Teacher's Guide

The Kentucky Network

This guide accompanies the 16-program instructional television series *Old Music for New Ears*, a production of KET, The Kentucky Network.

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Introduction

Music is the conductor of electricity or magic. Music is outside the path we walk every day. Ever since primitive man, we have been lifted by it, and we want to be lifted by it. Even though we're heading for Mars and a push-button world, we still have our basic emotions to deal with … and that's where these songs are coming from.

—Odetta

Folk music is not owned by anyone. It belongs to all of us.

—John McCutcheon

KET's *Old Music for New Ears* features some of the nation's best-known folk and blues artists introducing the MTV generation to the simple and pure forms of folk and traditional music. During the 16 15-minute programs, young people are invited to sing, move, and listen to music whose roots go back through centuries and across oceans.

The programs are perfect for use in the classroom, in library children's programs, and as day-care or after-school activities. For the music teacher, these programs offer an exciting opportunity to bring in a guest artist such as Jean Ritchie, Mike Seeger, or Odetta and to conduct a unit in traditional music and instruments. For the classroom teacher, this series connects to many areas of the curriculum while serving as an excellent way to involve children in music.

The songs in the series include folk, blues, and bluegrass classics, either performed a cappella or accompanied by acoustic instruments such as the banjo, dulcimer, hammer dulcimer, and guitar. The musicians perform, tell about the history of their instruments and songs, explain their current styles, and charm their student audiences into joining in.

As one of the *Old Music* performers, Malcolm Dalglish, explains: "Old music is already alive and well in our pop music. Rhythm and blues, rap, ballads, and many other currently popular musical genres are all forms that are found in older traditions. It's important for children to learn and be able to identify the roots of their pop music and be able to appreciate it. By so doing, they become closer to the process of creation, the creativity of a composer or songwriter, and the creativity and ethnic identity of a culture."

Odetta describes American folk music as unique because it is derived from a combination of different peoples. "It could never have begun in just Africa or England or Scotland, because everyone came here from somewhere else with his own music. American folk became a blend of all people's music. Most of the good folk music comes from below the Mason-Dixon Line, from the sea, from New England, and some from the gold fields of California."

The songs were chosen for their appeal to children and can be learned easily and quickly, so that audience participation is spontaneous, both on the tapes and in the setting where they are watched. This guide includes the song lyrics so your students can sing along, continuing the tradition of keeping this "old music" alive. All the performers in the series join Malcolm in his desire "for the children to take these songs and learn them and make them their own."

About the Teacher's Guide

This guide is designed to facilitate your use of *Old Music for New Ears* in either the regular classroom or an elementary or middle school music program. Here is a look at the contents:

An Historical and Musical Background on the Appalachian Region

Mike Seeger, who performs in several programs, briefly introduces viewers to the musical history of the Appalachian region in this essay. He traces the music as it came into the mountains from Europe and as it was enriched by other cultures, particularly by African-American influences. Much of the music in the series hails from this region.

His essay also exemplifies the spirit of the series: that it is important to know where our music comes from and to keep it alive by continuing to sing and play it.

Ideas for the Classroom

This chapter includes suggestions for activities that will give your students insight into the music, the traditions out of which it sprang, and the culture and customs of a variety of ethnic groups. Because the activities can be used with nearly any program in the series, they are collected here in one chapter for your convenience.

Programs 1–16

Each program in the *Old Music for New Ears* series has an accompanying chapter in the guide, complete with song lyrics so your students can sing along. In addition, most songs are introduced by the performers; their comments give you a sense of why they feel this music needs to be collected, performed, preserved, and taught.

Music and folklore terms that might warrant further exploration are highlighted in bold type. And, from time to time, the artist suggests a special activity that enhances a particular song or provides additional information about the music, musical style, or featured instruments.

We encourage you to preview each program before using it with your students. You may find that some programs lend themselves to a younger audience while others do not. In addition, you will see when the performers lead students into movement and dance—e.g., the hambone—and will be ready to encourage your students to participate along with the studio audience.

The *Old Music* Instruments

A list of the instruments used in the series.

Meet the Performers

Short biographies of the artists who perform in *Old Music for New Ears*.

Songs, Instruments, and Performers by Program

A list of the songs and musical instruments featured in each program.

Selected Bibliography

Several of the performers suggest additional books, recordings, and resources for developing an understanding of traditional music and its themes.

Learner Outcomes Addressed by *Old Music for New Ears*

This chart indicates which of Kentucky's six learning goals and 75 learner outcomes could be addressed by integrating this series into the curriculum. Even though this chart is tailored to Kentucky, teachers in other states with similar educational goals will find it useful.

A Note to Parents About *Old Music for New Ears*

This letter can be duplicated and sent home with students to let their parents know about *Old Music for New Ears*, how it is being used in the classroom, and projects their children may be doing in conjunction with the series.

An Historical and Musical Background on the Appalachian Region

Editor's Note: Mike Seeger, who performs in several programs, prepared this essay to give teachers some background on one type of music featured throughout *Old Music for New Ears*.

I play and sing traditional mountain music, mostly of the Appalachian mountain region, from Virginia and West Virginia southward through eastern Kentucky, eastern Tennessee, and the Carolinas and on into Georgia and Alabama. Roughly speaking, these mountains rise to the west of the flat tidewater and piedmont areas of the Atlantic coastline. Included in the mountain areas are some broad valleys with good agricultural land, such as the Shenandoah Valley in Virginia, as well as many smaller valleys, some just wide enough for a creek or stream.

The eastern mountains are not as tall as the Rockies; generally, they rise 1,000 to 3,000 feet (a maximum of 6,000 feet) and are forested with a variety of both deciduous and evergreen trees and many smaller bushes and flowers. Some mountains are green rolling hills, but in certain areas, such as in the southeastern areas of Kentucky and in much of West Virginia, the mountains are quite steep and rocky.

The first people to settle the mountains were from the British Isles in the mid-1700s. Later, some settlers came from Germany. There was some slavery in the area, but it was not as profitable in the mountains as in the flat land to the south. The mountains, in general, were more difficult to farm, and therefore less desirable, so less wealthy people, or people wanting to be more independent or isolated, sought to live there. Until the late 1800s, there was little industrial development.

For the most part, people were pretty self-sufficient in these rural mountain areas, although they often had furniture, tools, and food utensils made by experienced regional craftspeople. Clearing of land and the building of houses and barns in the new country were often community events and were followed by socializing, music playing, and dancing. Most food was raised by each household, and only a few items were store-bought. Little money was needed. The work was very hard, but many older people say it was a more satisfying, less hurried existence than most people live today.

Communities were also nearly self-sufficient culturally, and almost everyone could either sing, play an instrument, dance, or tell a story, usually in a style distinctly his own. Most of the songs were initially from England, but some were from Scotland and Ireland. The most popular instruments were the jaw harp, fiddle, quills (pan pipes), and occasionally a plucked or hammered dulcimer and possibly a few homemade instruments. Old stories, tunes, and songs were unwritten and passed down through oral tradition or were traded with travelers and new settlers. And, of course, new songs and tunes were created.

Songs were sung almost entirely unaccompanied, by one person, a family, or a church congregation. Songs ranged from the oldest British ballads and religious songs to humorous songs and included newer songs composed by community singers inspired by the new environment. Southern music was and still is a very important part of life for most working-class Southern people.

With emancipation, more African-American people came into the mountain areas; and this, plus a new environment, are the most important elements in the creation of new styles of music in America. In addition to bringing the banjo to mountain music, African-American people brought new modes of expression, especially the intensely personal blues form, starting in the late 1800s. The mixing of people in the armies of the Civil War, the development of blackface minstrel shows, the opening of cotton mills, timbering, and the building of the railroads also brought even more urban and black influence into mountain culture.

With these elements came the banjo and guitar with their songs, which mixed with the older fiddle music and song traditions—the beginning of a truly American string band tradition. And as timbering, railroading, and the discovery of coal brought industrialization to most of the Southern mountains around the turn of the century, Southern traditions began changing even more rapidly from subsistence agriculture to industry. New inventions, such as cars, radios, and the phonograph, pretty much finished the process, for it was no longer necessary to be self-sufficient. One could now buy anything—including music—if one had the money.

By the late 1920s, the effect was that instead of a family gathering around and listening to a story or unaccompanied solo ballad at night before bedtime or singing while doing chores, they now had a radio or phonograph performance by a paid professional musician in a studio or had music and dance at a stage or dance hall performance instead of a community work gathering. The old songs and ways, which had built on centuries of tradition (especially unaccompanied singing and the "quiet" instruments, such as mouth harps and dulcimers), simply went out of style. Performance styles changed to become more showy for the stage. Songs became less rural and their tunes and themes less varied. The banjo and fiddle gave way to the guitar, which in several forms has become the most prominent rural instrument, both informally and commercially. Newer commercial forms of music, variously called hillbilly, country and western, or bluegrass, evolved from the older traditional mountain rural musics. And since many of the writers and performers of professional country music were raised in a rural environment, the traditional feeling, some of the musical elements, old styles of expression, and the use of story still persist in some country and western music.

These days, people in the South and North alike are realizing the value of the informal songs, tunes, dances, and stories and the general way of life that we have nearly lost and are again taking this music and other elements of folk culture back into their lives. Many of these songs, dances, and stories are as valuable and relevant to us today as are the plays of Shakespeare, the poems of Keats, and the music of Bach. Furthermore, they are a part of our American heritage. And most of us can use traditional music as a companion, a pastime, or art for ourselves and friends in our personal everyday lives.

Ideas for the Classroom

Here are some activities that can be used in conjunction with any *Old Music* program. Select one or two to conduct with your students before or after you watch a program. If you need some expert help or additional ideas, contact your school's music teacher or a community or student musician.

What Music Do *You* Like?

Have students create and conduct a survey of classmates' personal music preferences. In the follow-up discussion, ask your students whether they listen to more than one kind of music. What is it they like about the music they listen to? Does it make them want to sing? To move or dance? Does it say something to them? Do their parents, grandparents, and older brothers and sisters listen to the same kind of music or different kinds? What kind of music do they expect to hear on a show called *Old Music for New Ears*?

Continuing the Tradition

Most of the songs featured in *Old Music for New Ears* are traditional songs, handed down from one generation to the next. No one knows exactly who composed many of them. Many of the performers tell how they learned the songs they sing or where the songs probably came from. For example, Mike Seeger says that "Derby Ram" (Program 5) is an old English-American song "reputed to be one of George Washington's favorites." Mike learned the version he sings in the program when he was about 12.

Traditional songs such as "Derby Ram" may be new to students, but some of the songs they will have heard before. Students may find a tune familiar but not the words, or they may know different words or additional verses. Ask students to let the class know when they hear a song or tune they know and to share any different versions.

A Class "Old Music" Songbook

What songs have been passed down in your students' families? Maybe they sing songs when their families get together for holiday celebrations or other family events. Perhaps they begin impromptu sing-alongs in the car to pass the time as they are driving to a vacation spot. Ask students to talk with their parents and grandparents about favorite family songs and to teach a favorite family song to the class. Point out that they are continuing the tradition of passing along and preserving this music. Have your students collect the songs, with the stories that accompany them, and organize this material into your own "old music" songbook.

Adding Verses

Traditional songs often change as they are passed down. "Some singers tried to sing them exactly as they learned them," says Mike Seeger, "and others would change the melody a little and add or subtract a verse to suit themselves." Select a song such as "Cluck Old Hen" (Program 5), "Go Rabbit" (Program 13), or "I Had a Bird" (Program 16) and ask students, individually or in groups, to add their own made-up verses.

Malcolm Dalglish shows you another way to do this in Program 16 when he performs a verse he added to a nursery rhyme. Adding verses to common nursery rhymes is an easy way to get started.

Add the new verses to your class songbook.

Traditional Instruments

The *Old Music* performers play a variety of traditional instruments, some of which may be unfamiliar to students. Malcolm introduces them to the hammer dulcimer in the first program. Who else plays the hammer dulcimer in the series? What is this instrument's "story"; i.e., where did it come from? What other instruments are similar? What does it look like? How is it played?

Some of the musicians tell students about their instruments. For other instruments, students may be curious enough about them to research their origins and history. Keep an ongoing

list of the *Old Music* instruments and their "stories," compiled and illustrated by the students as they identify them from program to program.

No doubt there will be students who have some of these instruments at home. Ask them to bring them in and, if they can, to show their classmates how these instruments are played.

Making Music

There are many ways to make music. Students can make their own music by simply using their hands and feet, clapping or tapping rhythms and learning to distinguish between strong beats and weaker beats. Several of the musicians lead students through clapping and other movement activities related to the music (e.g., John McCutcheon's "Rainstorm" in Program 3 and "Hambone" in Program 15). Encourage your students to participate, too.

As they begin to pick out more complex rhythms, ask students to select a favorite song and create their own "hand jive" (a pattern of hand claps and movements performed to the "beat"). Or, using the variety of unusual instruments shown in the series—such as the spoons—as inspiration, have students create their own simple instruments using found materials. How many different kinds of rhythm instruments can they make?

Singing with Signs

In Program 3, John McCutcheon shows students how to "sing" by sign language when he teaches them to sign "May There Always Be Sunshine." This song, a Russian folk song, is a stirring example of how music can help students appreciate other cultures, peoples, and abilities. Pick a song from the series with a vivid story line or a range of interesting concrete images that lend themselves to being portrayed through movements and signs. Have students take turns creating a movement for each image or line and then "singing" the song using these movements.

Play-Party Games

Some songs just make you want to get up and move! Several "play-party games" and dance tunes are included in the series: Jean Ritchie's "Goin' to Boston" in Program 2 is a play-party game, the Reel World String Band players organize a folk dance with their rendition of "Stay All Night" in Program 13, and Jane Harrod demonstrates some clogging in Program 7. In earlier days in the mountains, some preachers objected to dancing, but not to games. "Play-party games" became an acceptable alternative. In play-party games, dancers provide their own music by singing and clapping and move according to the directions in the song lyrics. A well-known example is "Skip to My Lou" (featured in Programs 9 and 14). What are some others students can think of? Have them teach examples to the class.

What Do My Favorite Songs Say About Me?

By listening to many of the songs in this series and thinking about their lyrics, students can learn about a particular time, event, or culture. Will the songs students listen to and sing today tell future generations about them? Ask students to list contemporary songs—music they sing or listen to on the radio—that they think will provide their grandchildren with insights into current events, activities, and ideas.

Have students select several of these songs and write a brief description of a child's or teenager's life in the 1990s based on the songs' lyrics. Are there any "code" words which need defining? For a compelling example of how songs can depict a time and how "code" words can be used in songs, read the Ruckers' introduction to "The Gospel Train" in Program 4.

Songwriting

Write a song! Students can do it individually, in small groups, or as an entire class. It's all right to use an existing song as a basis—in fact, it's quite "traditional" to do so—possibly building some variations on songs featured in an *Old Music for New Ears* program (see "Adding Verses" above as a first step in the songwriting process). According to John McCutcheon, who wrote several of the songs he performs in this series, "Starting with simple rhymes, a list of what you want to sing about, and a simple melody, children, especially, can quickly find that songwriting is not so mysterious. Plus, in an age when music is largely seen as a product to be sold for the sole purpose of profit, people making up their own songs is downright revolutionary!"

Malcolm Dalglish suggests that "a good resource for such an exercise is a wonderful recording of some special-education high school students who wrote and sing all their own songs to great contemporary accompaniment, *The Kids of Widney High* [Rounder Records, One Camp St., Cambridge, MA 02140]." Included with the album is a teacher's guide to songwriting with children.

Recording Your Heritage

If your students have access to recording equipment, have them create an audio and/or video record of their musical heritage. They can record various individuals from their culture singing songs from their childhood or playing traditional instruments. When students share their "heritage records," they will be able to see similarities and differences among the various groups represented and to appreciate the contributions of every group.

Bringing In Other Art Forms

Have students enhance an *Old Music* song by creating a drawing, painting, sculpture, dance, or other art piece based on the song. For example, students may elect to illustrate the song's story in a drawing or to show how the song makes them feel through a dance.

This exercise is similar to what the KET production staff goes through when coming up with ideas for a set. In

this case, the designers were looking for something inspired by the music and the format of the series. One idea was to create a set that had an old-time tent show feeling to it. That led them to a book of paintings by American artist Thomas Hart Benton. Find a book of his paintings for your students to explore, analyze, and enjoy.

Other Family Traditions

Ask each student to identify some aspect of folklore in their home life. It could be a story from their parents or family, a jump rope game, a rhyme or riddle learned from a friend or family member (other than a verbatim TV jingle). Organize a "Trading Traditions Day" when the students share their stories, games, and riddles by telling how they learned them and where they came from and then by teaching them to and performing them with classmates.

Connections Across the Curriculum

This series lends itself to research and writing opportunities; to exploring and analyzing time periods, patterns of migration, and other events in our nation's history and development; and to learning about and appreciating ethnic and cultural contributions and influences.

Social studies is an area where cross-curricular connections are natural. For example, you might enhance a social studies unit on the Civil War and slavery by using Program 4, in which Sparky and Rhonda Rucker sing a code song from the period, "The Gospel Train," and Program 11, with Odetta talking about the westward movement of African-Americans following the war. In fact, many of the performers include songs about the life, history, and contributions of African-Americans as well as about contemporary issues such as civil rights.

Several of the programs could also be used in an exploration of sound (science and music). Malcolm Dalglish (Program 1) and Mike Seeger (Program 14), for example, both discuss how the length of a string or a pipe affects the highness or lowness of a musical pitch.

Incorporating Community Resources

Who are the artists and musicians in your community? Can you invite them into your classroom to share and perform? Where can you take your students so they can experience a musical performance firsthand? Here are some ideas to get you started:

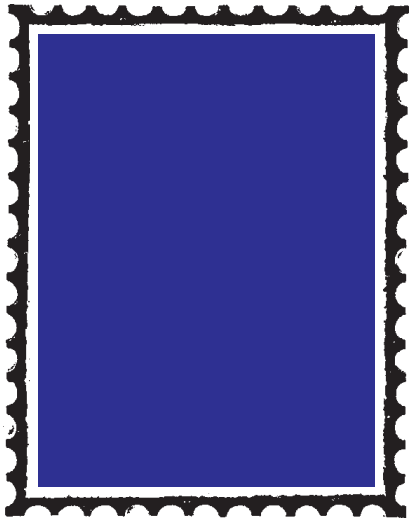
- Invite a community storyteller, singer, or musician to class for a discussion. Perhaps a parent performs or carries on a traditional art form and would be willing to come to your class.
- Ask teachers or other workers within your school for suggestions about artists/musicians in your community. A nearby college or arts organization might be able to lead you to artists who would be willing to come into your classroom.
- Does your local college have a folklore department or someone in the music department who could visit your class?
- Apply for a grant to bring in a musician, storyteller, or instrument maker. Most states have arts councils that either provide grants to bring artists into schools or can help teachers find ways of bringing artists in.
- Think about all of the cultures that may be represented in your community or school (African, Hispanic, Japanese, Vietnamese, Middle Eastern, Caribbean, or others represented by exchange students who may be in your school system for the year—the possibilities are endless). Are there volunteers from these groups willing to visit your class? If so, ask them to bring recordings of their music with them so students can compare and contrast the music from different cultures. Convey to students the importance of appreciating and showing respect for all types of culture that surround them.
- Ask a traditional dance caller to come to class and teach.
- Visit a local music festival, folk dance, or other community event.

Sing-Along

Many of the songs in this series have a purpose—to help a baby get to sleep, to make working a bit easier. Some songs are just meant to make us laugh and have fun. Whatever their other purposes, we hope the *Old Music for New Ears* songs will get you and your students singing, clapping, moving, and playing along.

Program 1
Malcolm Dalglish

Instrument:
hammer dulcimer



Cooper's Caper

I wrote this hammer dulcimer tune, which is used as the opening instrumental for the program.

Bushy Tail
(Traditional)

This is a traditional folk song that a friend of mine, Dillon Bustin, learned from an African-American janitor at the Madison, Indiana jailhouse down by the Ohio River. I wrote the verse about "the little boy pickin' out hickory nuts" in memory of a mutual friend of Dillon's and mine, Lotus Dickey.

Lotus was a farmer-songwriter from Paoli, Indiana who as a young boy back in the '30s became very ill. He was a keen observer of nature and the possessor of a vivid imagination.

A few years ago, just days before he finally succumbed to a long bout with leukemia, we were out with my kids near his house collecting hickory nuts. He squinted up in the sun to this squirrel above us and recollected how when he was sick as a boy he'd look out at all those squirrels eating up those nuts. "They was so lean and spry. Figgered if I ate what they ate, I would be, too. I must have spent three days pickin' my way through near a bushel of hickory nuts!"

Squirrel's got a bushy tail and the possum tail is bare,
Raccoon tail is ringed all around and stumpy goes the bear,
Stumpy goes the bear, stumpy goes that ol' … brown bear.

The quail is a pretty bird. She carries a speckled breast,
But she steals off all the farmer's grain and she hides it in her nest.
She hides it in her nest. She hides it in her deep … full nest.

Somebody stole my ol' coon dog. I wish they'd bring him back.
He chases the big ones over the fence, and the little ones through the cracks,
The little ones through the cracks, the little ones through them wee … small cracks.

There's a rabbit running down the road. Rabbit, where you goin'?
"Look out brother, get out of my way. There's a hound dog close behind,
A hound dog close behind. A hound dog close behind … me."

There's a possum up a persimmon tree, and a raccoon on the ground,
Saying, "Look out brother down here below! Won't you shake some 'simmons down?
Shake some 'simmons down, shake some 'simmons down … here to me."

There's a little boy pickin' out hickory nuts, and a pickin' 'em from the shell,
Wondering why squirrels fly, hoping he'll do as well,
He's hoping he'll do as well. He's hoping he'll fly limb to limb as well.

The fox has got a bushy tail and muskrat tail is bare.
Rabbit's got no tail at all, just a little tuft of hair,
A little tuft of hair, a little tuft of hair … back there.

One Day, One Foot

One day one foot kept moving, kept moving,
One day one foot kept moving, hi-ho, hi-ho, hi-ho.

One day one foot, two feet kept moving, kept moving,
One day one foot, two feet kept moving, hi-ho, hi-ho, hi-ho.

This continues in add-on fashion until:

One day one foot, two feet, one hand, two hands, one arm, two arms, one head, one self …

Wide Mouth Frog

Byron: Hi! My name's Byron. I'm a wide mouth frog. My Mama feeds me flies. Yuck! Mrs. Rabbit,
Mrs. Rabbit: Grasses and leaves.
Byron: Bu … Bu … Bu … Why?
Mrs. Rabbit: Because, Byron, that's what I eat.

… and so on through Mrs. Monkey (bananas), Elephant (trees and shrubs), Bird (worms and grubs), until you get to Snake:

Mrs. Snake: Tho glad you asthed. Come a little clother, cauth thith ith really thpecial. I feed my babieth wide mouth frogth.
Byron (with mouth shut tight): Hmmm. Ribbet. Ribbet.

Woody Knows Nothin'

(Traditional)

This is an old Appalachian folk song. Like "Bushy Tail," "Woody" has a lot of couplets or rhymes that are found in other songs. I've arranged this song for three treble voices with hammer dulcimer or piano accompaniment. This children's choir piece is available as part of the Mary Goetze Series with Boosey & Hawkes sheet music.

Woody knows nothin' but peckin' on the bough, Ah but the skies of blue,
Never knew till I met you what love oh love could do,
Love oh love could do.

Can't you see yon turtledove fly from pine to pine,
Mourning for his own true love, as I my dear for mine,
As I my dear for mine.

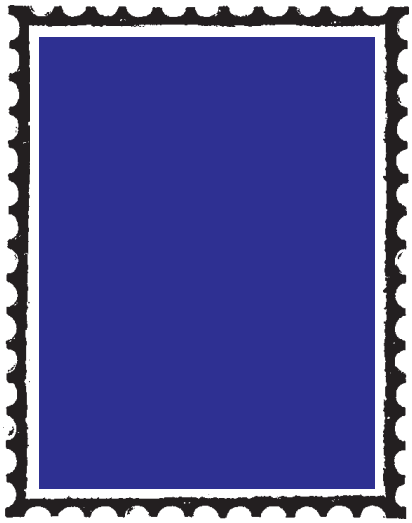
Blue jay pulls a four-horse plow, sparrow why can't you?
'Cause my legs is little and long, they might get broke in two,
They might get broke in two.

Red bird sittin' on a sycamore limb, singing out his soul,
Big black snake crawled up that tree and swallowed that poor boy whole,
Swallowed that poor boy whole.

Now I'm nothing but a country boy, money have I none,
But there is silver in the moon and gold in the morning sun oh sun,
Gold in the morning sun.

Program 2
Jean Ritchie

Instruments:
dulcimer, banjo



Shady Grove

(Ritchie Family Version; adapted and arranged by Jean Ritchie)

My dad, Balis Ritchie, was born on Lott's Creek in Knott County in southeastern Kentucky in 1869! When he was about 7 years old, he heard his first fiddle played. A man, a friend of the teacher, came in one day from Virginia and played a tune the children knew to sing, as a song, but Dad said when the fiddle started to play, that tune took off like the devil was after it. He vowed he'd play the fiddle when he grew up, and he did, but he got a dulcimer before he got a fiddle, and thought the tune sounded pretty good on that, too. Here's the way I learned it from him.

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

Cheeks as red as the blooming rose,
Eyes of the deepest brown;
You are the darling of my heart,
Stay till the sun goes down.

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

Went to see my Shady Grove,
She was standing in the door,
Shoes and stockings in her hand,
Little bare feet on the floor.

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

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

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

Bandyrowe

Most of our old songs are useful in some way. Some are very long and tell exciting stories of adventure or romance. Others, like "Shady Grove," are used to dance to; a few make you feel better when you are mad at somebody, or lose your sweetheart, or when your dog dies. Some are good to help get the work done.

This one is the best kind of song to put people to sleep—we call it a lullaby. Mommies use lullabies to rock the baby. Teachers use them to give schoolchildren a little rest time. I used to try to make everyone forget about my bedtime by talking louder and jumping around the house, but oftentimes it worked the other way. Mom or one of my older sisters (I had nine older sisters!) would say, "She's making so

much noise, she must be tired. Better sing 'Bandyrowe' to quiet her down." Well, it usually worked, in spite of me….

In later years, when I sang this song to my own little boys, I made up verses just for them, so when the verses came for "John" and for "Pete," that would please them. It is one of our favorite lullabies, and one which lends itself to adding verses about those present at the time. The "John" and "Pete" in these verses are our two sons, Jonathan and Peter Pickow. The "kitty alone" refrain is often attached to some version of the "Frog's Courtship."

As I was goin' to Bandyrowe,
Kitty alone, Kitty alone,
As I was goin' to Bandyrowe,
Kitty alone a-lye
As I was goin' to Bandyrowe,
Saw a crow a-flyin' low,
Kitty alone a-lye,
Rock-um-a rye-ree

First come in was two small ants,
Kitty alone, Kitty alone,
First come in was two small ants,
Kitty alone a-lye
First come in was two small ants,
Fixin' around to have a dance.
Kitty alone a-lye,
Rock-um-a rye-ree

Next come in was little John, *etc*.
One shoe off and one shoe on.

Next come in was little Pete, *etc*.
Fixin' around to go to sleep.

Lazy John

(Traditional)

My brother nearest my age used to try to put all his jobs off on me—"Your time to hunt the cows, Jean. I went yesterday." Now I'd tell Mommy that wasn't true—I went yesterday! And she'd say, "Never saw two such lazy young'uns in all my life. You're no better than Lazy John!" That'd tickle us because we liked that old song about one of the laziest men in the world and this girl who, for some crazy reason, took a liking to him—saw him going down the road one day and decided she wanted to marry him. So … she just asked him.

On this program, Mike Seeger joins me to sing the part of Lazy John. Boys sing along with Mike if you aren't too lazy, and all us lovesick girls will ask the questions.

Girls: Lazy John, Lazy John,
Will you marry me?
Will you marry me?
Boys: How can I marry you, no hat to wear?
All: Up she jumped and away she ran,
Down to the market square.
There she found a hat for Lazy John to wear.

Girls repeat question; boys answer, substituting:
… no suit to wear?
… no socks to wear?
… no shoes to wear?
… with a wife and ten children at home?

Goin' to Boston

Back in the 1880s, when my Mom and Dad were children playing games, they loved this song. And when they sang, "Goodbye girls, I'm goin' to Boston," they were singing about the little town of Boston in England. They had never heard yet about Boston, Massachusetts!

Closed within the mountains of Eastern Kentucky, they still played the games and sang the songs learned from their parents and grandparents, the ones brought over when they came to this country from England, Scotland, and Ireland. In those early days in the Kentucky mountains, some preachers said that dancing was wrong, was a sin; but as long as you were just "playing games," it was all right. So the young people wouldn't say, "I'm going to a dance"; they'd say, "I'm going to a play party."

Here, then, is "Goin' to Boston," one of their favorite **play-party games**; one of mine, too. What makes it not a dance is, no one plays the fiddle, and there are words to the song, which everyone sings as the game is played.

Many of the play-party games were simple, with the main object the choosing or trading of partners, or kissing, or tug-of-war; others had really complicated figures which looked for all the world like the forbidden set-dance steps (but of course they weren't, there being no fiddle nor any other stringed instrument of the devil), and consequently were much more fun to do. "Boston" is at the top of every play partier's list, having one of the finest tunes combined with the best of the running-set figures. Mike Seeger plays the banjo on this piece.

Goodbye girls, I'm goin' to Boston,
Goodbye girls, I'm goin' to Boston,
Goodbye girls, I'm goin' to Boston,
Ear-lye in the morning.

Chorus:
Won't we look pretty in the ballroom,
Won't we look pretty in the ballroom,
Won't we look pretty in the ballroom,
Ear-lye in the morning.

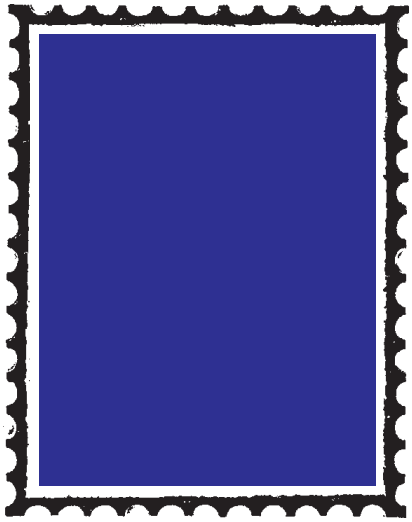
Out of the way, you'll get run over, *(3 times)*
Ear-lye in the morning.

Saddle up, girls, and let's go with 'em, *(3 times)*
Ear-lye in the morning.

Swing your partner all the way to Boston, *(3 times)*
Ear-lye in the morning.

Program 3
John McCutcheon

Instruments:
hammer dulcimer, banjo



The Hours After

I learned to play the hammer dulcimer by ear, transferring music from fiddles and harps. After playing a few years on my own, I began to meet older musicians who had grown up with the instrument and who were generous and enthusiastic teachers. This is an original composition employing both the loud and quiet tones of the dulcimer as well as the newly invented damper system that Sam Rizzetta built for my instrument.

The Rainstorm

This is an easy exercise in **polyrhythms** ("many rhythms"). By making many different sounds with our hands, we can discover that **pitch** and **rhythm** are parts of all sounds, not just the sounds made by more familiar musical instruments. Another way to demonstrate this idea is to have different groups of people say different words at the same time (for example: "watermelon," "dill pickles," and "Oh, no, you don't!"), paying attention to the natural accents on the different words and the rise and fall of the voices. It also shows the importance of following the lead of a musical director and of paying attention to the sound of the whole "orchestra."

No More Pie

(Traditional; new words and variations by John McCutcheon)

This is an example of body and vocal coordination as well as listening/imitating skills. Vocal inflections, speech melody, rhythmic variations, and word play prove that complex rhythms are not as hard as they seem and that working collectively can be fun. Variants of this **call-and-response** song can include children contributing their own favorite "pies," fitting into the rhythmic structure established and/or taking the lead in creating variations that everyone else must imitate. Group and individual skills, including leadership, are a focus.

Oh my, no more pie.
Pie's too sweet, I want a piece of meat.
Meat's too red, I want a piece of bread.
The bread's too brown, so I gotta go to town.
The town's too far, and I don't drive a car.
But I won't make a fuss, I'll just hop on the bus.
I finally got to town, where I met baker Brown.
He said, "Oh my, there's no more pie.
"No chocolate pie,
"No strawberry pie,
"No banana creme pie,
"No mincemeat pie,
"No apple pie,
"No pecan pie,
"No butterscotch pie,
"No kitty litter pie!"
Oh my, no more pie.

May There Always Be Sunshine

(Russian folk song)

This folk song, popularized in the early 1960s by a Russian pop star, is very well known throughout all the countries of the former Soviet Union. Besides providing a starting point for the similarities among world peoples, it continues the idea of making music without instruments, this time introducing American Sign Language as a way of singing without words. ASL is used by more than 11 million deaf and hearing-impaired people in the United States alone and is the third most used language in this country (after English and Spanish). It was invented by deaf people and, like all other languages, has grammar, syntax, and visual poetry as well.

The Russian words, phonetically:

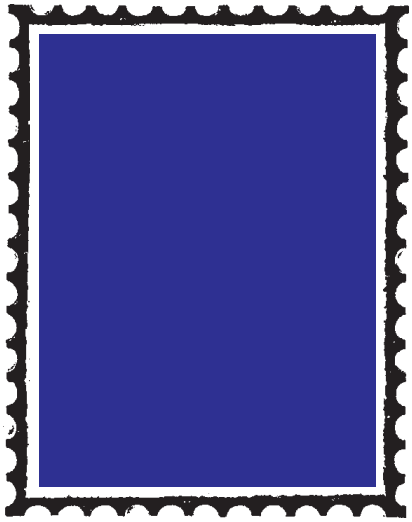
Poost sig dah bood yet solntsay
Poost sig dah bood yet nyebah
Poost sig dah bood yet Mama
Poost sig dah boo doo yah

In English:

May there always be sunshine,
May there always be blue skies,
May there always be momma,
May there always be me!

Program 4
Sparky and Rhonda Rucker

Instruments:
harmonica, guitar



The Gospel Train
(Traditional)

This song is one of the many that were used in the Underground Railroad. This abolitionist-inspired movement had many **"code-word" songs**, such as "Swing Low, Sweet Chariot," "Steal Away," "I'm on My Way to Canaan (Canada) Land," and "The Old Tar River's Gonna Run Tomorrow." One song, "Follow the Drinking Gourd," was actually a map that would lead the slaves north to freedom. The "drinking gourd" was the Big Dipper, which points the way to the North Star in the tail of the Little Dipper. This, and other symbols in the song, gave the runaway slave explicit instructions on his journey.

"The Gospel Train" is full of "symbols." The title refers to the Underground Railroad, which was organized like a railroad with "stations" for the runaways to stop and hide. These places were usually in the homes of sympathizers, perhaps a Quaker family. The runaways could hide in a false cellar, the barn, a cave, or any unlikely place. There were also, of course, "conductors," usually previously escaped slaves who knew the particular route the escapees would be taking. Some very prominent persons in this field were Frederick Douglass; Isabella (who took the name Sojourner Truth); and Harriet Tubman, who was called "Moses" by the people she led to freedom. The reference to "heaven" in the last verse literally meant "freedom" to the original singers of this song.

These songs were often sung just before an escape in an attempt to let all who wished to go know that the time was near. The "code words" were essential to keep from arousing suspicion among those who would try to prevent the escape.

The Bibliography contains resources you can use to obtain additional information about the Underground Railroad.

Chorus:
Get on board, children, children
Get on board, children, children
Get on board, children, children
There's room for many a more

The gospel train is comin'
I hear it 'round the curve
She's loosened all her steam and brakes
And straining every nerve
(chorus)

The fare is cheap and all can go
The rich and poor are there
No second class aboard this train
No difference in the fare
(chorus)

The gospel train is coming
It sure is speeding fast
So get your tickets ready
Gonna ride to heaven at last

Oh Susannah

(Words and music attributed to Stephen Collins Foster)

There are two different methods of playing the harmonica, one called **straight harp** and the other called **cross harp**. The difference is explained and demonstrated in this program, and on this song Sparky plays straight harp while Rhonda plays cross, or blues, harp.

"Oh Susannah" is an old song that the slaves used to sing on the plantations down South. Occasionally the slaves would be given a night off, and they would get together with their fiddles, banjos, harmonicas, and any other available instruments and have a dance. Stephen Foster is often credited with writing this song, but he actually "collected" it: He listened to slaves sing the song and wrote it down word-for-word and note-for-note.

The song's popularity was spread through **minstrel shows**, the major vehicle for popular music in the 1800s. These shows were vaudeville-like productions with song-and-dance routines and comic repartee.

Another important part of the minstrel show was the sentimental ballad, and Stephen Foster was probably the best songwriter in this category at the time. Between 1850 and 1860, he wrote his most famous songs, including "Old Folks at Home," "My Old Kentucky Home," and "Jeannie with the Light Brown Hair." Although he made some money from his songwriting, it wasn't enough to keep him out of poverty. He spent his last days in the charity ward at Bellevue Hospital in New York City.

See the Bibliography for publications relating to this subject.

I'm a-come from Alabama with my banjo on my knee
I'm goin' to Louisiana, my true love for to see
It rained so hard the day I left, the weather it was dry
The sun's so hot I froze to death, Susannah don't you cry

Chorus:
Oh, Susannah! Don't you cry for me
I'm a-come from Alabama with my banjo on my knee

I had a dream the other night when everything was still
I thought I saw Susannah, dear, a-coming down the hill
A buckwheat cake was in her mouth, a tear was in her eye
Says, "I'm a-coming from the south," Susannah don't you cry
(chorus)

Freight Train

(Elizabeth Cotton)

The fascination with trains has been a recurring theme in many American folk songs, since the first train rolled down the track. There have been songs about riding trains, working on trains (as in "I've Been Working on the Railroad"), building railroads ("John Henry"), wrecking trains ("Casey Jones" and "The Wreck of the Old 97"), and robbing trains ("Ballad of Jesse James"). Steam engines have been by far the most interesting, with their belching smoke and steam whistle. They said you could tell by the sound of the whistle who was at the throttle of the train. Can you imagine trying to do that with a loud, brash diesel horn?

Elizabeth Cotton was an African-America woman born in North Carolina. When she was a little girl, she would sneak in to play her older brother's guitar. Since she was self-taught, she played the guitar left-handed and upside down. It gave a unique rolling bass sound to her playing.

While living in Washington, DC, she found a little girl wandering around in a department store. She helped the little girl find her mother, Ruth Seeger, who offered Elizabeth a job as a cook. "Libba," as she was called by the Seeger children, Mike and Peggy, soon started to play the guitar again. She is best known for the song "Freight Train," which she composed when she was 12 to 14 years old.

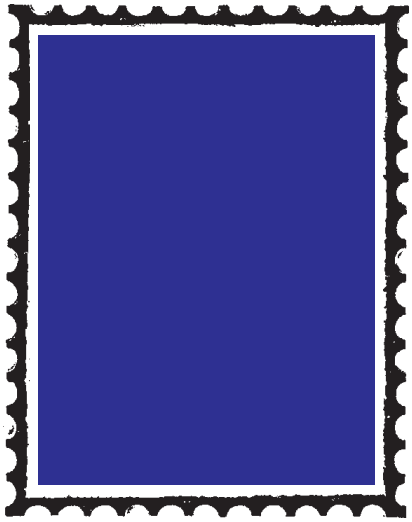
Chorus:
Freight train, freight train, run so fast
Freight train, freight train, run so fast
Please don't tell what train I'm on,
So they won't know which route I've gone

When I die please bury me deep
Way down on old Chestnut Street
Where I can hear old Number 9
As it comes rolling by
(chorus)

When I'm dead and in my grave
No more good times here I'll crave
Place the stones at my head and feet
So they'll know that I've gone to sleep

Program 5
Mike Seeger

Instruments:
gourd banjo, trump (jaw harp), banjo, harmonica, fiddle, guitar



All of these songs concern animals. Animals were a source of food, motivation, power, and wonderment for pre-industrial rural people, and they often had personal relationships with their animals. In their songs, rural people imitated animal sounds, bragged about them, endowed them with human characteristics, hunted them, and talked with them.

These are traditional songs; that is, no one knows exactly who composed them. Some singers tried to sing them exactly as they learned them, while others would change the melody a little and add or subtract a verse to suit themselves. Also, I'm playing the songs in traditional Southern styles to maintain as much as possible their distinct flavor.

Cluck Old Hen

(Traditional)

This is a banjo/fiddle tune with many different verses, a few of which I sing here. Rural people had many songs about this domesticated bird, which produced much of their food and made sounds that could be imitated by both voice and instruments. The song probably evolved in the late 19th century.

My old hen's a good old hen;
She lays eggs for the railroad men.
Sometimes one, sometimes two,
Sometimes enough for the whole durn crew.

Cluck old hen, cluck I say,
Cluck old hen or I'll give you away.

Other verses:

My old hen, she won't do;
She lays eggs and 'taters too.

Cluck old hen, cluck and sing,
You ain't laid an egg since way last spring.

I Had a Rooster

(Traditional)

We can sing this lyrical song about as many animals as we can remember. The challenges are to remember them in the right order and to imitate the characteristic sound of the animals. This is probably an early-20th-century version of a very old type of song.

The banjo accompaniment is mine; it's the way I've done it since I learned it from my brother Pete in the early 1950s. This steel-string banjo is more like most of the banjos we see today than the gourd instrument on the previous song.

I had a rooster and the rooster pleased me
I fed my rooster on the green berry tree

Chorus:
My little rooster went
Cock a doodle doo
Dee oodelly oodelly oodelly oo

I had a gerbil and the gerbil pleased me
I fed my gerbil on the green berry tree
My little gerbil went …
(chorus)

I had a dog and the dog pleased me
I fed my dog on the green berry tree
My little dog went …
My little gerbil went …
(chorus)

I had a fish and the fish pleased me
I fed my fish on the green berry tree
My little fish went …
My little dog went …
My little gerbil went …
(chorus)

I had a banjo and my banjo pleased me
I fed my banjo on the green berry tree
My little banjo went *(a tune called "Needlecase")*

Foo Boo Woo Boo John

(Traditional)

Versions of this song are also known in England and come from the oldest traditions. As with most of the oldest English songs, it was originally sung without any instrumental accompaniment. I added the trump (jaw harp) interlude when I learned the song about 1971.

Saw a flea heave a tree. Foo boo woo boo Foo boo woo boo
Saw a flea heave a tree. Foo boo woo boo John
Saw a flea heave a tree in the middle of the sea
And old blind drunk John, Foo boo woo boo John.

Saw a squirrel run a deer. Foo boo woo boo Foo boo woo boo
Saw a squirrel run a deer. Foo boo woo boo John
Saw a squirrel run a deer and he run him seven years
And old blind drunk John, Foo boo woo boo John.

Saw a sow weaving silk. Foo boo woo boo Foo boo woo boo
Saw a sow weaving silk. Foo boo woo boo John
Saw a sow weaving silk and the pigs a-churning milk
And old blind drunk John, Foo boo woo boo John.

Saw a mule teaching school. Foo boo woo boo Foo boo woo boo
Saw a mule teaching school. Foo boo woo boo John
Saw a mule teaching school to the froggies in the pool
And old blind drunk John, Foo boo woo boo John.

Molly Hare

(Traditional)

A hare or rabbit was a frequent subject of traditional songs. Some of these verses are a conversation with a rabbit—one is from the rabbit's point of view—and others might be a verse inserted by the singer just for fun. This song is often played by an old-time string band that might include a fiddle, banjo, and guitar. The combination of fiddle and mouth-harp (harmonica) is my idea. I sang this song before I was 10, and it was one of the first that I played when I started learning banjo and fiddle at about age 20.

Old Molly Hare, what you doing there?
Running through the cotton patch as hard as I can tear.

Old Molly Hare, what you doing there?
Sitting in the fireplace smoking my cigar.

Hey ho, Hey ho, daddy shot a bear.
Shot him through the keyhole,
Never touched a hair.

I'd rather be here than to be back there
With a big ball of cuckleberries
Tangled in my hair.

Derby Ram

(Traditional)

Exaggeration (rather than the outright lies in "Foo Boo Woo Boo John") is the core of this English-American song reputed to be one of George Washington's favorites. I've been singing this version since I was about 12, and this arrangement is only a few days old. For more verses, see *American Folk Songs for Children* (Doubleday) by Ruth Crawford Seeger.

As I went out to Derby, all on a market day,
I spied the biggest sheep, sir, that ever fed on hay.

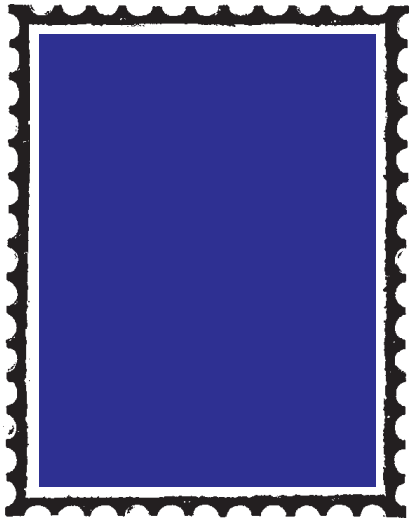
Chorus:
Oh fare-a-raddy, daddy, oh, fare-a-raddy day *(2 times)*

This sheep he was so big, sir, he could neither walk nor stand.
And every foot he had, sir,
It covered an acre of land
(chorus)

The wool on his belly, it dragged down to the ground.
The devil cut a piece off to make his wife a gown.
(chorus)

Program 6
Odetta

Instrument:
guitar



Give Me Your Hand

"Give Me Your Hand" begins with the lines "I've got my mind to think, my reason to stay …" so that the song is about declaring one's own stance and feeling comfortable with that stance. When I think about people singing together, I think about people doing one thing together. That fully indicates that we can do other things together. In singing together, you can find it easier to do other things together and to share.

I got my reason to stay
I'll take this road all the way
I got my mind to think
Even when my heart sinks
I got my feet to go
If you broke down
I can tow
Give me your hand

In my heart I found the love
Just like a dove
Give me your hand

I got my eyes to see
I need you, honey you need me
With my mouth
I'm going to sing
Why don't you
With me all the way
I got my legs to run
If you need speed
I'll give you some
Give me your hand

In my heart I found the love
Just like a dove
Give me your hand

I got my ear to hear you talk
While I hears Jib o jabberwock
This old world can be cold
It don't gain if you're never bold
I got me a twinkling in my toes
Make this gap between us close
Give me your hand

In my heart I found the love
Just like a dove
Give me your hand

I got my reason to stay
I'm gonna take this road all the way
I got my mind to think
Even when my heart sinks
I got my feet to go
If you broke down honey
I can tow
Give me your hand

In my heart I found the love
Just like a dove
Give me your hand
Give me your hand
Give me your hand

Keep On Movin' On

This was a song that came through me for voter registration day. In this country we elect presidents, vice presidents, and those who will represent us in Congress. We do that through voting in elections. There are some people who do not feel that their vote will make any difference, and that is sad.

When this song came to me, I thought about how as an individual we can feel powerless. We as individuals can make life better for ourselves and for other people. This song encourages us to be the best we can in whatever we do and to take advantage of the privilege of the vote. No one gives you a country; you really have to claim it. What is the phrase? If you don't use it, you'll lose it.

Anyway you make it, baby
Won't you keep on moving on

Anyway you make it, baby
Won't you keep on moving on
If you can't fly, run
If you can't run, walk
And if you can't walk, crawl

Anyway you make it, baby
Keep on moving on
Anyway you make it, baby
Won't you keep on moving on

My country it 'tis for me
I moved to right the wrongs
Ain't much it can be changed
Sitting down a-singing my song
I sing the finest spirit
I keep it up bright and strong

Anyway you make it, baby
Keep on moving on
Anyway you make it, baby
Keep on moving on

If you can't fly, run
To the folks you tell them this too is your nation
If you can't run, walk
Tell them there won't be no resignation

If you can't walk, crawl
To the polls and vote your determination
Anyway you make it, baby
You keep on moving on
Anyway you make it, baby
You keep on moving on

If you can't fly, run
If you can't run, walk
And if you can't walk, crawl
Anyway you make it, baby
You keep on moving on
Anyway you make it, baby
You keep on moving on
You keep on moving on

I'm a Child of God

This is a very special song to me. It helps me remember that each of us is an individual. There is nobody on the face of this earth who can give what it is you have to give.

As I come out of the Christian religion, I use its word for the name of God. That can be translated with no problem into Allah, Buddha, or whatever name is given to the source that has given us life. I'm sure there are words we never even heard from different parts of the world that are the equivalent of "God."

If anybody asks you who I am
Who I am
Who I am
If anybody asks you who I am
Tell them I'm a child of God.
If anybody asks you who she is
Who she is
Who she is
If anybody asks you who she is
Tell them she's a child of God.
If anybody asks you who he is
Who he is
Who he is
If anybody asks you who he is
Tell them he's a child of God.

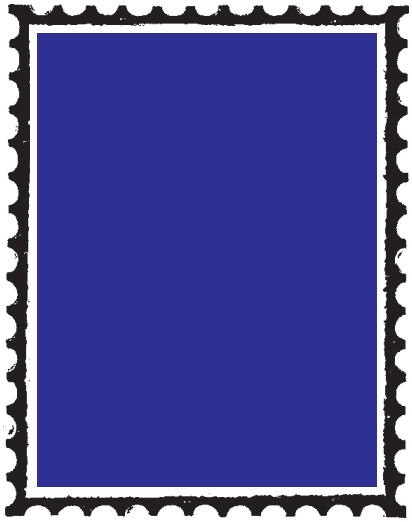
A peace on Earth
While Mary rocked the cradle
Mary rocked the cradle
Mary rocked the cradle
Peace on Earth
While Mary rocked the cradle
Tell them, you are a child of God.

If anybody asks who I am
Who I am
Who I am
If anybody asks who I am
Tell them I'm a child of God.

Repeat

Program 7
Gray Eagle Band

Instruments:
banjo, fiddle, guitar



In this program, the Gray Eagle Band performs **string band music** as it was heard in the South in the 1930s. The style is transitional between the older folk music of isolated communities and the newer commercial country music made possible by radio.

The **clawhammer** style on the banjo goes back to an earlier solo style of playing for dancing, while the driving rhythm and bass runs on the guitar as well as the three-part harmony singing look ahead to the **bluegrass** style that was beginning to take shape in the music of groups such as the Mainer Brothers. The fiddle and banjo duet (without guitar) is an example of the kind of dance music that was preferred in Appalachia up until the advent of bluegrass music.

The Hound Dog Song

(Traditional)

This song was making the rounds of the Bagdad (KY) Elementary School when I was in 2nd grade (in the 1950s). Probably a Tin Pan Alley song in origin, versions of it were recorded by the Skillet Lickers and Lulu Belle and Scotty.

It's a good sing-along, and kids love it. While working as folk artist-in-residence in the Wolfe County (KY) schools one year, I introduced this song in the elementary schools there. When I moved the following year to take up a similar position in the Estill County schools (two counties removed from Wolfe), I found the song had preceded me. Estill County children were singing it as a recently learned acquisition from a string of friends and kinfolks that was traceable back to Wolfe County.

Even in the age of television, the folk process, at least among children, is alive and well and more efficient sometimes in recycling folk material than the well-intentioned efforts of the folk musicians and scholars. This song could be a starting point for a class project to collect songs or other folk material that has been learned through oral transmission from other children.

Me and Lem Briggs and old Bill Brown
Took a load of corn to town.
Old Jim Dog is an ornery old cuss
And he just naturally followed us.

Chorus:
Every time I go downtown
Somebody's kicking my dog around.
It makes no difference if he's a hound,
You better quit kicking my dog around.

As we rode by Johnson's store
A passel of yaps come out the door.
Old Jim he scooted behind a box
'Cause all them fellows was throwing rocks.

They tied a can to Old Jim's tail
And run him by the county jail.
That just naturally made us sore.
Lem, he cussed and Bill, he swore.

So me and Lem Briggs and Old Bill Brown
We lost no time in getting around.
We stomped them fellers on the ground
For kicking my old Jim Dog around.

Old Jim seen his duty there and then.
He lit into them gentlemen.
They sure messed up the courthouse square
With rags and mud and hide and hair.

Rabbit in a Log

(Traditional)

Another easy sing-along, this one of the the **call-and-response** type, this song was recorded in 1938 by the Monroe Brothers and became a standard of the early period of bluegrass music. Jim plays the old clawhammer style of banjo on this one.

There's a rabbit in the log and I ain't got my dog
How will I get him? I know
I'll get me a brier and twist it in his hair
That's where I'll get him I know

I know (I know), I know (I know)
That's where I'll get him I know
I'll get me a brier and twist it in his hair
That's where I'll get him I know

I'm going down the track with a chicken on my back
The soles of my shoes are nearly gone
A little ways ahead there's an old farmer's shed
That's where I'll rest my weary bones

Weary bones (weary bones), lazy bones (lazy bones)
That's where I'll rest my weary bones
A little ways ahead there's an old farmer's shed
That's where I'll rest my weary bones

I'll catch that old hare and I'll cook him up right
Cook him in the juices good and brown
Have a feast here tonight while the moon's shining bright
Find myself a place to lie down

To lie down (to lie down), to lie down (to lie down)
Find myself a place to lie down
Have a feast here tonight while the moon's shining bright
Find myself a place to lie down

Breathitt County Hill Farm

(Larry Kelley)

This song was written by Larry Kelley, a former member of the Old Progress Red Hot String Band (and now the county attorney of Ballard County, Kentucky) about a little place in Breathitt County where he once lived. The message is soil conservation: It takes 500 years to form an inch of topsoil, but only one gully-washer on the exposed land to destroy it.

The song reflects the historical fact that a large part of Kentucky's real wealth has been washed down the river. Only education and a sense of soil stewardship can save what we have left.

The song can also be used to introduce the concept of watersheds. Where does the soil go when it washes away? We like to turn the end of the song into a naming game: How many of Kentucky's 120 counties (or counties in your state) can children name?

Well, my pappy left me a Breathitt County hill farm,
Forty acres, a little cabin and a barn.
Now it ain't too hard to find the hills on this hill farm,
but I've looked all over and I still ain't found the farm!

So I hitched up my old mule to a bull-tongue plow
And I plowed up some new ground twelve inches deep.
I planted corn, beans, tobacco, and potatoes
And then the rains come down—and they washed my whole farm into the creek.

Chorus:
Now I've got land in the Bluegrass, I've got land in Indiana,
I got land all along the Mississippi River down to Louisiana.
If I'd been a little bit smarter, things would never turned out this way,
But I plowed too deep on a hill too steep
And my whole darn farm washed away!

Now my garden's down there somewhere in Missouri,
My corn patch about Memphis, Tennessee,
My taters down in Natchez, Mississippi,
And they found my beans way down in New Orleans.

Somebody else is eating all of my roastin' ears,
Somebody's eating my Kentucky white half-runner beans,
And I'm sitting here in Breathitt County eating possum
And wondering what's gonna become of me

(chorus)
Oh yes, my Breathitt County hill farm, my *(name a county)* hill farm *etc.*
washed away.

Old Groundhog

Well, shoulder up your gun and whistle up your dog
Shoulder up your gun and whistle up your dog
Off through the country to catch a groundhog
Oh Groundhog
Oh Groundhog

Well I dug down but I didn't dig deep
Well I dug down but I didn't dig deep
There lay groundhog fast asleep
Oh Groundhog
Oh Groundhog

Well here come Sal with a ten-foot pole
Well here come Sal with a ten-foot pole
Roust that groundhog out of his hole
Oh Groundhog
Oh Groundhog

Well the meat's in the cupboard and the butter's in the churn
Well the meat's in the cupboard and the butter's in the churn
If that ain't groundhog I'll be durned
Oh Groundhog
Oh Groundhog

Repeat first verse

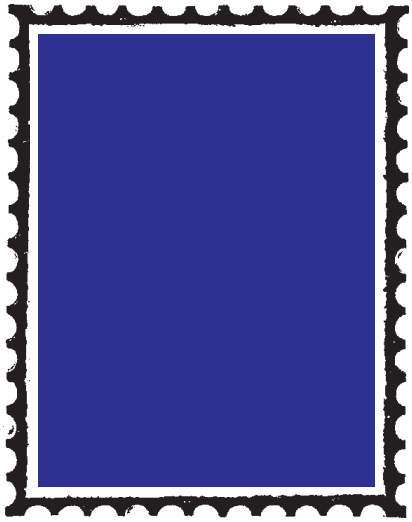
Christmas Calico/Sally Goodin

Two Kentucky fiddle and banjo tunes with the fiddle in cross-tuning (sometimes called "wildcat tuning"), GDGD, which leaves the lower two strings open for beating straws or "**fiddlesticks**." This was the way children would be initiated into the music, beating the time on the bass strings of momma's or daddy's fiddle while the melody was being played on the two higher strings. Children on the program show how.

Jane also demonstrates basic clogging, an athletic and social activity that in some places in Kentucky is still as popular with young people as organized sports.

Program 8
Jean Ritchie

Instruments:
dulcimer, fiddle, guitar



Love Somebody, Yes I Do

(New and additional words and music by Jean Ritchie)

I learned this one when I was a little girl, growing up in my big family in Viper, Kentucky. There was an Old Scottish-Irish tune, "Soldier's Joy," that the boys played on their fiddles when we got together of a Saturday night to run sets. Now folks call it "square dancing." It is similar. The same figures are used—"Lady Round the Lady," "Birdie in a Cage," "Old Side-Door," and so on—but we didn't just have square sets, four couples in a square.

In a running set, everybody gets in, as many couples as the room will hold. One couple leads out and visits all the other couples, so there is lots of waiting time when the waiting couples can visit and talk to each other, run over and get some cookies, get the baby settled, or just stamp their feet in the ring, clap hands to help make the rhythm, or make some words to sing along. Over the years, people got to singing the words whether they were dancing or not, kind of smoothed out the tune, and slowed it down a bit.

The dance tune is "Soldier's Joy," which Mike Seeger plays on the fiddle. The song that grew out of it we call "Love Somebody, Yes I Do."

Love somebody, yes I do, Love somebody, yes I do,
Love somebody, yes I do, Love somebody and it may be you.

Chorus:
Twice sixteen's thirty-two, Twice sixteen's thirty-two,
Twice sixteen's thirty-two, Sally, won't you have me, do gal do.
Dance all night and fiddle all day
Dance all night and fiddle all day
Dance all night and fiddle all day
And that's the soldier's joy, they say.

'f somebody comes and finds me gone
'f somebody comes and finds me gone
'f somebody comes and finds me gone
They better leave my girl alone.
(chorus)

Love somebody, fond and true
Love somebody, fond and true
Love somebody, fond and true
Love somebody, and I guess it's you.
(chorus)

The Blue Bird Song

(Jean Ritchie)

I've made up a few songs in recent years, but the very first one I made up was for my boys, and they helped make it, too. One night at bedtime, they wanted a story and I had just run out of stories, so I told them about something I remembered, and I called that story "The Prettiest Thing I Ever Saw."

I was about 4 going on 5, I think, and sitting kind of humming and dreaming under our old June-apple tree, the first one to bloom in spring. It was a nice day, sun shining, white clouds in a blue sky, when I heard a buzzy noise, and I looked up to see maybe a hundred bluebirds lighting on my tree, settling in among the blossoms. I held my breath, but they saw me in a few seconds, and they all rose and flew away as one bird.

I ran to tell Mama what I had seen, and she said, "Did you count them?" "No," I said, "there were too many and I can only count to 10." She laughed and said, "Well, here's a little rhyme to count them with whenever you see them again. As

long as the birds are lit, say it over and over, and when they rise and fly, that part of the poem will be your fortune."

Well, I learned the little rhyme and ran back out and sat under the tree every day for two weeks, but the birds never came back. My boys said, "That's a terrible story; it has no ending." But the next night they said, "Tell us that story again about the bluebirds," and the next night, and in a week or two we had a tune and worked it out to be a song.

When I was a young thing, once on a day,
Dreaming under my apple tree,
A great flock of bluebirds sailing through the sky
Espied my tree as they passed by
And Oh! it was a wonderful sight to see
When they settled down to rest in my apple tree.
Count them, said my mother; "How?" said I,
And out of the window came this reply:

Refrain:
"One, you'll have sorrow. Two, you'll have joy.
Three, get a present. Four, get a boy.
Five, receive silver. Six, receive gold.
Seven's a secret that's never been told.
Eight, a love letter with promises three.
Nine means your true love's as true as can be!"

Only once in a lifetime, the old folks say,
The vision of the bluebirds will come your way.
But only if you're dreaming, only if you're still,
Only in an apple tree on a green hill.
So stop all your hurrying and worrying away
And take time for dreaming on a sunny day.
Wait for the bluebirds, and when they come along,
Tell your fortune with the bluebird song.

Refrain for boys:
One, you'll have gladness. Two, you'll have strife.
Three, get a present. Four, get a wife.
Five, receive silver. *etc.*

Skin and Bones

(Jean Ritchie)

Here's one you may have heard because it's now in many school books all over the country. It was put in those books by the permission of my family. We called it "The Scary Song" and sang it mostly around Halloween time, but it was a good one to sing any time of the year, whenever anyone would come to see us who didn't know it. We'd wait till night and blow the lamps out, crowd around that child, and scare him or her with that song.

Sometimes we'd dare each other and all creep across the branch in the moonlight, go up on the hillside to our little graveyard and sing it soft and shaky. One night we were doing that, standing under the big cedar tree there, and had just started to sing when an old hoot owl up in the tree went, "A-Hoo, A-Hoo, A-Hoo-Ahhh!" And we fell all over each other getting out of there, down the hill and home!

1. There was an old woman, all skin and bones; Ooo … *etc.*
2. She lived down by the old graveyard. Ooo …
3. One night she thought she'd take a walk. Ooo …
4. She walked down by the old graveyard. Ooo …
5. She saw the bones a-layin' around. Ooo …
6. The owl sang in the cedar tree. Who, who, who-ooo? …
7. Tell me, who'll be the next to die? You! You! You-ooo! …
8. She thought she'd sweep the old church house. Ooo …
9. She went to the closet to get her a broom. Ooo …
10. She opened the door and … BOO!

What'll I Do with the Baby-0?

(New and additional words and music by Jean Ritchie)

In my first program, I talked about going to parties on Saturday night. All the young people worked hard all week, in the cornfields and gardens, around the farm, and on Saturday nights we'd meet up at someone's house, as a kind of reward. But it wasn't just the young'uns—the whole family went, from grandmas to babies and all in between.

About ten o'clock you'd be dancing along, stumble over something, look down, and there'd be another little body on the floor, sound asleep. You'd pick him up and take him to the back room, put him on a big featherbed set aside for the purpose. Under the featherbed was a cornshuck mattress, under that a set of squeaky springs, and after a while a pile of babies in there, some a-sleeping, some laughing, some crying. All the womenfolk and girls would have to take time staying with them to keep them from killing one another.

You couldn't sing a soft lullaby—the fiddle was making too much noise, feet stomping, folks laughing—so you'd put both hands on the bed and bounce it up and down and make up words to sing to the fiddle tune. Some of these words were there when we came along. My mom and our neighbors made up some, and I added a few verses when it got to be my time. There must be about a hundred verses by now!

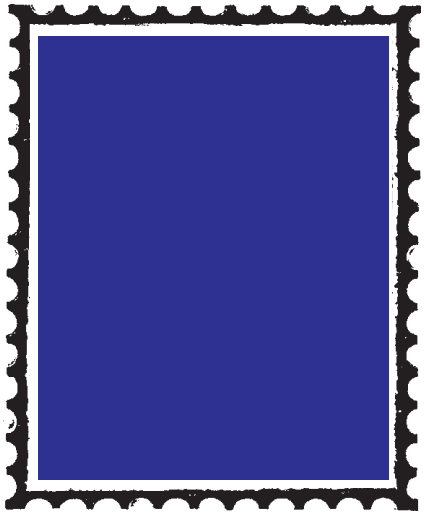
What'll I do with the baby-o?
What'll I do with the baby-o?
What'll I do with the baby-o?
If he won't go to sleepy-o?
Wrap him up in calico,
Wrap him up in calico,
Wrap him up in calico,
Send him to his mammy-o.

What'll I do with the baby-o? *(3 times)*
If she won't go to sleepy-o?
Wrap her up in a tablecloth,
Wrap her up in a tablecloth,
Wrap her up in a tablecloth,
Throw her up in the hayloft.

What'll I do with the baby-o? *(3 times)*
If he won't go to sleepy-o?
Dance him north, dance him south,
Dance him north, dance him south,
Dance him north, dance him south,
Pour a little moonshine in his mouth.

Program 9
Rich Kirby, Tom Bledsoe, and Joy D'Elia

Instruments: fiddle, bones, banjo, guitar, jaw harp, bodhran



Twinkle Twinkle Little Star

We've all known this song since early childhood. But when we looked in a book, we were surprised to find that the tune was written by Mozart, with words by Jane Taylor. The fiddle tune in the program is a square-dance version of the tune played by a lot of fiddlers around our home in southwest Virginia.

Twinkle twinkle little star, how I wonder what you are
Up above the world so high, like a diamond in the sky
Twinkle twinkle little star, how I wonder what you are.

And the traveler in the dark thanks you for your tiny spark
He could not see where to go if you did not twinkle so
Twinkle twinkle little star, how I wonder what you are.

Skip to My Lou

(Traditional)

This is an old **play-party game**. In some parts of the country in earlier times, church members objected to round and square dancing. The fiddle was sometimes called an instrument of the devil, and dancing itself was thought to be sinful. Play-party games were invented to get around strict rules. The dancers provided their own music by singing and clapping, and the lyrics told them how to move.

Here's how to play "Skip to My Lou." Everyone finds a partner, then all get together to form a circle. Choose someone who doesn't have a partner to get in the middle. Each couple joins hands and skips to the right while singing the song. The person in the middle then takes the hand of someone's partner and joins the circle. The newly partnerless player now goes to the middle of the circle, and the game continues.

Lost my partner, what'll I do *(3 times)*
Skip to my Lou my darling

Chorus:
Skip, skip, skip to my Lou *(3 times)*
Skip to my Lou my darling.

I'll get another one, a pretty one, too *(3 times)*
Skip to my Lou my darling

Little red wagon painted blue *(3 times)*
Skip to my Lou my darling

Flies in the buttermilk, shoo fly shoo *(3 times)*
Skip to my Lou my darling

The Cuckoo

(Traditional)

Love songs about the cuckoo were widespread in England and Scotland, and a number of them came across the ocean with the early settlers. Like a lot of gentle English country songs, this one got "roughed up" quite a bit in Appalachia as musicians adapted it to the banjo and the mountain square-dance tempo. Our version comes mostly from the late Clarence Ashley of North Carolina.

Chorus:
Oh the cuckoo, she's a pretty bird
And she warbles as she flies
But she never hollers cuckoo
Till the fourth day of July

Jack of diamonds, Jack of diamonds
I've known you of old
You've robbed my poor pockets
Of silver and of gold

I've gambled in England
I've gambled down in Spain
I'm going back to Georgia
I'm gonna gamble my last game

Gonna build me a log cabin
On a mountain so high
So I can see my darlin'
As she goes flyin' by

My horses ain't hungry
They won't eat your hay
I'll drive on a little further
And I'll feed them on my way

Sometimes I wonder
Why women love men
And sometimes I wonder
What makes men love them

The Devil and the Farmer's Wife

(Traditional)

This old **ballad** tells a story that (according to folklorist Alan Lomax) has been enjoyed in many cultures for more than a thousand years. It's known rather widely in this country in a version that comes from Scotland. In our rendition, we use a tune from North Carolina singer Bobby McMillan with verses assembled from all over.

There was an old farmer lived up on the hill
And if he ain't moved away he's a-living there still
Hi fi diddle-l fi, hi diddle-l diddle-l day

The old devil came up to the farmer one day
Says one of your family I'm gonna take away
Hi fi diddle-l fi, hi diddle-l diddle-l day

Oh please don't take my oldest son
There's work on the farm and it's gotta get done
Hi fi diddle-l fi, hi diddle-l diddle-l day

But you can take my old scolding wife
I swear that she's the curse of my life
Hi fi diddle-l fi, hi diddle-l diddle-l day

So the devil took her up all on his back
Went down the road with a wickety-wack
Hi fi diddle-l fi, hi diddle-l diddle-l day

Carried her off about a mile down the road
Said, old woman you're a devil of a load
Hi fi diddle-l fi, hi diddle-l diddle-l day

Carried her off to the gates of hell
Says, poke up the fire boys, roast her well
Hi fi diddle-l fi, hi diddle-l diddle-l day

Here's two little devils with a ball and chain
She picked up her foot and kicked out their brains
Hi fi diddle-l fi, hi diddle-l diddle-l day

Here's three little devils peeked around the door
She picked up a broom, killed eight or ten more
Hi fi diddle-l fi, hi diddle-l diddle-l day

Here's nine little devils went climbing up the wall
Saying, take her back daddy, she'll murder us all
Hi fi diddle-l fi, hi diddle-l diddle-l day

Got up next morning, looked out at the crack
Oh my God, he's bringing her back
Hi fi diddle-l fi, hi diddle-l diddle-l day

The old farmer got down in under the bed
The devil jerked him out by the hair of his head
Hi fi diddle-l fi, hi diddle-l diddle-l day

He says, here's your wife and I hope she's well
If I kept her any longer she'd-a tore up hell
Hi fi diddle-l fi, hi diddle-l diddle-l day

Says, I been a devil most all my life
I never been in hell till I met your wife
Hi fi diddle-l fi, hi diddle-l diddle-l day

Now they say that women are stronger than men
They can go down to hell and come right back again
Hi fi diddle-l fi, hi diddle-l diddle-l day

Don't never forget what a woman can do
She can whup out the devil and her husband too
Hi fi diddle-l fi, hi diddle-l diddle-l day

Five Little Ducks Out on a Limb

(Tom Bledsoe)

Tom was inspired to write this song as he was leaving the house one day. He passed by a pond and saw five little ducklings sitting on a limb out in the water. His imagination got the best of him (as well as the ducks), and he composed this song as he drove away.

Five little ducks, sitting on a limb
One jumped off and started to swim
Swam till he came to the middle of the lake
And he got swallowed up by a big green snake

Gulp!

Four …

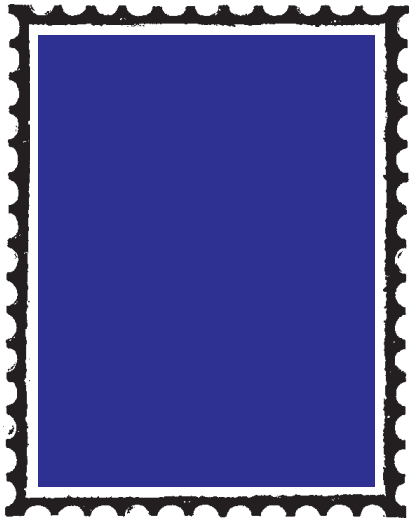
Three …

Two …

One little duck sitting on a limb
Watching her friends all go for a swim
Turned and she said to a little green frog,
I think I'll stay here on this log!

Program 10
Bob and Susie Hutchison

Instrument:
dulcimer



She'll Be Comin' Around the Mountain
(Traditional)

The arrival of a guest generates so much excitement that this event has been celebrated in music. This song has a set of response motions and sounds that are not only fun but may reveal part of its history in the first two verses. Note the "toot-toot" of the train whistle in the first verse while the second speaks of the six white horses she'll be driving. These clues indicate that the song may have originated in a time before railroads, but survived their appearance and incorporated one of their characteristics.

I learned this song as a child when we went on long drives to visit family. It came as a welcome break in my mother's "I'll count the cows on the left side of the road and you count the cows on the right and we'll see who gets the most" routine. It was an early experience in passing time pleasantly and quickly with music.

She'll be comin' around the mountain when she comes (toot-toot),
She'll be comin' around the mountain when she comes (toot-toot),
She'll be comin' around the mountain,
She'll be comin' around the mountain,
She'll be comin' around the mountain when she comes (toot-toot).

She'll be drivin' six white horses when she comes (whoa-back!),
She'll be drivin' six white horses when she comes (whoa-back!),
She'll be drivin' six white horses,
She'll be drivin' six white horses,
She'll be drivin' six white horses when she comes (whoah-back, toot-toot).

We will all go out to meet her when she comes (Hi, Babe!),
etc.
We will all go out to meet her when she comes (Hi, Babe!, whoa-back!, toot-toot).

Oh, we'll kill the old red rooster when she comes (skkkkk-skkkkk),
etc.

We will all have chicken and dumplin's when she comes (yum, yum!),
etc.

She will have to sleep with Grandma when she comes *(make snoring sound—approximates* "gonk-whew!"),
etc.

We will wear our woolen long-johns when she comes (scratch, scratch),
etc.

Did You Feed My Cow?
(Ella Jenkins)

This number by Ella Jenkins was one of the first songs I learned when I began using music with children in the classroom. The piece appealed to me because I could just see the old cow and I knew that the kids would, too.

Leader	*Chorus*
Did you feed my cow?	Yes ma'am.
Would you tell me how?	Yes ma'am.
What did you feed her?	Corn and hay.
What did you feed her?	Corn and hay.
Did you milk her good?	Yes ma'am.
Did you milk her like you should?	Yes ma'am.
How did you milk her?	Squish, squish, squish.
How did you milk her?	Squish, squish, squish.
Did my cow get sick?	Yes ma'am.
Was she covered with the tick?	Yes ma'am.
How did she die? Mmm, mm, mm	
How did she die? Mmm, mm, mm	
Did the buzzards come?	Yes ma'am.
Did the buzzards come?	Yes ma'am.
How did they come?	Flop, flop, flop.
How did they come?	Flop, flop, flop.

And that's the end of the poor old cow!

Taddle-Diddle-Dink-Dink

Folk songs are most often based on life experiences. This one tells the story of a poor fellow who, even though he was extremely resourceful, just couldn't quite beat the odds. The chorus is easy to learn, and it's fun to sing it between the verses as you listen to the tale.

Oncet I had an old gray mare,
Oncet I had an old gray mare,
Oncet I had an old gray mare,
Her back was raw and her belly bare.

Chorus:
Taddle-diddle-dink-dink,
Taddle-diddle-day,
Taddle-diddle-dink-dink,
Taddle-diddle-day.

One day I took her down the creek,
One day I took her down the creek,
One day I took her down the creek,
Purpose of a little green grass to eat.
(chorus)

Then she slipped and in she fell,
Then she slipped and in she fell,
Then she slipped and in she fell,
I thought my fortune gone to, well—
(chorus)

Then I feelin' very stout,
Then I feelin' very stout,
Then I feelin' very stout,
I reached right in and I pulled her out.
(chorus)

Then I thought it was no sin,
Then I thought it was no sin,
Then I thought it was no sin,
So I took out my knife and I skinned her skin.
(chorus)

Then I tied it in a noose,
Then I tied it in a noose,
Then I tied it in a noose,
Purpose of to make my winter shoes.
(chorus)

Then I hung it in a loft,
Then I hung it in a loft,
Then I hung it in a loft,
Along came a rogue and stoled it off.
(chorus)

Durn the rogue that stoled it off,
Durn the rogue that stoled it off,
Durn the rogue that stoled it off,
He left my toes to go to frost!
(chorus)

The Old Woman and the Little Pig

(Jean Ritchie)

Although this is one of the Ritchie family songs as preserved by Jean Ritchie, we learned it in a more roundabout way than usual. One night we had a group of friends over to share some dulcimer music and one of them sang this song. It tickled us so much that we had to learn it ourselves.

There was an old woman and she had a little pig—Ooh, ooh, ooh
There was an old woman and she had a little pig—Ooh, ooh, ooh
There was an old woman and she had a little pig,
He wasn't much trouble 'cause he wasn't very big—Ooh, ooh, ooh
Ooh, ooh, ooh

This old woman put piggie in the barn—Ooh, ooh, ooh *(3 times)*
Prettiest little thing she had on the farm—Ooh, ooh, ooh
Ooh, ooh, ooh

This old woman fed piggie on the clover—Ooh, ooh, ooh *(3 times)*
When he died, he died all over—Ooh, ooh, ooh
Ooh, ooh, ooh

There's a little piece o' cornbread sittin' on the shelf—Ooh, ooh, ooh *(3 times)*
If you want to hear more, you can sing it yourself—Ooh, ooh, ooh
Ooh, ooh, ooh

Sandy River Belle/Whiskey Before Breakfast

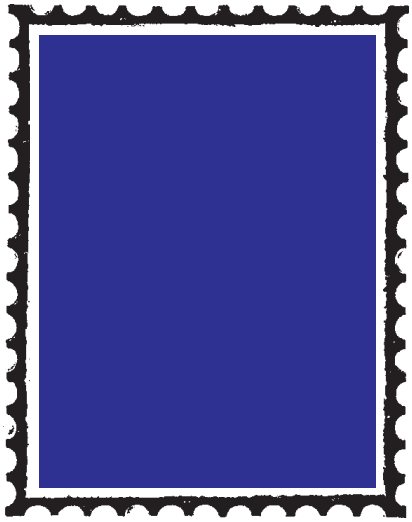
The music played and sung in the mountains was for the most part handed down from one generation to the next, and the songs played on the dulcimer came from every source available, ballads to dances. Fiddle tunes are fun to play, fun for dancing, and great for beating rhythm. One can use sticks, bones, spoons, or, as in this case, a very special hand-crafted mountain dancing doll called a **Limberjack**.

His manufacture and operation are traditions that have been handed down along with this music. He is loose-jointed, held up with a stick in his back, with his feet resting on a thin wooden paddle. When the beat is tapped out vigorously on that board, he'll do a fine job of cloggin' for you.

The tunes he dances to here are "Big River Belle" and "Whiskey Before Breakfast."

Program 11
Odetta

Instrument:
guitar



I'm a Rambler, I'm a Gambler

There's a lot in this song about the notion that if people don't like me, they can leave me alone. It's also another kind of traveling song.

I'm a rambler
And I'm a gambler
And I'm a long way from my home
And if people don't like me
They can leave me alone

It's dark
It's dark and it's raining
And the moon gives me no light
And my honey won't travel
This dark road at night

I'm going to Wyoming
And we can each on the way
And if you gets
In a touch of trouble
Just you write and you tell me

I'm a rambler
And I'm a gambler
And I'm a long way from home
And if people don't like me
They can leave me alone

Home on the Range

This is a song I've dedicated to the westward movement of blacks after the Civil War. The West was the place for a lot of people. There was land for homes and work. Mostly people wanted to be able to find peace, and on the plantations there wasn't much of that. Some became cowboys and some joined the army. As a matter of fact, the Indians called the black soldiers "buffalo soldiers" because of the mass of kinky hair they had.

I also think of this song as an ecology song—in terms of clean air, clean water, no smog. Although it was written a long time ago, we can "translate" it into terms of today.

Oh, give me a home
Where the buffalo roam
Where the deer and the antelope play
Where seldom is heard
A discouraging word
Skies are not cloudy all day

Home, home on the range
Where the deer and the antelope play
Where seldom is heard
A discouraging word
Skies are not cloudy all day

Oh, give me a home
Where the buffalo roam
Where the deer and the antelope play
Where seldom is heard
A discouraging word
And the skies are not cloudy all day.

Chilly Winds/Shenandoah

Moving around is an interesting phenomenon. In many other places—Europe, Africa, Asia—people don't move around like they do in this country and have been doing for the longest time. We seem to have on our traveling shoes. It's a traveling country.

"Chilly Winds" could refer to people being poor. "Chilly Winds" could refer to weather. Or "Chilly Winds" could refer to what you don't know about … about traveling to "my long lonesome home." It can be interpreted in many different kinds of ways.

The lyrics to "Shenandoah" tell the song's story. It's dedicated to the American Indian. The program ends with an encore of "I'm a Child of God."

I'm going where the chilly wind don't blow
Honey baby
I'm going where the chilly wind don't blow
I'm going to my long and my lonesome home

Who'll hoe your cotton when I'm gone
Honey baby
Who going to hoe your cotton when I'm gone
I'm going to my long and my lonesome …

Shenandoah, I long to hear you
Away you rolling river
Shenandoah, I long to see you
Away, we're bound away
Across the wide Missouri

A white man loved an Indian maiden
Away you rolling river
With gifts his canoe was heavily laden
Away, we're bound away
Across the wide Missouri

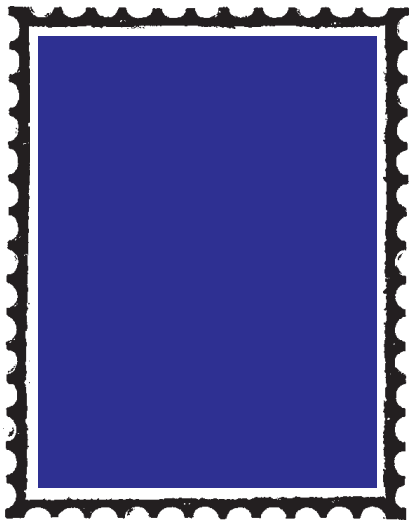
Oh Shenandoah, I love your daughter
Away you rolling river
I'll take her 'cross the rolling water
Away, we're bound away
Across the wide Missouri

If anybody asks who you are
Who you are
Who you are
If anybody asks who you are
Tell them you're a child of God

If anybody asks who I am
Who I am
Who I am
If anybody asks who I am
Tell them I'm a child of God

Program 12
Metro Blues Trio

Instruments:
guitar, harmonica



Chicken à la Blues
(Joseph Pleasant)

"Chicken à la Blues" was written and recorded by Cousin Joe of New Orleans (Joseph Pleasant). The song is a **12-bar blues** with a vocal breakdown in the middle. Cousin Joe is known for his humorous outlook on the human condition. This view is expressed in many of the songs he has written, including the song played here.

New York, New York, I ate so many hot dogs
I couldn't look a cold dog in the face *(2 times)*
I ate some in chili gravy, I ate too many in tomato paste.

Back in east Kentucky, you know the place I call my home *(2 times)*
I ate so many chickens, I can hear them cluckin' down in my bones.

Chorus:
Monday, I eat fried chicken
Tuesday, chicken à la king
Wednesday, I eat chicken fric-as-see
Thursday, chicken wings
Friday, I eat baked chicken
Saturday, chicken stew
Sunday, I eat scrambled eggs, and you know that is chicken, too.

No more hot dogs, the hot dog days are gone
Today I eat so many chickens
I can hear them cluckin' down in my bones.

Mother the Queen of My Heart
(Jimmie Rodgers)

"Mother" was written and recorded by Jimmie Rodgers, "The Singing Brakeman." Rodgers was a seminal performer and writer in the early days of country music. The song performed here is a tongue-in-cheek warning of the dangers of gambling and drinking.

I had a home down in Texas, down where the bluebonnets grew
I had the kindest old mother, how happy we were just we two
Till one day the angels called her, that debt we all have to pay
She called me close to her bedside, these last few words to say:
"Son, don't go gamblin' and drinkin', promise you'll always be straight."
Ten years have passed since we parted, and that promise I broke, I must say
I started gamblin' for pass-time, alas, I was like them all
I bet my clothes and my money, thinking I never would fall
Till one night I bet all my money, nothing was left to be seen
I just needed one card to break them, and naturally, that card was a queen
The cards were dealt 'round the table, each man took one on the draw
I got the queen that I needed, but I looked at it and here's what I saw:

I saw my mother's picture, somehow she seemed to say,
"Son, you have broken your promise," so I threw the cards away
My winnings I gave to a newsboy, this scene it tore me apart
I never will break one more promise, to the mother the queen of my heart.

She Caught the Katy

"She Caught the Katy" refers to a train called the Katy. This song features Rodney Hatfield performing a harmonica breakdown reminiscent of Deford Baily's "Foxchase." The song has been recorded by Taj Mahal and Southern rockers Lynard Skynard.

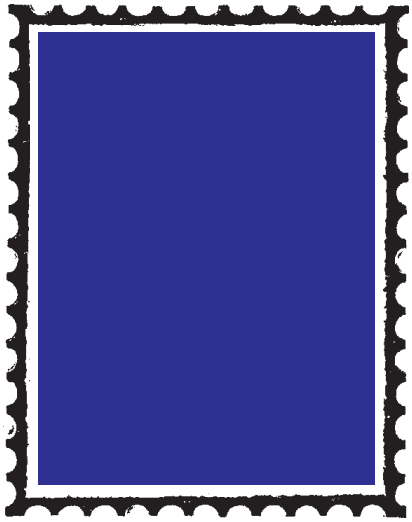
She caught the Katy and left me a mule to ride *(2 times)*
My baby caught the Katy, left me a mule to ride,
The train pulled off and left me behind
She caught the Katy and left me a mule to ride
I'm crazy about that hard-headed woman of mine

She caught the Katy and left me a mule to ride *(2 times)*
You know my baby is long and tall
She sleeps with her head in the kitchen, her big feet in the hall
I'm crazy about that hard-headed woman of mine

Chorus:
I love my baby, she's so fine
I wish she'd come up and see me sometime
You don't believe I love her, look at the fool I've been
You don't believe I'm sinkin', look at the shape I'm in.

Program 13
Reel World String Band

Instruments: fiddle, banjo, guitar



Last Old Train

(Jean Ritchie)

A primary element of all Reel World performances is the inclusion of songs that express our concerns for preserving the southern Appalachian heritage and environmental beauties of the region. Jean Ritchie is not only a brilliant folk singer and performer, but also a commanding songwriter who voices these concerns. "Last Old Train" is a song written by Jean and recorded in 1974 on *Clear Waters Remembered*. The album is a collection of Jean Ritchie originals and old songs from the Ritchie family repertoire.

Several of the songs written by Jean decry the onslaught of the bulldozers and the grinding auger, machinery used to strip-mine coal. She states in the album's liner notes that the smoke and the dust of this machinery "hang like a pall of sorrow over the ridges and hollers of Eastern Kentucky."

With the land scarred and mutilated, the youth of Eastern Kentucky seek their fortunes in urban settings. "Last Old Train" is in response to this flight to the cities. The song lyrically describes the natural mountain richness that continues in spite of man's destruction. The redbud in bloom and the new ground turned in the springtime give cause for the mountaineer to stay.

Standing on a mountain
Standing on a mountain
Standing on a mountain
Don't you want to go?

Chorus:
Oh, the last old train's a-leaving *(3 times)*
Don't you want to go?

Hear the hills a-falling *(3 times)*
Don't you want to go?
Hear the night birds calling *(3 times)*
And I don't want to go.
(chorus)

See the timber burning *(3 times)*
Don't you want to go?
See my new ground turning *(3 times)*
And I don't want to go.
(chorus)

See the people going *(3 times)*
Don't you want to go?
See the redbuds glowing *(3 times)*
And I don't want to go.
(chorus)

Standing on a mountain *(3 times)*
Don't you want to go?

Go Rabbit

(Traditional)

"Go Rabbit" is a children's song Reel World learned from the singing of Bessie Jones and the Georgia Sea Island Singers. The Sea Islands lie just off the coast of Georgia. They were the site of large plantations until the Civil War, when they were captured as military strategic posts by Union forces. The slaves who lived on these islands were then freed. After the war, the troops left, but the African-American population remained. Because of their isolation from mainland America, they maintained their culture and beliefs.

Bessie Jones was not born on the islands, but came to St. Simons Island as a young woman and adopted the people as her own. The songs she learned were recorded: *So Glad I'm Here, Songs and Games from the Georgia Sea Islands* on Rounder Records and *American Folk Songs for Children* on Atlantic Records. Jones sings a cappella accompanied by hand clapping, feet shuffling, and tambourines. As others join in, the rhythms are layered and syncopated.

"Go Rabbit" is a **call-and-response** song and is typical of the Sea Island children's songs. It has a minimal melodic line, but the highly rhythmic clapping and **hambone** (rhythmic patterns created with a combination of hand claps and slaps on one's body), combined with the rapid sing-song speech, provide musical excitement. This early musical style is now repeated in the modern idiom of rap.

Call	*Response*	
So Go Rabbit	Rabbit, Rabbit	*(8 times)*
Mr. Rabbit, what makes your ears so thin? Always hopping out in the wind.		
So Go Rabbit	Rabbit, Rabbit	*(4 times)*
Mr. Rabbit, what makes your coat so gray? I don't know, just made that way.		
So Go Rabbit	Rabbit, Rabbit	*(4 times)*
Mr. Rabbit, what makes your tails so white? Last thing you see before I'm out of sight.		
So Go Rabbit	Rabbit, Rabbit	*(4 times)*
Mr. Rabbit, what makes your feet so red? Always hopping 'til I'm almost dead.		
So Go Rabbit	Rabbit, Rabbit	*(8 times)*

Stay All Night

(Traditional)

In early pioneer days, fiddlers were as plentiful as storekeepers or farmers; and on a Saturday night, families would gather in someone's house, roll back the rugs, and dance all night. As one fiddler tired, another would take his or her place, and the music and the dancing would go until the wee hours of the morning.

"Stay All Night" recounts this earlier time. The fiddle music that is exchanged with the lyrics reflects the **hoedown** style of dance music. The rhythmic shuffling of the fiddle bow and the **clawhammer** style (or **rapping**) of the banjo entice the listener to dance.

We learned this version of "Stay All Night" from a recording by Bob Wills and his Texas Playboys of the 1940s and the dance tunes from Guy Blakeman, a Metcalfe County (KY) native.

We start the tune off with a little bit of "Sally Goodin" and in the middle play another fiddle tune called "Wake Up Susan." Following an **a cappella** chorus of the song, we lead the children into a simple Appalachian **circle dance** entitled "Tennessee Mixer." It is a mixer because the dance figures include a progressive changing of partners, thereby "mixing" the dancers—a good way to meet one another. Other figures are the right and left elbow swing, the two-hand swing, the do-si-do, and the promenade—all typical beginning square-dance figures.

Chorus:
Stay all night, stay a little longer.
Dance all night, dance a little longer.
Pull off your coat and throw it in the corner.
Don't see why you don't stay a little longer.

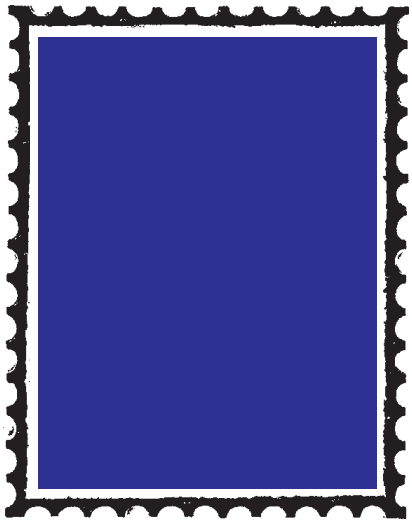
Well, you ought to see my blue-eyed Sally
She lives way down on Chinbone Alley.
The number on the gate is the number on the door.
The next house over is a grocery store.
(chorus)

Well, you can't go home if you are going by the mill
The bridge is washed out at the bottom of the hill.
Big Creek's up, Big Creek's level.
I find my field with a double shovel.
(chorus)

Well, I was sitting in the window singing to my love
When the slop bucket fell from the window up above.
A mule and a grasshopper eating ice cream,
The mule got sick and grasshopper screamed.
(chorus)

Program 14
Mike Seeger

Instruments:
quills, autoharp, paddle shaker, lap dulcimer, banjo ukulele, harmonica, trump



This program includes a variety of songs and sounds, starting with the most primitive of instruments, the quills and percussion followed by an unaccompanied ring game. The fourth song is a duet between two ancient instruments, the trump (jaw harp) and lap dulcimer, which both feature a heavy use of a **drone**, a pitch (or pitches) that remains the same throughout the playing of the melody. The third and fifth are two ancient songs, one of them very familiar, for which I have made unusual arrangements.

Quill Ditty

I evolved this song gradually in the 1980s after a visit with Ella Fletcher, an Arkansas quill player. I saw another quill player in the 1960s, an African-American man, Joe Patterson, use a paddle shaker like this one, which I made recently.

All Around the Kitchen

I learned this participatory song from my mother, who put it in a book of songs, *American Folk Songs for Children*. It has endless variations, the idea being that one person is in the center of a ring making a particular motion and persons in the ring mock it. Then that person steps out and another person steps into the center, repeating the general procedure until all have had a turn.

Chorus:
All around the kitchen cock a doodle doodle do.

Put your hand on your hip, cock a doodle doodle do
Let your right foot slip, cock a doodle doodle do
Back the other way, cock a doodle doodle do.
(chorus)

Now flap like a bird, cock a doodle doodle do
Try taking off, cock a doodle doodle do
Then come back down, cock a doodle doodle do
Then do like this, cock a doodle doodle do.
(chorus)

Row a boat, cock a doodle doodle do
Try to keep her afloat, cock a doodle doodle do
Don't let her sink, cock a doodle doodle do
'Cause I can't swim, cock a doodle doodle do.
(chorus)

Now drive a car, cock a doodle doodle do
But not too far, cock a doodle doodle do
Make a right-hand turn, cock a doodle doodle do
With your turn signal on, cock a doodle doodle do.
(chorus)

When First to This Country

(Traditional)

This is an ancient English **ballad** (narrative song) that I first learned as a child from my parents, who learned it from a folklorist's field recording in the 1930s. I added the autoharp accompaniment.

When first to this country a stranger I came,
I courted a fair maid and Nancy was her name.

I courted her for love, and her love I didn't obtain.
Do you think I've any reason or right to complain?

I rode to see my Nancy, I rode both day and night,
I courted dearest Nancy, my own heart's true delight.

I rode to see my Nancy, I rode both day and night
Till I stole a fine gray horse from Captain William White.

The sheriff's men had followed and overtaken me.
They carted me away to the penitentiary.

They opened up the door and then they shoved me in,
They shaved off my head and they cleared off my chin.

They beat me and they banged me and they fed me on dry beans
Till I wished to my own soul, I'd never been a thief.

With my hands in my pockets and my cap set on so bold,
With my coat of many colors like Jacob's of old.

Skip to my Lou

(Traditional)

One of the best known of the old folk songs is played here with an unusual instrumental combination and a chorus (which is also a **harmony**) made by my father. The harmonica has been popular in this country since its first production in Germany in the mid-1800s. The banjo ukulele was a development on the fringe of the Hawaiian music fad in the 1920s. I play it in styles adapted from banjo and guitar.

Chorus:
Lou, Lou, skip to my Lou *(3 times)*
Skip to my Lou, my darling

Repeat chorus

Little red wagon painted blue *(3 times)*
Skip to my Lou, my darling
(chorus)

Lost my partner, what'll I do *(3 times)*
Skip to my Lou, my darling
(chorus)

I'll get another one prettier'n you *(3 times)*
Skip to my Lou, my darling
(chorus)

Susan Girl

(Jean Ritchie)

This song is from Jean Ritchie's family in Kentucky. On this program, Jean and I play it on two of the most archaic of instruments—the lap dulcimer and the trump.

Golden ring around the Susan girl, Golden ring around the Susan girl
Golden ring around the Susan girl, All the way around the Susan girl

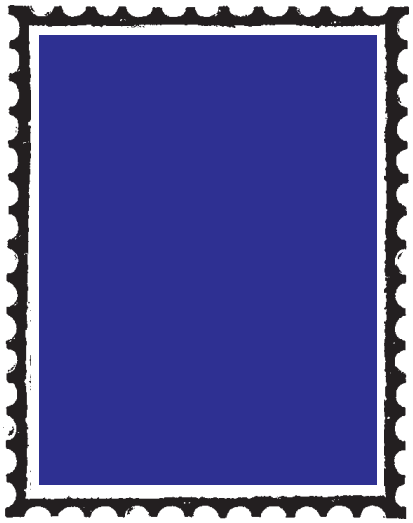
Chorus:
Round and around, Susan Girl, Round and around, Susan Girl
Round and around, Susan Girl, All the way around the Susan girl

Do-si-do right, you Susan girl,
Do-si-do right, you Susan girl,
Do-si-do right, you Susan girl,
All the way around the Susan girl
(chorus)

Then take 'im on home, Susan girl
Take 'im on home, Susan girl,
Take 'im on home, Susan girl,
All the way around the Susan girl
(chorus)

Program 15
John McCutcheon

Instruments:
banjo, guitar



One of the things I wanted to do in this program was to show the African-American contribution to what we consider basically "white" music—Appalachian instrumentation and song. In the first song, for instance, I use the banjo, a West African instrument (originally a gourd with a skin head and a long stick neck with four strings attached) introduced to America by slaves.

Immediately before and after the Civil War, thousands of escaped and freed slaves flooded the Appalachians, drawn by the isolation and lack of wealthy landowners. Here the blending of Western European and African cultures began creating a new and unique musical and dance stew.

John Henry
(Traditional)

This song has been called "the classic American ballad." It is based on a true story that happened during the 19th century while railroads were being built through the West Virginia mountains.

John Henry was an African-American who worked as a "driver," half of a "steel-driving team" that bored holes into the mountains to help build tunnels. The other half of the team was a "shaker" who held a long iron rod absolutely still while the "driver" would swing his great hammer at the rod, striking it on the head and driving it into the mountain. When they were done, they would pull the rod out, leaving a long hole. They'd fill the hole with powder or dynamite, blow out that section of the mountain, clear the rubble, and start again until there was a tunnel blown through the mountain. It took great skill to do this work safely, and John Henry was considered one of the best drivers in that country.

The story in the song itself concerns an invention, a steam drill, that would replace the driving team. Afraid of losing their jobs to this machine, John Henry and his shaker challenged the inventor of the machine to a contest to see who would do the job better and faster. John Henry won, but died in the process.

When I first heard this song as a child, I was very troubled by the idea, new to me then, that someone could win and seemingly "lose" at the same time. Victory and defeat had very strict meanings to me then. Since then, I've learned a lot about little people challenging great power, the true nature of victory, and especially the amazing people in this world who have a wonderful disregard for the impossible. It's not difficult to imagine a hundred and one discussion topics and exercises that this song could spin off.

When John Henry was just a little baby boy
Sitting on his Papa's knee
He said, "The Big Bend Tunnel on the C & O line
"Gonna be the death of me, Lord, Lord,
"Gonna be the death of me."

Well, the captain said to John Henry,
"Gonna bring that old steam drill around
"I'm gonna bring that steam drill right out on the job
"Gonna whup that old steel on down …
"Gonna whup that old steel on down.…"

Well, John Henry said to the captain,
He said, "A man ain't nothing but a man
"But before I would let that old steam drill beat me down
"I'd die with this hammer in my hand …" *(2 times)*

John Henry said to his partner,
He said, "Shaker, you know you better pray,
"'Cause I'm swinging 20 pounds from my hips on down
"If I miss it'll be your burying day …" *(2 times)*

So John Henry hammered on the mountain
His hammer was striking fire
But he worked so hard that he broke his poor heart
Laid down his hammer and he died … *(2 times)*

Now the man who invented the steam drill
He thought he was mighty fine
But John Henry, he had driven fifteen feet
And that steam drill had only made nine … *(2 times)*

Now every Monday morning
When the bluebirds begin to sing
'Way off yonder, 'bout a mile or more
You can hear John Henry's hammer ring … *(2 times)*

Hambone

Hambone is the ultimate development of the body-rhythm exercises I introduced in my first program. I learned it from an African-American carnival performer when I was a child. It uses the whole body as a "drum set"—feet, hands, arms, face, and legs—to produce different sounds and combine these sounds for both accompaniment and solo work. My first exposure to hambone included a sing-song based on "The Mockingbird":

Hambone, Hambone, where you been?
'Round the world and back again.
Hambone, Hambone, have you heard?
Papa's gonna buy you a mockingbird.
If that mockingbird won't sing …
and so on.

The Awful Hilly Daddy-Willie Trip

(Words and music by John and Willie McCutcheon)

Finally, I go from an example of improvisational rhythmic music—the hambone—to the idea of creating your own songs with "The Awful Hilly Daddy-Willie Trip." My oldest son and I composed this song (one of our "car-tunes") on a long trip. In it there are observations of where we are along the journey, dreams about what we're going to do when we get there, what's going on at home in our absence, and excitement about a birthday that's coming up the next day. Writing songs can be one of the most exciting and liberating things a person can do.

The guitar, used as the accompanying instrument on this song, is also an African instrument, this time from northern Africa. It was introduced to white musicians relatively late, about the turn of this century, mostly by African-American railroad crews.

The moon shines bright on the neighbors' fields
You can hear the gravel crackle underneath our wheels
Now I know just how the early bird feels
On the awful hilly Daddy-Willie trip
Even with the moon there isn't much light
Daddy says it's morning, well, he might be right
But it sure the heck looks like the middle of the night
On the awful hilly Daddy-Willie trip

Chorus:
(We've got) the books and the banjos packed into the truck
There's juice in the jar and coffee in the cup
It's so early even the sun ain't up
On the awful hilly Daddy-Willie trip

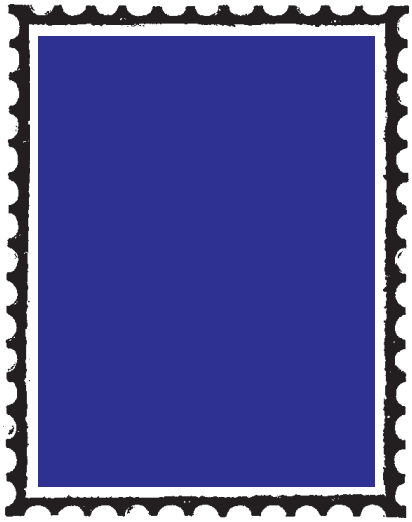
The lights of the city look just like stars
Up in the sky Daddy showed me Mars
We've been driving for an hour, haven't seen any cars
On the awful hilly Daddy-Willie trip
Little by little it's turning into day
Daddy's gotta sing tonight and I'm gonna play
In North Carolina far away
On our awful hilly Daddy-Willie trip
(chorus)

Mama and Peter are asleep at home
I hope they'll be all right alone
Tonight we're gonna call them on the telephone
On the awful hilly Daddy-Willie trip
And I've got a hundred questions for everything new
It's a mighty long journey when you're only two
And this world's a lot bigger than I ever, ever knew
On the awful hilly Daddy-Willie trip
(chorus)

So when the fiddle's put away and the last tale's told
Then we cuddle up tonight as the air gets cold
And when I wake up in the morning I'll be three years old!
On our awful hilly Daddy-Willie trip
(chorus)

Program 16
Malcolm Dalglish

Instruments:
spoons, bones, hammer dulcimer



Danville Klude
(Malcolm Dalglish)

I made up this rap poem during a long car trip by myself. The radio was broken, and I had to entertain myself to stay awake. What started out as vocal drum solos gradually took on silly words and rhymes. When spoken, the words should be run together or abbreviated in whatever manner accentuates a rhythmic idea.

Danville Klude is a funny old dude and he had a little cat named Dog.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing,
'n' he sat there sittin' on a log,
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He scratched his head 'n' he took off his hat,
'n' he said, "I'm gonna get a little dog named Cat."
So he got a little dog named Cat, 'cause he had a little cat named Dog.

Now Danville Klude is a funny old dude and he had a little fish named Bird.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing,
What he saw, what he felt, and what he heard,
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
Along come a swoosh and along come a swish and along come a little parakeet named Fish
So he got a little bird named Fish 'cause he had a little fish named Bird.

Danville Klude is a funny old dude and he had a little mouse named Rat.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing
And he sat 'n' then he spit 'n' then he spat.
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He took a jog on a log 'n' a lease on the house
'n' he said, "I'm gonna get a little rat named Mouse."
So he got a little rat named Mouse 'cause he had a little mouse named Rat.

Now Danville Klude is a funny old dude and he had a little bear named Lion.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing
'n' he got it when he wasn't even tryin'.
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He thumped his thumbs and he twiddled his hair,
'n' he said, "I'm gonna get a little lion named Bear."
So he got a little lion named Bear 'cause he had a little bear named Lion.

Danville Klude is a funny old dude and he had a little horse named Cow.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing,
Who? What? When? Where? Then how?
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He went through the middle and middle of the end till he got to the middle of the source
"How now there Cow, I'm gonna get you a friend, I'm gonna get a little cow named Horse."
So he got a little cow named Horse, cause he had a little horse named Cow.

Now Danville Klude is a funny old dude and he had a little duck named Chick.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing
When one of them things went "click"
And all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He went through the mill 'n' the mire 'n' the muck
'n' he said, "I'm gonna get a little chick named Duck."
So he got a little chick named Duck 'cause he had a little duck named Chick.

Now Danville Klude is a funny old dude and he had a little goat named Pig.
One day sat sittin' there thinkin' about a, thinkin' about a, thinkin' about a thing
So much that he flipped his wig.
When all of a sudden, of a sudden, he said,
"I'm gonna let another little idea in my head."
He went to the gig, he did a little jig, he took off his coat, took a vote, 'n' made a note,
'n' then he said, "I'm gonna get a little pig named Goat."
So he got a little pig named Goat 'cause he had a little goat named Pig
'n' he got a little chick named Duck 'cause he had a little duck named Chick
'n' he got a little cow named Horse 'cause he had a little horse named Cow
'n' he got a little bear named Lion 'cause he had a little lion named Bear
'n' he got a little rat named Mouse 'cause he had a little mouse named Rat
'n' he got a little bird named Fish 'cause he had a little fish named Bird
'n' he got a little dog named Cat 'cause he had a little cat named Dog.

Now Danville Klude, walkin' down the road, lookin' real crude, with a brand new brood,
Had a funny attitude, walkin' on a latitude, dogitude, catitude, rat-tat-tatitude,
Duck-billed platitude, diddle atti, diddle atti, dooti bow-wow.

Spoons Story

With the use of funny rhymes and mnemonic devices, children can learn the fundamentals of spoon playing and body percussion. These mime-along, rhyme-along, tap-, clap-, slap-along sessions are always very contagious in the way they bring together words, rhythm, and the imagination. You can ask children to bring in large soup or small serving spoons of the cheap variety. They can also bring in a rhythmic rhyme, poem, rap, or verse—perhaps a verse they learned by ear or made up themselves—and either have it memorized or written out with the downbeats notated like so:

Now **old** Dan **Tuck**er is a **fine** old **Man**,
Washed his **face** in a **fry**ing **pan**.

Have the children say the verse while tapping their feet on the downbeats.

Bones Lesson/Fine Lady and The Saxophone Pig

(Arranged by Malcolm Dalglish)

The spoons lesson is followed by a lesson on playing the bones, which turns into a new version of "Banberry Cross." The game here was to take a nursery rhyme and simply write a second verse. The traditional tempo of "Banberry Cross" is 6/8:

Ride a cock **horse** to **Ban**berry **Cross** to **see** a fine **la**dy …
1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5

In this version, to give it a jazzier feel with more **syncopation**, I put the verse in 4/4:

Ride a **cock horse** (**rest**) to **Ban**ber**ry** Cross (**rest**) to **see** a **fine lady** (**rest**) …
1 2 3 4 1 2 3 4 1 2 3 4

Ride a cock horse to Banberry Cross,
To see a fine lady upon a white horse.
With rings on her fingers and bells on her toes,
She shall have music wherever she goes.

But one starry night a saxophone pig
Was blowing all alone at a blues alley gig.
She got off her high horse to check out this thing,
She forgot about her bells and her fancy gold ring.
And now he don't have to play music alone
'Cause when he plays the sax she can play the trombone.

I Had a Bird

(Arranged by Malcolm Dalglish)

This is a traditional variation of the Ol' MacDonald idea, except there's no farm mentioned, thereby offering a wider range of critter possibilities (I've gotten everything from an amoeba to a fire truck). The song allows the little animals two beats to do their stuff instead of just the one beat on Mr. MacDonald's place. It ends with a lesson on how to "sing like a fish."

I had a bird and the bird pleased me,
and I fed my bird at the yonder tree,
and the bird went …

(Continue with cat, dog, etc. It's fun to see how long this list of group sounds can go on—for a while.)

Throw the Window Open

(Malcolm Dalglish)

This is a foreshortened version of a dulcimer instrumental that is available in its entirety on my latest compact disc, *Hymnody of Earth*, a ceremony of songs for children's choir, hammer dulcimer, and percussion.

The *Old Music* Instruments

Following are brief descriptions of the instruments featured in *Old Music for New Ears*. Some instruments appear in more than one program. Each chapter in this guide begins with a list of the instruments in that program so that you can refer back to this section for background information.

Talking about how these instruments led to the development of today's popular instruments helps demonstrate to children that modes of creative expression evolve as different groups of people migrate and mingle, sharing their traditions and producing new "hybrids."

autoharp

A German invention which became popular among Southern rural people in the early 20th century, this stringed box instrument descends from the same family as the dulcimer. Invented by C.A. Gutter in 1865, the autoharp was factory-made by the mid-1880s in New York, and nearly 3,000 were sold weekly by door-to-door salesmen and sales catalogs.

Around 1910 the autoharp came into popular use at social gatherings, by traveling preachers, and as therapy by hospital workers. Ernest Stoneman made the first recording with the instrument in 1924 and developed a style of short strokes and strict rhythm. In the mid-1900s, Maybelle Carter (of the famous Carter Family singing group) further changed the style of playing by holding the instrument vertically against her chest and plucking the strings across the middle.
Program 14

banjo

The banjo is a plucked lute with a long guitar-like neck and a circular soundtable of tightly stretched parchment or skin (now usually plastic). The development of the five-string banjo began in the early 19th century as a largely commercial adaptation of a West African instrument, the **gourd banjo**, which was brought to America by slaves brought from Africa in the 17th and 18th centuries. This instrument, a gourd with a skin head and a long stick with four strings attached, was played exclusively by African-Americans until the early 1800s.

Immediately before and after the Civil War, thousands of escaped and freed slaves flooded the Appalachians, drawn by the isolation and lack of wealthy landowners. After 1879, the banjo as we know it became increasingly used in the United States as a parlor instrument for performing popular music. In the 1920s, the tenor banjo became more popular among urban musicians. The five-string banjo regained popularity after World War II when Pete Seeger recorded traditional rural styles and Earl Scruggs developed the "bluegrass" style of banjo playing.

The **banjo ukulele**, a development on the fringe of the Hawaiian music fad in the 1920s, is played with ukulele fingering.
Programs 2, 3, 5, 7, 9, 13, 14, 15

bodhran

Also known as a tambourine, this is the single-headed frame drum of Ireland. The drum is made by nailing a membrane, often of goat or deer skin, to a circular frame. Jingles are sometimes set into the frame. A criss-cross system of cord, sticks, or wire stretched over the open end of the drum serves as a handle. The bodhran is played either by hand or with a stick.
Program 9

bones

Two pencil-length, curved bones are held in one hand so that various waving motions produce a variety of rhythms. Bones have an ancient history, reaching as far back as 3000 B.C. They were played in China, Egypt, ancient Greece and Rome, and medieval Europe. In the United States, bones are associated primarily with African-American traditions and the minstrel show.
Programs 9, 16

dulcimer

The Appalachian, lap, or mountain dulcimer evolved on this continent and is a truly American instrument. It

appears to be descended from a German instrument called the *Scheitholt*, which was brought by immigrants in the 1700s.

Knowledge of this instrument appears to have spread through the Scots-Irish population of the southern Appalachian range along with the desire to improve upon its limitations: very low volume and slow playability. The fingerboard was raised and the soundbox enlarged by these innovators, with different shapes for different regions, until the instrument we know as the dulcimer was born. John Jacob Niles and Jean Ritchie are credited with popularizing the use of dulcimers as accompaniment to English-language ballads and dance songs.
Programs 2, 8, 10, 14

fiddle

Although the term *fiddle* is used colloquially for a particular member of the violin family, it is also a generic term for any lute-type instrument played with a bow. Since the late 18th century, the fiddle has been a prominent American folk instrument. In the South, the fiddle typically is tuned differently from the violin, and the playing tradition is British-influenced. The fiddle can be held against the chest as well as under the chin. Another example of how instruments move among musical traditions, the fiddle also can be found in Mexican *mariachi* bands.
Programs 5, 7, 8, 9, 13

guitar

The guitar, a string instrument of the lute family that is either plucked or strummed, can be traced back to North Africa. It was introduced to white blues and folk musicians relatively late, about the turn of this century, mostly by African-American railroad crews.

In Europe, the guitar can be traced to the Renaissance. The European version was originally a shorter instrument with four strings, which became five by the end of the 5th century in either France or Italy and finally six, creating the instrument we know today. During the 20th century, many changes have been made to the basic design of the six-string guitar to produce greater volume and distinct styles, including a "bassier" tone more suited for folk and blues, where the guitar's role was to accompany the voice.
Programs 4, 5, 6, 7, 8, 9, 11, 12, 13, 15

hammer dulcimer

The hammer dulcimer is a trapezoidal box with more than 100 strings that are played with two little mallets. The dulcimer dates back to 2000 B.C. and is the oldest percussion instrument in the world. It is also the great-grandfather of the piano, because it introduced the idea of striking a string with a mallet.

Originating with the people of the eastern Mediterranean, like the harp, the dulcimer is now found throughout the world as both a folk and classical instrument. The Persian *santur*, the Hungarian *cimbalom*, the Swiss and German *Hackbrett*, and the Chinese *yangchyn* are all variants of the hammer dulcimer.

It arrived in the United States in the early 1600s, appearing in the ship quartermaster's log for the Jamestown settlement in Virginia. By the mid-1800s, it was a popular parlor instrument; it was even sold in the Sears & Roebuck catalog at the turn of this century.
Programs 1, 3, 16

harmonica

Popular in this country since its first production in Germany in the mid-1800s, this reed instrument is placed between the lips and played by blowing in and out while covering unwanted holes with the tongue. The harmonica became a popular instrument in the middle of the 1800s because factory production made it widely available and inexpensive. During the American Civil War, soldiers from both the North and South often played the harmonica. It has played an essential role in the American blues and folk tradition.
Programs 4, 5, 12, 14

jaw harp

This mouth instrument, which dates back thousands of years, consists of a flexible tongue-like piece (a lamella) fixed at one end to a surrounding frame. The jaw harp has a variety of uses: In Southeast Asia, it is used as an artificial voice. In India, it is used to enrich the sound of a drum. Some players emphasize the rhythmic, gong-like music, while others emphasize melodic styles to provide dance music. It has also been popular in the United States, particularly prior to the 20th century.

This instrument is also known as a jaw's trump, a trump, or a Jew's harp.
Programs 5, 9, 14

quills

A bunch of bamboo sticks of varying lengths, open on one end and closed on the other, this African-American reed pipe is played singly or in groups. The term "quilling" refers to the tuning of train whistles to produce distinctive sounds in the early 20th century on the Illinois Central and other railway lines.
Program 14

Spoons

Two spoons are held back to back in one hand and played "clackity-clack" between the thigh and the other hand.
Program 16

Trump

See jaw harp.
Programs 5, 9, 14

Meet the Performers

Malcolm Dalglish (Programs 1 and 16)

A virtuoso hammer dulcimer player and composer, Malcolm got his start as a performer at age 12 when he toured the U.S. and Europe as a soprano soloist with the Columbus Boychoir. As a student at Oberlin College, he was a founding member of Kraken, an experimental theatre group directed by Herbert Blau. It was in this group that Malcolm developed a knack for the comic and imaginative physicality he brings to his solo performances.

In the summer of 1972, while he was building a porch in the mountains of Tennessee, Malcolm heard his first hammer dulcimer, and his subsequent fascination with the instrument eventually snowballed into a music career. He supported himself building dulcimers while studying music at the Cincinnati College Conservatory of Music, until one day a fire drill awakened him from a music history lecture and delivered him and his special brand of music education from the cloisters of academia to the vibrant life of the streets. In the summer of 1975, he began his new career by staging street dance festivals in Appalachian neighborhoods around Cincinnati.

In 1976, he formed a folk duo with multi-instrumentalist Grey Larsen. Together they released a number of albums, including the classic dulcimer album *Banish Misfortune*, and composed and recorded a soundtrack for the Walt Disney cable television film *Tuck Everlasting*. The addition of fiddler Pete Sutherland made the group a trio, Metamora, which has appeared frequently on NPR's *All Things Considered* and *Morning Edition* and on APR's *A Prairie Home Companion*.

Malcolm's solo recordings on the Windham Hill label continue to receive wide acclaim. Following many impressive instrumental commissions from such prestigious sources as George Winston, Pilobolus, Momix, and The American Dance Ensemble, Malcolm has recently published a number of works for dulcimer with children's choir. His new program for KET, *Hymnody of Earth*, features his musical settings of poems by Wendell Berry performed by the Bloomington Youth Chorus and the Lexington Children's Choir.

The Gray Eagle Band (Program 7)

The Gray Eagle Band consists of John and Jane Harrod and Jim Webb. As members of earlier bands such as The Progress Red Hot String Band, The Bill Livers String Ensemble, and the Falls City Ramblers, groups that for many years provided a link between the older traditional music of Kentucky and modern audiences, they have performed throughout the country for schools, festivals, and dances. Their work documenting Kentucky traditional music is available through the archives of The Appalachian Center at Berea College.

John is the teacher and coordinator of the gifted student program for the Owen County (KY) Schools. From 1976 through 1979, he worked in the Kentucky Arts Council's Artists-in-Education program. He has visited and recorded many older traditional musicians in the state and introduced them at folk festivals such as the Berea Celebration of Traditional Music and the Woodland Jubilee. He plays fiddle, guitar, mandolin, and autoharp.

Jane, a botanist, operates Jane's Jungle, a greenhouse in Monterey, KY specializing in native plants for landscaping, wetland sewage treatment cells, and wetland restoration. She also finds time to serve on the Executive Committee of Kentuckians for the Commonwealth, a citizens' lobbying organization. Jane plays the fiddle in the band and occasionally shows off her old-time clogging steps onstage.

Jim lives in Louisville and works in the Kentucky Arts Council's Arts-in-Education program; he is available for school programs. He plays guitar, banjo, and fiddle and is equally at home with old-time, bluegrass, blues, and early jazz styles of music. His original

songs have been recorded by the Falls City Ramblers; New Grass Revival; Old Louisville Express; and most recently the Buzzard Rock String Band, of which he is also a member.

Through the years, the Gray Eagle Band has continued to favor the older, traditional styles of country music. It is a love that has grown through personal association with the people, the places, and the ways of life that produced that music:

"We have lived and worked in the kinds of small towns and rural communities where music comes to people as naturally as breathing. The music we have heard and learned along the way is music that grew out of the experience of the people who settled and built Kentucky. It is the music of real life: Every song or tune has a story behind it, and there are songs for every occasion life has to offer. It is music that connects the generations and connects us to the place we live. And perhaps most important, unlike most of today's music, it is accessible and at home in small informal gatherings on front porches, under shade trees, or in classrooms in a circle of kids. If the fun we're having as pickers and singers sparks an interest on the part of any of those young people, we feel we have been well rewarded."

Bob and Susie Hutchison (Program 10)

Mountain dulcimer performers Bob and Susie Hutchison of Frankfort, KY have enjoyed sharing music with audiences since their first performance together after they met at a dulcimer festival in 1984. They have performed at Kentucky state parks, regional and local festivals, and other events throughout the Southeast. They have both won many dulcimer awards at these festivals, including championships and a "best dulcimer-playing family" award. Their performances blend Susie's strong grounding in the historical music of the instrument with Bob's bent toward jazz and musical experimentation. They recently released an album entitled *Cookin' on a Dull Simmer*.

Susie was introduced to the mountain dulcimer by her aunt. "On one of our longer summer visits," she said, "I asked if I might take one down from the wall and play it (although I had no idea how). Aunt Becky and Uncle James very carefully took the smaller one off the wall. They pulled up chairs and began to sing while Aunt Becky played. I will never forget the joy that moment brought to me.

"Aunt Becky then instructed me in the basics of the instrument and handed me *The Dulcimer Book* by Jean Ritchie. I remember reading the book, putting the dulcimer on my lap, and playing 'Go Tell Aunt Rhodie' and a few other simple tunes. I knew then that one day I would have to have a dulcimer of my own.

"One autumn several years later Aunt Becky and Uncle James came to visit me. As I opened the door to greet them, the first thing my eye fell upon was a dulcimer. Aunt Becky said, 'Susann, I want you to have this dulcimer. Here is your pick and noter and your book. Play it well and pass it on!'"

Bob came from a musical background that included a lot of singing in the house, on various front porches, in the yard, on the hillsides, and in the car when traveling. His parents saw to it that he had a good grounding in piano, which stood him in good stead when he took up woodwinds for high school band and then used both skills in rock and jazz-and-standards groups.

Somewhat later, after learning some stringed instruments, he injured his left hand and could not play his guitar. He had a dulcimer in the house that he had acquired at a sorghum festival and discovered that he could still play *it*. He found it admirably suited to the songs of his childhood and other, similar music. He also took delight in overcoming the apparent limitations of the instrument.

John McCutcheon (Programs 3 and 15)

John grew up in northern Wisconsin and began playing folk music as a teenager, inspired by the likes of Pete Seeger, Woody Guthrie, and Bob Dylan. He went to college at St. John's University in Collegeville, MN, where he became "eat up" with playing the banjo and decided to take his studies from the classrooms of academia to the coal fields of Appalachia. With a banjo and a backpack, he hitchhiked throughout the mountains seeking out some of the greats of American folk music, learning to play more than a dozen instruments, and becoming a champion of homemade music and grassroots communities around the world.

For the last 20 years he has made his home in Virginia, though he travels the world as a concert performer, composer, cultural ambassador, and observer of world current events. He has toured Australia, Europe, the Soviet Union, Central America, Canada, and 48 of the 50 states.

John's first album, *How Can I Keep from Singing*, was recorded by June Appal Records more than 15 years ago. Since then he has recorded 13 others, including two for children, *Howjadoo* and *Mail Myself to You*. He has received a Grammy nomination, two "Children's Album of the Year" awards, and numerous other awards and honors. But his greatest accomplishment, he is quick to admit, is that he has two young sons who still think his music is "cool."

Metro Blues Trio (Program 12)

The Metro Blues Trio is a three-piece acoustic country music band from Lexington, KY. Its members are Rodney Hatfield, Nick Stump, and Frank Schaap. The trio is the acoustic version of the Metro Blues All-Stars, a popular Southeast-region electric blues band. The music played by the Metro Trio is an amalgamation of traditional and modern blues with the country and

swing music of Eastern Kentucky.

Frank, originally from New York City, and his acoustic guitar playing are the rhythmic backbone of the trio. The acoustic guitar often performs not only as a choral instrument defining the musical structure of each song, but also as the bass and percussion sections of the music. Frank plays a regular flat-picking style but also is adept at a more traditional finger-picking mode.

Rodney, the son of an Eastern Kentucky coal miner, was raised on Blackberry Creek in Pike County. He plays harmonica in the trio and is thought by many to be one of the finest harmonica players in the country. His playing is based in the traditional country blues cross-harp style, in which the harmonica player uses an instrument keyed to the fourth note of the major scale of the key of the song being played. For instance, one would use an F harmonica with a song in the key of C.

Nick is also an Eastern Kentucky native. His instrument is a steel-bodied National guitar made in 1928. Its "pie pan" resonator combined with the steel body gives the instrument its distinctive bright sound and heightened volume. The National steel guitar was a common choice for many of the early blues performers. Nick plays it in a single-note style usually associated with electric guitar players.

Odetta (Programs 6 and 11)

Odetta has been a dynamic force in the American folk music scene for more than 45 years, beginning as a teenager in California. Her career has been incredibly rich and varied, serving as an inspiration to such notable American musicians as Bob Dylan and Janis Joplin.

Rave reviews of her early performances in San Francisco resulted in an invitation to appear at New York's Blue Angel. Through this engagement, she met Harry Belafonte and Pete Seeger, musicians who remained lifelong personal and professional friends.

Odetta has performed all over the world. She has sung in concerts throughout Europe, the USSR, Japan, Africa, and Israel on innumerable tours; performed in clubs and universities and colleges throughout the United States; sung in oratories; accompanied ballet companies and solo dancers; done concerts with symphony orchestras; appeared on television; and acted in such plays as *The Crucible* and *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*. The list also includes many of the world's major music festivals: the Newport Folk, New Orleans Jazz and Heritage, Montreux Jazz, Music at the Vineyards, Chattanooga Riverbend, and the New York. Her many recordings have appeared on the Fantasy, Tradition, Vanguard, RCA Victor, Verve/Forecast, and Polydor labels.

A special concern of hers is the Folk Music Archives at the Library of Congress, for which she has raised funds and helped collect and record music. Odetta has also received a variety of awards and honors, including the Duke Ellington Fellowship Award from Yale University.

Reel World String Band (Program 13)

The Reel World String Band, a trio from Lexington, KY, has been playing contemporary acoustic music influenced by the members' Texas, Kansas, and Kentucky roots since 1977. Guitarist and harmonica player Bev Futrell, fiddler Karen Jones, and banjo picker Sue Massek celebrate the strengths of traditional music blended with more contemporary styles.

The three describe their music this way: "We are folk musicians and storytellers. Sue's clawhammer style of banjo picking is the old-time way: pre-bluegrass, very rhythmic, and just made for dancing. Karen's fiddle oftentimes can be heard in a duet with the banjo, leading the dance on, or maybe weaving a haunting melody around the stories."

Sue, who is from the Flint Hills of Kansas, grew up listening to her mother's lullabies of country melodies accompanied by the guitar. Those songs sent her in search of old-time banjo players at festivals in Virginia and West Virginia before she finally settled in Kentucky.

Karen, a country dancer at Berea College in Kentucky, started her own dance troupe of youngsters after finishing college. She studied with a fiddler from Metcalfe County, KY so she could accompany the dancers.

Bev moved from Texas to Kentucky and took up the guitar after a time raising a family.

Together the band has recorded four albums; the latest is *Appalachian Wind*.

Rich Kirby, Tom Bledsoe, and Joy D'Elia (Program 9)

Rich, Tom, and Joy are musicians and storytellers who also appear in the KET series *Telling Tales*.

Rich inherited his love for old-time music from his grandparents, who were born and raised in Eastern Kentucky in the 19th century. His grandmother had an extraordinary store of old ballads and hymns, and his grandfather was "a grand old storyteller whose life spanned the Kentucky mountains, the Mississippi River, and the Old West."

Though he grew up in New York City, Rich moved back to the mountains after graduate school, at a time when "all across the region folks were beginning to think of themselves as 'mountain people,' reaching back to their roots to find perspectives on the present." He began playing professionally in 1974, spending a lot of time with master musicians of an earlier generation.

In 1974, Rich began performing with Tom. They teamed with John McCutcheon to create Wry Straw, a string band that toured the country for four years. Rich and Tom continued as a duo; Rich also performs solo.

Much of Rich and Tom's work has involved Appalshop, a media collective in Whitesburg, KY dedicated to documenting and preserving the history

and traditions of Appalachia. Since 1990, Rich has worked at Appalshop's non-commercial radio station, WMMT. He also produces Seedtime on the Cumberland, Appalshop's annual festival of traditional music and stories.

Tom grew up in a farming family on the banks of the Clinch River in Scott County, VA, where he was surrounded by traditional music and stories sung and told by relatives and neighbors. But he really became inspired to learn more about his own musical traditions while serving in the U.S. Navy in 1970. "I was stationed in Washington state when I heard two young guys playing fiddle and banjo together," he said. "It immediately reconnected me to my family and home community, but also showed me that the musical tradition was much larger than I had imagined."

Tom has played with many traditional masters since returning home. He has recorded with Uncle Charlie Osborne and the Home Folks in addition to Rich and Wry Straw. He performs with Roadside Theater (a part of Appalshop). Tom and Joy, who are married, live on a mountain farm in Snowflake, VA.

Joy Marie D'Elia grew up in Greenwich, CT listening to stories told by her Italian grandparents about "the other side." Over the years, she has taught preschool and elementary children; taught gardening; made baskets; sailed the Atlantic Ocean on the Danish ketch *Fri*; and been a restaurateur, baker, and street musician. Tom and Joy sometimes perform as "Skin and Bonz," combining banjo and bones with powerful harmonies.

Jean Ritchie (Programs 2 and 8; guest appearance on Program 14)

The youngest of 14 children, Jean was born and raised in Viper, KY, in the heart of southern Appalachia. According to local history, her forebears came to America from Scotland in 1768, moving into the Kentucky wilderness a few years later and settling near what is now the Carrs Fork of Troublesome Creek. Her ancestors were among the first Europeans to settle in the region.

Through the generations, the Ritchies continued to farm the rugged hillsides and to entertain themselves with the old ballads, love plaints, and play parties handed down from their Scottish, Irish, and English ancestors. Changing times may have caught up with the mountains, but folks still love the old songs and ways. When Jean was growing up, the favorites were not the new "hillbilly" tunes or the catchy Tin Pan Alley songs, but "Barbry Ellen," "Over the River, Charlie," "Sourwood Mountain," "Lord Randal"…. People made up songs, too, from news accounts of hangings, elections, groundhog hunts, elopements, feuds—all meaningful, each a living part of the growth of a people.

Jean graduated Phi Beta Kappa from the University of Kentucky with a degree in social work. She went to work for the Henry Street Settlement on New York City's Lower East Side, where she taught Kentucky songs and games to the children. Friends and settlement visitors soon began inviting her to bring her mountain dulcimer to parties and schoolrooms. Then folklorist Alan Lomax recorded her songs for the Library of Congress Folksong Archives and introduced her at the Oxford Press.

Her first book, *Singing Family of the Cumberlands*, published in 1955, was widely reviewed as an American classic and is still in print. Other books followed, including the award-winning *Celebration of Life*. Her album *None But One* received a Rolling Stone Critic's Award as Best Folk Album and a similar Melody Maker Award in England.

Concerts, festival appearances, television and radio shows, recording contracts, and numerous awards and honors have been natural outgrowths of those beginnings and have taken her around the world. She is frequently consulted as a folklorist and has represented her country at various international folk conferences. She was one of the seven original directors of the Newport Folk Festival and has recently served a three-year term on the folklore panel of the National Endowment for the Arts. Jean has also been a visiting professor at many major universities and is president of Geordie Music Publishing Company, vice president of Greenhays Recordings, and a partner in Folklife Productions in New York.

Sparky and Rhonda Rucker (Program 4)

Sparky and Rhonda have performed throughout the U.S., singing songs and telling stories from the American tradition. Their particular interest in the tragedy of the Civil War has led to the recent production of an album of religious and secular Civil War songs, the majority performed in authentic arrangements, called *The Blue and Gray in Black and White*.

Sparky has been performing for more than 25 years and is internationally recognized as a leading folklorist, historian, musician, and storyteller. He has performed at the Kennedy Center for the Performing Arts in Washington, DC; at the Piccolo Spoleto Festival in Charleston, SC; at the International Children's Festival at Wolf Trap Farm Park, VA; and as part of the American Folk Blues Tour in Europe. He received the Hurston-Hughes Award in 1989 for significant contributions to the understanding and appreciation of Southern and American folklore and the John Henry Award in 1992 for pursuing black American heritage through the legacy of American ballads.

Rhonda, an accomplished harmonica and piano player, also adds vocal harmonies to the duo's songs. She has developed her own unique style of playing harmonica to complement the wide range of songs they perform: railroad songs, Appalachian music, blues, slave songs, Civil War music, gospel, work songs, cowboy music, ballads, and Sparky's original compositions.

The couple's previous albums

include *Treasures & Tears* and *Eventide: Songs of Celebration*. They have also collaborated on several educational projects, such as a cassette/filmstrip package for the National Geographic Educational Media Project called "Storytelling in North America: Stories in Song."

Mike Seeger (Programs 5 and 14; guest appearances on Programs 2 and 8)

Mike was raised in Maryland by parents who were composers and musicologists (music philosophers). He and his three sisters learned traditional mountain music through family singing and by listening to recordings of traditional singers. He was singing traditional songs by age 4, and in his late teens he started playing string instruments in earnest.

Over the years, Mike has learned to play nine instruments: autoharp, guitar, banjo, mandolin, fiddle, French harp (harmonica), jaw harp, quills (pan pipes), and lap dulcimer. He plays in a variety of traditional mountain styles on each instrument and sings many types of traditional songs, some originally from England but most from America. He has played with square-dance and bluegrass bands; worked as a music teacher, kitchen attendant, file clerk, and recording engineer; and attended a radio technical school.

In 1958, he started performing on his own and helped form the New Lost City Ramblers, the first urban group to play traditional-style music. Performing real traditional mountain music was a novel idea at that time, but Mike has made it his full-time occupation since 1960. He has made 37 albums, either solo, with his sister Peggy, or with the New Lost City Ramblers (which disbanded in 1979), and has toured and appeared on TV and radio throughout North America, western Europe, western Africa, Japan, Australia, and New Zealand.

Mike's work collecting the music of traditional musicians on location throughout the South has resulted in some 25 published LP recordings. He has received grants from the National Endowment for the Arts and fellowships from the Smithsonian Institution and the John Simon Guggenheim Memorial Foundation.

He currently performs at concerts, schools, universities, and festivals; teaches at summer schools devoted to traditional music; collects traditional music and dances; writes a monthly column for *Frets* magazine; and makes a lot of music for pleasure. He lives near Lexington, VA.

Songs, Instruments, and Performers by Program

Program	Performer	Songs Performed	Instruments
1	Malcolm Dalglish	Cooper's Caper Bushy Tail One Day, One Foot Wide Mouth Frog Woody Knows Nothin'	hammer dulcimer
2	Jean Ritchie (with guest Mike Seeger)	Shady Grove Bandyrowe Lazy John Goin' to Boston	dulcimer banjo
3	John McCutcheon	The Hours After The Rainstorm No More Pie May There Always Be Sunshine	hammer dulcimer banjo
4	Sparky and Rhonda Rucker	The Gospel Train Oh Susannah Freight Train	harmonica guitar
5	Mike Seeger	Cluck Old Hen I Had a Rooster Foo Boo Woo Boo John Molly Hare Derby Ram	gourd banjo banjo fiddle harmonica guitar trump
6	Odetta	Give Me Your Hand Keep On Movin' On I'm a Child of God	guitar
7	Gray Eagle Band: John Harrod Jane Harrod Jim Webb	The Hound Dog Song Rabbit in a Log Breathitt County Hill Farm Oh Groundhog Christmas Calico/Sally Goodin	banjo fiddle guitar
8	Jean Ritchie (with guest Mike Seeger)	Love Somebody, Yes I Do The Blue Bird Song Skin and Bones What'll I Do with the Baby-O?	dulcimer fiddle

Program	Performer	Songs Performed	Instruments
9	Rich Kirby Tom Bledsoe Joy D'Elia	Twinkle Twinkle Little Star Skip to My Lou The Cuckoo The Devil and the Farmer's Wife Five Little Ducks Out on a Limb	fiddle banjo jaw harp bones guitar bodhran
10	Bob and Susie Hutchinson	She'll Be Comin' Around the Mountain Did You Feed My Cow? Taddle-Diddle-Dink-Dink The Old Woman and the Little Pig Sandy River Belle/Whiskey Before Breakfast	dulcimer
11	Odetta	I'm a Rambler, I'm a Gambler Home on the Range Chilly Winds/Shenandoah	guitar
12	Metro Blues Trio: Rodney Hatfield Frank Schaap Nick Stump	Chicken à la Blues Mother the Queen of My Heart She Caught the Katy	harmonica guitar
13	Reel World String Band: Bev Futrell Karen Jones Sue Massek	Last Old Train Go Rabbit Stay All Night	fiddle banjo guitar
14	Mike Seeger (with guest Jean Ritchie)	Quill Ditty All Around the Kitchen When First to This Country Skip to My Lou Susan Girl	quills paddle shaker banjo ukulele trump autoharp harmonica lap dulcimer
15	John McCutcheon	John Henry Hambone The Awful Hilly Daddy-Willie Trip	banjo guitar
16	Malcolm Dalglish	Danville Klude Spoons Story Bones Lesson/Fine Lady and the Saxophone Pig I Had a Bird Throw the Window Open	hammer dulcimer spoons bones

Selected Bibliography

KET Resources

KET offers a variety of videotapes focusing on folklife and culture, including a companion instructional series, *Telling Tales*, featuring storytellers performing before a live audience of young people. Contact KET for a complete list of programs and resources (600 Cooper Dr., Lexington, KY 40502-2296).

Appalachian Folk Culture

Suggestions provided by Mike Seeger

There is no up-to-date survey text, LP recording, or film at any level dealing with the music and folk culture of the people of Appalachia. Listed below are several texts, films, and records that can be helpful, though. All records listed here come with good annotation.

Recordings

Old Mother Hippletoe: Rural and Urban Children's Songs, New World Records 291

This LP is probably the only traditional music survey of its kind. It features an incredible range of singing and playing by children and adults. Songs range from "Robin Hood and the Peddler" to "Ronald MacDonald." It is mostly for younger children.

American Folksongs for Children, sung by Mike and Peggy Seeger, Rounder 8001-3

This is the companion recording to the book by the same name listed below. Songs are sung by two of author-composer Ruth Crawford Seeger's children, who were raised on the songs that became the book. Mostly for younger children.

The Hammons Family: A Study of a West Virginia Family's Traditions, Carl Fleischauer and Alan Jabbour, Archive of Folk Song, Library of Congress, AFS L65-66

Includes a variety of traditional unaccompanied songs, tunes on banjo and fiddle, stories, and photographs. This outstanding text gives extensive history and a feel for this musical family and the region in which they live. If you can obtain only one of these items, this one will probably give you the best feel for the Appalachian region. It has a good bibliography and partial discography. Available from Recorded Sound Section, Music Division, Library of Congress, Washington, DC 20540 (Note: The Library of Congress has many more recordings of traditional music in its archives, all very good. You can request a catalog.)

Music from the Hills of Caldwell County (North Carolina), Physical Records 12-001

This is a documentary of rural black music from northern North Carolina, mostly of 20th-century instrumental styles, with limited annotation.

Oh, My Little Darling: Folk Song Types, New World Records 245

The song tradition, from unaccompanied and early religious singing to early "hillbilly" music, is presented on this LP. It includes comprehensive notes with suggestions for further reading and listening.

Books

American Folk Songs for Children, Ruth Crawford Seeger, Doubleday, 1948

The pioneer book of songs for young children by composer Ruth Crawford Seeger, with piano arrangements, an essay on music education philosophy, and many suggestions for using these traditional songs.

Southern Music/American Music, Bill Malone, The University Press of Kentucky, Lexington, KY 40506, 1979

Noted country music historian Malone devotes the first several chapters to pre-commercial Anglo and African-American traditional music.

This book is more detailed and focused than the two below and deals with the commercial development of rural-based music in later chapters.

Music in the New World, Charles Hamm, W.W. Norton, 1982

This book's subject is virtually all music styles in the United States; it includes several chapters on traditional folk music. It is a companion to an excellent 100-volume recorded survey of all types of American music: *A Recorded Anthology of American Music* (New World Records, 231 E. 51 St., NY, NY 10022). This anthology is available for reference at most large urban or university music libraries and is available for purchase. Each record has good annotation.

Folk Songs of North America, Alan Lomax, Doubleday, 1960

This wide-ranging collection includes 300 songs with comments by collector and folklorist Lomax.

Folklife and Fieldwork, A Layman's Introduction to Field Techniques, Peter Bartis, American Folklife Center, Library of Congress, Washington, DC 20540, 1979

This excellent booklet is an aid to the field collector at any level and is available free from the above address.

Films and Videotapes

A nearly complete list of folklife films, *American Folk Films and Videotapes: An Index*, is available from the Center for Southern Folklore, 1216 Peabody Ave., P.O. Box 40105, Memphis, TN 38104.

A regional film co-op in Kentucky has produced a number of films of Appalachian folklife. Contact Appalshop Films, Box 743, Whitesburg, KY 41858.

If you need further information on any aspect of folklife, you may write the American Folklife Center, Library of Congress, Washington, DC 20540 or the Archive of American Folk Song, Recorded Sound Section, Music Division, Library of Congress, Washington, DC 20540.

The African-American Experience

Suggestions provided by Sparky and Rhonda Rucker

"The Gospel Train"

Aptheker, Herbert, *American Negro Slave Revolts*. New York: International Publishers, 1963, 1969, 1974.

Douglass, Frederick, *Life and Times of Frederick Douglass*. New York: Collier Books, 1962. (Reprinted from the revised edition of 1892.)

____ *My Bondage and My Freedom*. New York: Dover Publications, 1969. (1855 edition.)

Heidish, Marcy, *A Woman Called Moses: A Novel Based on the Life of Harriet Tubman.* New York: Bantam Books, 1976.

Krass, Peter, *Sojourner Truth: Anti-slavery Activist.* New York: Chelsea House Publishers, 1988.

Quarles, Benjamin, *Black Abolitionists*. New York: Da Capo Press, 1969.

Strother, Horatio T., *The Underground Railroad in Connecticut.* Middletown: Wesleyan University Press, 1962.

Styron, William, *The Confessions of Nat Turner*. New York: Random House, 1966, 1967.

For high school ages:

Petry, Ann, *Harriet Tubman: Conductor on the Underground Railroad.* New York: Pocket Books (Archway), 1955.

For younger readers:

Canon, Jill, *Civil War Heroines.* Santa Barbara: Bellerophon Books, 1989.

Hamilton, Virginia, *The People Could Fly: American Black Folktales*. New York: Alfred A. Knopf, 1985.

Levine, Ellen, *If You Traveled on the Underground Railroad*. New York: Scholastic, Inc., 1988.

Santrey, Laurence, *Young Frederick Douglass: Fight for Freedom*. Mahway: Troll Associates, 1983.

"Oh, Susannah"

Epstein, Dena J., *Sinful Tunes and Spirituals.* Urbana and Chicago, IL: University of Illinois Press, 1977.

Marcos, *How To Play Harmonica … Instantly*. Harp'n Music Publishing Company, 1985.

Toll, Robert C., *Blacking Up: The Minstrel Show in Nineteenth-Century America*. New York: Oxford University Press, Inc., 1974.

"Freight Train"

For younger readers:

Scharff, Robert, *The How and Why Wonderbook of Trains and Railroads.* New York: Grosset & Dunlap, 1964, 1971.

Learning Goals and Learner Outcomes Addressed by *Old Music for New Ears*

The Kentucky Education Reform Act of 1990 outlined six general "learning goals" for all Kentucky students. These goals led to the development of 75 specific learner outcomes. Following is a list of the specific learner outcomes that can be addressed through classroom use of *Old Music for New Ears*.

Goal 1: Students are able to use basic communication and mathematics skills for purposes and situations they will encounter throughout their lives.

1.1 Students use research tools to **locate sources** of information and ideas relevant to a specific need or problem.

1.2 Students construct meaning from a variety of print materials for a variety of purposes through **reading**.

1.3 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **observing**.

1.4 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **listening**.

1.7 Students organize information and communicate ideas by **visualizing** space configurations and movements.

1.10 Students organize information through development and use of **classification** rules and classification **systems**.

1.11 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **speaking**.

1.12 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **speaking**.

1.13 Students construct meaning and/or communicate ideas and emotions through the **visual arts**.

1.14 Students construct meaning and/or communicate ideas and emotions through **music**.

1.15 Students construct meaning from and/or communicate ideas and emotions through **movement**.

1.16 Students use computers and other **electronic technology** to gather, organize, manipulate, and express information and ideas.

Goal 2: Students shall develop their abilities to apply core concepts and principles from mathematics, the sciences, the arts, the humanities, social studies, practical living studies, and vocational studies to what they will encounter throughout their lives.

2.17 Students interact effectively and work cooperatively with the **diverse ethnic and cultural groups** of our nation and world.

2.20 Students recognize continuity and change in **historical events, conditions, trends, and issues** in order to make decisions for a better future.

2.22 Students **create products and make presentations** that convey concepts and feelings.

2.23 Students **analyze** their own and others' artistic **products and performances**.

2.24 Students **appreciate creativity and values of the arts** and the humanities.

2.25 Through their productions and performances or interpretations, students show an understanding of the **influence of time, place, personality, and society on the arts and humanities**.

2.26 Students recognize **differences and commonalities in the human experience** through their productions, performances, or interpretations.

2.27 Students complete tasks, make presentations, and create models that demonstrate awareness of the **diversity of forms, structures, and concepts across languages** and how they may interrelate.

Goal 3: Students shall develop their abilities to become self-sufficient individuals.

3.1 Students demonstrate **positive** growth in **self-concept** through appropriate tasks or projects.

3.4 Students demonstrate the ability to be **resourceful and creative**.

3.7 Students demonstrate the ability to **learn on one's own**.

Goal 4: Students shall develop their abilities to become responsible members of a family, work group, or community, including demonstrating effectiveness in community service.

4.5 Students demonstrate an understanding of, appreciation for, and sensitivity to a **multicultural and world view**.

4.6 Students demonstrate an **open mind to alternate perspectives**.

Goal 5: Students shall develop their abilities to think and solve problems in school situations and in a variety of situations they will encounter in life.

5.1 Students use **critical thinking** skills in a variety of situations that will be encountered in life.

5.2 Students use **creative thinking** skills to develop or invent novel, constructive ideas or products.

Goal 6: Students shall develop their abilities to connect and integrate experiences and new knowledge from all subject matter fields with what they have previously learned and build on past learning experiences to acquire new information through various media sources.

6.1 Students address situations (e.g., topics, problems, decisions, products) from m**ultiple perspectives** and produce presentations or products that demonstrate a broad understanding. Examples of perspectives include economic, social, cultural, political, historic, physical, technical, aesthetic, environmental, and personal.

6.2 Students use what they already know to **acquire new knowledge, develop new skills**, or **interpret new experiences**.

6.3 Students expand their understanding of **existing knowledge** (e.g., topic, problem, situation, product) by **making connections** with new and unfamiliar knowledge, skills, and experiences.

A Note to Parents About *Old Music for New Ears*

If your child comes home from school singing "Bushy Tail," an African-American folk song, or "Rabbit in a Log," an early example of bluegrass music, the explanation is simple: He or she has been watching *Old Music for New Ears*, KET's 16-part instructional series featuring nationally known folk and blues artists. *Old Music for New Ears* introduces students to a variety of folk, blues, and bluegrass music, allowing them to see how traditional songs have influenced rap, rhythm and blues, ballads, and other forms of modern pop music.

To help teachers involve students in *Old Music for New Ears*, KET has developed a teacher's guide to accompany the series. Among other things, the guide includes a brief history of Appalachian music, biographies of the performers, descriptions of the *Old Music* instruments, song lyrics, and suggestions for related activities. For example, the teacher may ask children to survey the musical preferences of their classmates, to identify familiar songs and report on any differences in the tune or words, to write original music, or to create new verses for nursery rhymes or folk songs.

If you or another family member plays a traditional instrument such as the dulcimer, banjo, or fiddle, your child may want to bring the instrument in to share with the class. Or your child may be asked to record music related to his or her heritage or find some other source of family folklore—games, rhymes, riddles, stories, and so on.

Old Music for New Ears provides an excellent opportunity for your child to integrate home and school experiences, to learn about cultural traditions, and to see how all areas of culture—even MTV and traditional music—are interrelated. You can enhance your child's experience of *Old Music* by thinking about and sharing your memories and traditions. Together, you and your child can keep your family history alive just as surely as Odetta or Jean Ritchie keeps American traditional music alive by performing and recording folk songs.

Additional Song Credits

Program 1

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Program 2

"Shady Grove" © 1952, 1971 Geordie Music Publishing
"Bandyrowe" © 1964, 1978 Jean Ritchie. Geordie Music Publishing Co.
"Goin' to Boston" © 1940 J. Ritchie. Geordie Music Publishing, Inc.

Program 7

"Rabbit in a Log" © Marco Music Group

Program 8

"Love Somebody, Yes I Do" © 1965, 1980 Geordie Music Publishing, Box 361, Port Washington, NY 11050.
"The Blue Bird Song" © 1964—unp—by Geordie Music Publishing Inc.
"Skin and Bones" © 1952 Jean Ritchie, Geordie Music Publishing Co.
"What'll I Do with the Baby-O?" © 1964, 1971 Geordie Music Publishing.

Program 10

"Did You Feed My Cow?" © 1968 Ella Jenkins, ASCAP.
"Taddle-Diddle-Dink-Dink" © 1949 Young Peoples Records, Inc.
"The Old Woman and the Little Pig" © 1955 Jean Ritchie.

Program 14

"Susan Girl" © 1963, 1971 Geordie Music Publishing.

Program 15

"The Awful Hilly Daddy-Willie Trip" © 1985 John and Willie McCutcheon. Published by Appalsongs (ASCAP).

Program 16

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