Steen. *Barbara Allen*. Milwaukee: Hal Leonard, 1988.

Szwed, John. *Alan Lomax: The Man Who Recorded the World*. New York: Viking Penguin, 2010.

Steubing, Carl M. *Old Joe Clark*. Van Nuys, CA: Mills Music, Inc., 1955.

Stoddart, Jess. *Challenge and Change in Appalachia: The Story of the Hindman Settlement School*. Lexington: The University Press of Kentucky, 2002.

Susa, Conrad. *Pretty Polly*. Framingham, MA: E.C. Schirmer Music Co., 1972.

Tacka, Philip and Susan Taylor-Howell. *Sourwood Mountain*. Moorhead, MN: The Organization of American Kodály Educators, 1986.

Terkel, Studs. *And They All Sang: Adventures of an Eclectic Disc Jockey*. New York: The New Press, 2005.

Thomas, André J.. *Barbara Allen*. Dayton, OH: Heritage Music Press, 2005.

Thomas, Jean. "The American Folksong Festival." *The Register of the Kentucky Historical Society* 65, No.
1 (1967): 20-27.

———. *Ballad Makin' in the Mountains of Kentucky*. New York: Oak Publications, 1964.

———. *The Singin' Fiddler of Lost Hope Hollow*. New York: E.P. Dutton & Co., Inc., 1938.

———. *The Traipsin' Woman*. New York: E.P. Dutton & Co., Inc., 1933.

Thomas, Jean, and Joseph Leeder. *The Singin' Gatherin': Tunes from the Southern Appalachians*. New York: Silver Burdett Company, 1939.

Thorne, Deborah, Ann Tickamyer, and Mark Thorne. "Poverty and Income in Appalachia." *Journal of Appalachian Studies* 10, No. 3 (2004): 341-357.

Titze, Ingo, Christine Bergan, Eric Hunter, and Brad Story. "Source and Filter Adjustments Affecting the Perception of the Vocal Qualities Twang and Yawn." *Logopedics Phoniatrics Vocology* 28, No. 4 (2003): 147-155.

Wall, Joan, Robert Caldwell, Tracy Gavilanes and Sheila Allen. *Diction for Singers: A concise reference for*

English, Italian, Latin, German, French, and Spanish Pronunciation. Redmond, WA: PST… Inc., 1990.

Weiss, Donn. *Barbara Allen*. Fort Lauderdale, FL: Music 70 Music Publishers, 1981

Wells, Evelyn Kendrick. *The Ballad Tree: A Study of British and American Ballads, Their Folklore, Verse, and Music*. New York: The Ronald Press Company, 1950.

West, Roy Andre. "The Songs of the Mountaineers." Master's Thesis, West Virginia Wesleyan College, 1922.

Whisnant, David E. *Modernizing the Mountaineer: People, Power, and Planning in Appalachia*. Knoxville: The University of Tennessee Press, 1994.

———. *All that is Native & Fine: The Politics of Culture in an American Region*. Chapel Hill: University of North Carolina Press, 1983.

White, Newman Ivey, ed. *The Frank C. Brown Collection of North Carolina Folklore*. 5 Vols. Durham, North Carolina: Duke University Press, 1952.

Wilberg, Mack. *Old Joe Clark*. Chapel Hill, NC: Hinshaw Music Inc., 1991.

———. *Cindy*. Chapel Hill, NC: Hinshaw Music Inc., 1989.

Wilgus, D.K. *Anglo-American Folksong Scholarship Since 1898*. New Brunswick, NJ: Rutgers University Press, 1959.

Williams, Elizabeth McCutchen, ed. *Appalachian Travels: The Diary of Olive Dame Campbell*. Lexington: The University Press of Kentucky, 2012.

Williams, John Alexander. *Appalachia: A History*. Chapel Hill: The University of North Carolina Press, 2002.

———. "Appalachian History: Regional History in the Post-Modern Zone." *Appalachian Journal* 28, no. 2 (2001): 168-187.

Williams, Michael Ann. *Great Smoky Mountains Folklife*. Jackson: University of Mississippi Press, 1995.

Willcocks, David. *Barbara Allen*. Oxford: Oxford University Press, 1975.

Wolfe, Charles. "County Records and Blue Ridge Music." *Appalachian Journal* 7, no. 3 (1980): 234-238.

Wolniakowski, Michael. *Pretty Saro*. Cleveland, TN: Walton Music Corporation, 2003.

Yates, Mike. "Sharp Diaries." *English Dance & Song* 72, no. 1 (2010): 14-15.

Yates, Mike, Elaine Bradtke, Malcolm Taylor, and Shirley Collins. *Dear Companion: Appalachian Traditional Songs and Singers from the Cecil Sharp Collection*. London: English Folk Dance & Song Society in association with Sharp's Folk Club, 2004.

Zelinsky, Wilbur. *The Cultural Geography of the United States*. Englewood Cliffs: Prentice Hall, 1992.

BIOGRAPHICAL SKETCH

Name:	Amy Kotsonis
Birthplace:	York, Maine
Birthdate:	September 7, 1978
Higher Education:	New York University New York, New York Major: Music Education Degree: BS Music Education (2001)
	University of New Hampshire Durham, New Hampshire Major: Music History and Choral Conducting Degree: MA Music History (2006)
	Florida State University Tallahassee, Florida Major: Music Education Degree: Ph.D. (2014)
Experience:	Edward R. Murrow High School Brooklyn, New York Choral and Instrumental Instructor (Grades 9-12) 2001-2004
	Sterling Middle School Quincy, Massachusetts Choir (Grades 6-8) 2006-2007
	Young People's Chorus of New York City New York, New York Assistant Conductor and Director of Workshops 2007-2011