Kentucky Folkmusic: An Annotated Bibliography

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Recommended Citation
https://uknowledge.uky.edu/upk_music/1
Kentucky Folkmusic
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Scholarly publisher for the Commonwealth,
serving Bellarmine College, Berea College, Centre
College of Kentucky, Eastern Kentucky University,
The Filson Club, Georgetown College, Kentucky
Historical Society, Kentucky State University,
Morehead State University, Murray State University,
Northern Kentucky University, Transylvania University,
University of Kentucky, University of Louisville,
and Western Kentucky University.

Editorial and Sales Offices: Lexington, Kentucky 40506-0024

Library of Congress Cataloging in Publication Data

Feintuch, Burt, 1949-
Kentucky folkmusic.

Includes indexes.
1. Folk music—Kentucky—Bibliography. 2. Folk-songs,
English—Kentucky—Bibliography. I. Title.
ML128.F74F4 1985 016.7817769 85-6225
ISBN 978-0-8131-5244-8
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Acknowledgments

Bibliography can be an onerous task. The burden of this one was lightened considerably by the help and support of a number of people and institutions. First and foremost are the folklore graduate assistants at Western Kentucky University who, over the years, were both gracious and methodical in their help. I am very grateful to Luanne Glynn, Steve Hutchinson, Cathy Hanby-Sikora, Julie Hauri-Foster, Tom Kozma, Ann Taft, and Chris Werth. They will, I imagine, be almost as happy as I to see that this project has reached completion. I also owe special thanks to D.K. Wilgus and Charles Wolfe, two of the foremost scholars of Kentucky's musical traditions. Each has played an important part in kindling and renewing my enthusiasm for Kentucky's music, and both were kind enough to share important materials of their own with me, providing a number of very helpful leads and annotations.

Western Kentucky University has been generous, awarding me a summer research stipend to support a preliminary bibliographic survey and later following that with a sabbatical which afforded me the time to do the bulk of the annotations. Susan Tucker of Western's interlibrary loan department, kept her good humor, and so did Elona Sabo, who typed the manuscript. The Kentucky Folklife Foundation granted funds to help with typing costs. Staff members at the libraries of the University of Kentucky, Berea College, and the Country Music Foundation were also quite helpful.
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Introduction

It is difficult for me to remember when I first linked the terms “folkmusic” and “Kentucky,” because to me, just as to many Americans, the two have long seemed in some way connected. For better or worse, Kentucky figures prominently in our national sense of what folkmusic is and where we find it, even though by now we know that virtually every group, every locality and region, sings. Before I was an academic, I was a folkmusic enthusiast; Kentucky’s powerful musical traditions were at least broadly familiar to me years before I’d ever set foot in the state—years, in fact, before I was even precisely certain where Kentucky fits on the map. Surely the entire map sings, but in our national consciousness Kentucky may sing just a bit more loudly.

The major achievement in nineteenth-century folksong scholarship, if not in all of that century’s folklore research, was the publication of Francis James Child’s monumental comparative study *The English and Scottish Popular Ballads*, 5 vols. (1882–98. Reprint. New York: Dover Publications, 1965). Child, a literary scholar at Harvard, was convinced that the ballad was essentially dead, a closed account. Ironically, at virtually the same time as the publication of Child’s opus, the nation was becoming increasingly aware that folksong was anything but a literary artifact, and to many it began to seem that Kentucky was especially well endowed with traditional music. In the late 1890s, when Raymond C. Rexford of Berea College brought a group of folksinging students from the Kentucky mountains to a fundraising program, the audience was entranced. (See entry #478.) Although probably not the first to do so, Rexford had discovered what many others have found and what still others regularly rediscover—that Kentucky’s grassroots music has remarkable appeal. In the last two centuries a diverse (motley might be a better word) group of people—reformers, enthusiasts, the musically literate and
musically illiterate, radicals, liberals, at least one surprising British socialist gentleman and his woman companion, amateurs, local residents, and academics—have been sufficiently captivated by that music to devote considerable energy to harvesting it from its fertile ground.

Paradoxically, a number of sometimes contradictory images have been associated with the music. Some have seen it as the music of a pristine society, lost in its geographic and geological isolation, more a reflection of the England of centuries past than of modern America. Others have regarded the music as a plaintive cry from a region despoiled by the worst of contemporary modern forces—industrialization, greed, lack of regard for culture and environment. To some, it is a music which is unchanging, although to others it is fluid and ever-changing. There are those who believe the music is dying, while another school of thought holds that the music is as vital as ever, perhaps more so. And, of course, there is considerable opinion that only the mountains are musical, even though the weight of books and articles clearly demonstrates that the entire commonwealth has no shortage of traditional song and music.

Is there something inordinate about the way in which Kentucky's traditional music has a resonance that carries far beyond the state's boundaries? Folkmusic, after all, tends not to respect political boundaries, making it quite unlikely that people in Monroe County, Kentucky, have musical repertoires significantly different from those of their neighbors a few miles to the south in Clay County, Tennessee. The Ohio River may serve as something of a stylistic boundary to the north, but in the east and the south, Kentucky's borders are not made of the stuff which locks in anything as enduring as a fiddle style, a ballad text, a spiritual. And, at the same time, there is no homogeneity in style and repertoire across the state. The famous "high lonesome" sound of singing in the mountains of eastern Kentucky is uncommon in the flatlands of the Jackson Purchase. Although it may be almost futile to seek blues singers in the mountains, look in Louisville, in the black communities in southern Kentucky, and there you are likely to
find the blues. I can think of nothing which stylistically separates Kentucky’s traditional music from that of its neighbors; neither can anyone reasonably claim that the music is uniform across the state. Yet a bibliography of works on folkmusic in Tennessee (Eleanor Goehring, *Tennessee Folk Culture: An Annotated Bibliography* [Knoxville: Univ. of Tennessee Press, 1982]) lists about 175 entries, while this bibliography for Kentucky lists more than 700. Why the difference? The answer lies, I believe, in the way Kentucky’s music has periodically been rediscovered and put to various symbolic uses.

A photograph published in 1917 as part of an article entitled “Hunting the Lonesome Tune in the Wilds of Kentucky” portrays two pioneer fieldworkers and is captioned “Lorraine Wyman and Howard Brockway invaded the mountainous regions of Kentucky and entered the most isolated regions, in order to obtain strange folksongs for the delectation of more sophisticated audiences” (see #257). Oddly enough, the photograph shows Brockway playing the guitar, while Wyman appears to be doing the singing to a group of mountain children. But if we ignore that incongruity the caption would seem to sum up the early national interest in Kentucky’s traditional music. To the academics, the *literati*, and the journalists who were beginning to appreciate that folksong was anything but a closed account, Kentucky was characterized by its otherness. There one collected “strange” folksongs and took them elsewhere for the “delectation of more sophisticated audiences.” Somehow, “down there,” particularly in the mountains, seemed to exist a society that was backwardly mysterious, isolated, and simultaneously a bit frightening and a bit romantic. Henry Shapiro’s *Appalachia on Our Minds* (see #271) masterfully chronicles the not entirely innocent development and manipulation of that image of the entire southern Appalachian region. To that I wish only to add that it appears that, early on, Kentucky seemed to sum up the stereotypical characteristics generally assigned the entire region. Ask any Kentuckian, regardless of generation, who has endured barbs about not wearing shoes to school. To a nation increasingly fascinated by the otherness of a region, Kentucky’s folksong
was a tangible symbol of another era, another world. And, having once served as such a symbol for a nation discovering its indigenous music, it has been rediscovered and put to similar uses a number of times since.

As I examine the literature of this music, I am not only struck by the chronicles of the pioneer collectors and scholars who during the first decades of the century were apt to write titles of the “Hunting the Lonesome Tune in the Wilds of Kentucky” ilk. I am also impressed that many of the most significant names in the histories of both the folksong revival of the 1950s and 1960s and the emergence of the modern generation of folksong scholars—Lomax, Green, Ritchie, Niles, Seeger, Wilgus, and many others—recur throughout this compendium. When, as it periodically has, the nation's attention turns to its grassroots music—whether it is Wyman and Brockway and their “more sophisticated audiences,” or the British fieldworker Cecil J. Sharp, who “discovered” ancient English songs in the eastern highlands, or Josiah Combs writing a 1925 dissertation at the Sorbonne based on his childhood musical traditions in Kentucky, or Archie Green writing of the powerful singer Aunt Molly Jackson, or filmmaker-revivalist-musician John Cohen telling us that eastern Kentucky in the 1960s is reminiscent of the Great Depression, or Charles Wolfe writing about the contribution of Kentucky’s grassroots music to the development of modern country music—whenever Americans consider folkmusic, for better or for worse, Kentucky figures in their thoughts.

The 709 books and articles presented here are the cullings of several years spent hunting sources in the wilds of various libraries. At the start, it was obvious that I had to establish certain rules as to what was fair game. I chose not to include certain kinds of materials, mostly because of practicality and my desire to see my work in print before it became outdated. For those reasons, I have not included book reviews or recordings. Records certainly deserve their own reference work, but bibliography and discography are such different skills that I am not the person to compile the latter. Documen-
tary record albums and their notes are unquestionably valuable sources of information about Kentucky's folk music. Unfortunately, comprehensive indexes and research collections do not exist for recordings as they do for printed materials. An additional complication is that in order to include recordings in an annotated bibliography I would have had to examine the albums themselves in order to annotate their liner notes. More traditional discographies frequently can be accomplished without having the record on hand, but that would not have been the case for me. Early songsters and hymnals are also potentially valuable sources, but I again decided that they were for the most part beyond my reach and therefore beyond the scope of this book. The same goes for newspaper articles, although I have included those when I encountered them elsewhere. Finally, I found that I had to draw the line when it came to fan publications. Many Kentuckians have built professional careers on their musical roots, and as a consequence they are featured in countless ephemeral publications directed at curious or admiring fans. Although I have included citations from a few magazines which are fan-oriented, I have not found it possible to include most such publications. The citations run through 1983, but such factors as library acquisition schedules and publishers running late prevent me from claiming that this bibliography is complete for 1983 or even 1982.

I also realized early that I would have to develop some sort of defensible definition of folk music in order to be able to state clearly what sorts of things are likely to be found in this book. Shortly thereafter I realized the impossibility of drawing a precise line, an exact boundary. To me, folk music is community-based music performed and perpetuated for largely noncommercial reasons. If the core of that notion is reasonably straightforward, as I believe it to be, at its edges there are problems. In the twentieth century, the dialectic between the community-based and the mass-mediated has influenced, and in some cases disrupted, local singing and music-making to degrees which we are still discovering. At the edges of my definition are the singers and musicians who were
first and foremost community-based musicians but who sought commercial recognition. I have chosen to include references to such performers when it seemed to me that their careers, whether local or international, rest firmly on a community-based music tradition. Hence, Rosine native Bill Monroe, who learned his music from family and neighbors and recast it, creating bluegrass music, is included here, but those Kentuckians who have had successful mass-mediated careers which show little connection to their community's music are not.

Little needs to be said about this book's organization. Each of the eight chapters is organized around a significant concept, and the table of contents should serve as the best map of the territory. Some entries defied absolute categorization and are listed in the chapter which seemed to be the best compromise. They are also listed in the cross-references, a group of which begins each chapter. The three indexes, author, subject, and periodical, should be of additional assistance.

Seven hundred and nine books and articles is a corpus of noteworthy dimensions. Yet it is clear that there remains much work to be done. Kentucky's Anglo-American musical traditions have been sought, presented, and discussed quite considerably. This is particularly so for vocal music, and even more for the ballad. On the other hand, the literature of African-American music in Kentucky, which includes some notable works, has been studied much less thoroughly. Of ethnic music in the commonwealth we still know virtually nothing. Entire genres—such as gospel music, perhaps the most vital of community-based musics—are essentially unexplored. Geographic coverage, too, has been uneven. In the early years collectors and scholars journeyed—physically in the first case, usually metaphorically in the latter—to the mountains. There they sought relics of an ancient English past. The Bluegrass, the Pennyrile, and the Jackson Purchase were initially less exotic, hence less appealing, although each of the state's regions has always had its folkmusic proponents, frequently laboring alone and lovingly. That tradition of looking to the mountains for music, not quite a rule because it has far too many excep-
tions, has seemingly always exerted its power. Even today the literature of Kentucky's folkmusic leans to the east.

In its biases and its uneven coverage of the subject, the body of literature presented here is, of course, no different from the literature of American folkmusic as a whole. What is striking, though, and remarkable is its bulk, its extent. Kentucky's grassroots music, inextricably bound up in our national aesthetic and imagination, is perhaps the most-chronicled of any state's. Although there is much still to be done, this volume should testify that the scholars, collectors, fieldworkers, enthusiasts, and, most importantly, the singers and musicians have laid an exceptional foundation. There is little reason to doubt that their efforts will continue.
Kentucky Folk music
Collections and Anthologies


   A collection by a Letcher Countian of songs associated with mining disasters, for the most part in Kentucky, Virginia, and Pennsylvania. No melodies.

   A collection of songs heard by the author as a child in Kentucky. Words only; no tunes. Texts apparently come from eastern Kentucky. No ballads are presented.

   Presents fifty-year-old text of a ballad (example of Laws F1, F2, F3) found near Clinton-Cumberland County line.

   Includes a number of ballads "collected from some of the most rural districts of the various counties of Western Kentucky."

   Five ballads collected in Knott County by Katherine Pettit and published with annotations by G.L. Kittredge in 1907 in the *Journal of American Folklore*. Texts only; no tunes. [See #110.]

   Includes two texts from Kentucky, "The East Kentucky Hills" and "The Returning Soldier."


17. ———. “A Song to Sing.” Kentucky Folklore Record 17 (1971): 83-84.
Text and music for a version of "One Morning in May" (Laws P14) from a Morgan County singer.

A Morgan County version of Child 68.

A version of "The Demon Lover" (Child 243), presumably from Kentucky.

20. ———. "A Song to Sing: 'There Was a Rich Old Farmer.'" Kentucky Folklore Record 18 (1972): 75-76.
A Morgan County version.

No annotation provided.

22. ———. "A Song to Sing: 'Pretty Polly.'" Kentucky Folklore Record 19 (1973): 87-88.
One text with two melodies.

From Rowan County.

A version of Laws N28 from Todd County.

25. ———. "A Song to Sing: 'When I Was a Young Lad.'" Kentucky Folklore Record 21 (1975): 85-86.
A Christian County version of Laws E17.

A Cub Run version of Laws N30 collected in 1950.

27. ———. "A Song to Sing: 'Nightingale.'" Kentucky Folklore Record 22 (1976): 77-78.
Laws P14, collected in 1950 in Cub Run.

Song text; no annotation provided.

Presents two native American ballads, texts and tunes, collected by a student from a male singer in Greenup County. Also includes a transcription, in stereotypical mountain dialect, of a folk narrative from the same informant.
   A popular anthology containing eight song texts associated with Kentucky or with Kentucky singers. Also makes brief mention of the spiritual's origin at Kentucky camp meetings. Includes melodies; some texts are edited.

   Presents text and melody for a song the author believes to be one of the first original songs to come from Appalachia.

   A song collected in Harlan County by Loraine Wyman, arranged for male quartet and piano accompaniment.

   Deals with the folklore of murder and songs based on actual killings. Several songs about Kentucky murders. Includes texts and melodies.

   A study by a native of the region who collected from friends and family. Includes 53 tunes.

   Words to one untitled song collected in Letcher County.

   Three songs which pose questions, collected in the 1930s by the author, who taught in Gander (now Carcassone). Texts only; no melodies.

   Written as if it were a short story. Presents a set of songs in a family context. Includes texts, melodies, and notes on informants. Derived from the author's work housed at Peabody College, Nashville.

   Presents remnants of three plays formerly performed annually in the southern mountains. Includes five song texts associated
with the plays—three versions of Child 54 and two other songs. Collected in Gander (now Carcassone). Brief notes about informants.

The first edition of a major collection that includes considerable material from eastern Kentucky. Contains 323 variants of 122 songs collected in 1916 by Sharp, along with 32 songs in 42 variants collected ca. 1907-1910 by Campbell. Presents a wide range of genres. [For an expanded version edited by Maud Karpeles and published in 1932, see #182.]

A collection of songs and narratives for children. Includes a version of "Cumberland Gap."

A songbook with piano arrangements. Includes three texts concerning the Kentucky River.

Three verses of the song "Poor Ellen Smith" from the singing of Mary Carr. No musical notation.

A collection that includes references to Pine Mountain as the source for some of the songs. With shape-notes and guitar chords.

44. ———. "The Seven Joys of Mary." *Mountain Life and Work* 33, no. 4 (1957): 23.
A text of the English carol adapted from a Christmas card published by Pine Mountain Settlement School. Tune collected by Chase. No other information supplied.

Twelve folksongs from the southern mountains with texts and tunes. One is reprinted from *The Ballad Tree* by Evelyn Wells,
and two are from *Grandfather Tales* by Chase. No information given on the sources of the others.


47. Childs, Alice May. "Some Ballads and Folk-Songs from the South." M.A. thesis, University of Missouri, 1929. "It is from the domestic tradition of the families of the upper grade of mountain society that almost all of my ballad texts come." Thirty-eight songs, largely from eastern Kentucky.


53. ———. *Folk-Songs from the Kentucky Highlands*. Schirmer's American Folk-Song Series, Set 1. New York: G. Schirmer, 1939. A songbook of sixteen texts arranged for piano. Songs are "almost entirely from the southeastern part of Kentucky, largely from Knott County, in the heart of the 'pure feud belt.'" Some come from the author's mother; all are from his private collection.

Collections and Anthologies

55. ———. "A Traditional Ballad from the Kentucky Mountains." *Journal of American Folklore* 23 (1910): 381-82.
A version of "Fair Margaret and Sweet William" (Child 54) from Hindman. No music.

A major folksong collection, mainly ballads. Drawn primarily from West Virginia but includes a number of Kentucky informants. Specimen tunes in appendix.

57. "Cripple Creek." *Promenade* 1, no. 10 (n.d.): 5.
A square dance tune with words collected in Floyd County by Margot Mayo.

Reportedly contains a reference (p. 82) to "Lord Lovell." Copy not available for verification of citation or annotation.

A religious songbook with shape-notes. Author was a musician and printer born in Virginia in 1780. Songs were composed by the author in some cases, in other cases came from "gentlemen teachers from Virginia, Tennessee, and Kentucky" as well as from other printed sources.

A song composed by the author from the viewpoint of a Kentucky coal miner suffering from black lung.

Includes the text to Aunt Molly Jackson's "Kentucky Miners' Wives Ragged Hungry Blues."

One children's song collected in Colorado from a woman who learned it from her Kentucky grandmother. Gives eight stanzas with music; refers to other published versions.

A mimeographed collection of texts, no melodies, with neither annotation nor introduction.

64. Ferrell, May Saunders. "‘Composition and Song on the Death of Lottie Yates,’ by Elijah Adams." Kentucky Folklore Record 21 (1975): 87-90.
A text copied from a broadside, probably of the 1870s or 1880s, of a murder ballad. Although the murder took place in Kentucky, this version was contributed by a woman from West Virginia.

Text and music for a white spiritual from the mountains.

A mountain spiritual, with melody, associated with Pine Mountain Settlement School, Harlan County.

A white spiritual from the vicinity of Pine Mountain Settlement School. Includes melody.

An edited version of a white spiritual, with melody.

A song text printed as part of a Pine Mountain Settlement School calendar.

Contains two songs from eastern Kentucky as part of a significant anthology.

The author is a descendant of Kentuckians and learned some pieces from family tradition. The lack of annotations makes it impossible to ascertain whether the book contains Kentucky material. Primarily fiddle tunes.

A songbook of 40 pieces by the author of "My Old Kentucky Home." Contains brief biographical information.

Originally published as *Songs of Work and Freedom* (Chicago: Roosevelt University, Labor Education Division, 1960), a songbook for social struggle which includes a number of Kentucky songs primarily concerning coal mining.

Eight singing games of doubtful traditional provenience.

A wide-ranging collection of songs, including ballads, lyric folksongs, “jigs, play songs, nursery rhymes, war songs, and old religious songs.” Texts only; no melodies. Written from Harlan.

Poetry, some in heavy dialect, written by a Kentucky folksong collector and scholar.

Presents the text for a protest song “written in 1932 during the dark days of the coal mining wars in Harlan County, Kentucky.” Garland, a coal miner blacklisted for union organizing, was the younger brother of Aunt Molly Jackson.

An autobiographical novel of life in southern Appalachia. Includes one religious song text and references to ballads and shape-note singing.

Presents songs for singing from the highlands of Kentucky, Georgia, Alabama, the Carolinas, Tennessee, Virginia, and West Virginia. No significant annotation.

Arguments that protest songs should be considered folksong even if the author is known; that authorship is unimportant is the significant fact. Presents a diverse collection of songs, including Kentucky materials.

The text and tune of a version of Laws N37, collected in Elkton.
Presents Afro-American sacred songs. "Most of the songs in this volume have been taken directly from the Negroes in their present-day worship, and have been selected from those sung in the neighborhood of Louisville, Kentucky, and certain rural sections in Adair County." Written in 1930. Includes melodies.

A novel of life in the rural districts of the Pennyrile. Largely concerns genteel culture; includes two fragments of religious songs.

Approximately 250 texts, with melodies, collected by the author in small communities in a south-central Kentucky county. Includes brief background notes on the communities, the singers, and the region.

Texts and melodies for four Kentucky songs.

Presents four sentimental ballads learned in Murray. Some musical transcription.

Song text; no melody.

Gives text for a song claimed to be exclusively a Kentucky ballad. No melody.

A collection of songs from Kentucky and the rest of the southern highlands. Includes comparative headnotes and sample melodies.

A collection of songs which includes Kentucky materials. Has extensive headnotes and many tunes. Most were collected by the author.
Three songs and variants collected in Kentucky, later reprinted in the author's *Songs Sung in the Southern Appalachians*. [See #92.]

A collection of song texts from the southern highlands, including Kentucky material. The introduction concerns the author’s fieldwork. No melodies.

A collection of songs with some melodies, including one piece from Kentucky, "The Cherry Tree Carol." Extensive headnotes.

The text of a song about coal mining in Kentucky. No music.

Presents 30 religious songs and 15 secular pieces "obtained from a class of teachers in negro schools of Louisville, Kentucky." With annotations; no melodies.

One song text; no tune.

The text and melody of a song popularized by Merle Travis.

Three texts, words only, of humorous local songs composed by Dunk Murphy in the vicinity of the Fountain Run and Tracy communities.

Text, words only, for a mining protest song written by Jackson.

A collection of religious songs. Includes songs from the Shaker colony at South Union and references to Kentucky variants of some of the other songs in the anthology.
A collection of songs drawn from several singing books and hymnals. Includes text and tune with data on origins and other versions. Not enough information to determine the extent of Kentucky material.

A hymn published in Louisville in 1850. With melody.

103. ———. "Mountain Ballads." *Mountain Life and Work* 1, no. 3 (1925): 12, 19.
A text, with melody, for "Paper of Pins," and general remarks on ballads.

A Knott County song text with melody.

A small collection of 57 hymns, ballads, lyric folksongs, fiddle tunes, singing games, and children's songs. Text and tune are provided for each song along with a brief explanatory note.

"A miniature anthology of the music of Appalachian America." More than half is sacred music; also contains ballads and fiddle tunes. Texts are with music.

A collection of approximately 170 songs with arranged melodies from the repertoire of the author's family and the Carrol family. The very varied selection includes songs of doubtful traditionality. No notes other than a brief introduction.

Notes on the author's visit to a Lawrence County school where kinship with Britain is strongly felt. Includes references to the singing of Anglo-American songs, and the text, words only, of the author's ballad about Winston Churchill.

Station, 1928.
Songbooks by a popular radio singer from Kentucky that include many traditional songs.

Presents texts for five Child ballads, twelve other ballads, and six children's songs originally collected by Katherine Pettit of Hindman. The author supplies annotations.

Presents texts and tunes from various collectors, including sixteen from Kentucky contributed by Loraine Wyman. Notes give name of informant and references to other published versions.

Songs presented in the context of coal miners' lives. Includes Kentucky materials but also covers Pennsylvania, Ohio, Illinois, Indiana, Virginia, West Virginia, Tennessee, and Alabama. Most texts are without melodies.

A classic study that includes a number of songs—spirituals, shouts, and others—from Kentucky, primarily Boyle County.

A religious song text; no melody.

Texts and tunes to a large number of nineteenth-century hymns popular in Kentucky.

A song text; no music. The article may have been written by Mary Carr.

Contains Kentucky texts, words and melodies, for a variety of genres.
A collection of songs from the Depression years. Includes a section called “Hell Busts Loose in Kentucky,” containing several coal-mining and union songs written by Aunt Molly Jackson, Sarah Ogan Gunning, Jim Garland, and others. Text and tune provided for each song.
A collection of texts and tunes, some combined from various sources or taken from other collections. Several tunes supplied by James Howard, a blind fiddler from Harlan. Some stanzas taken from Jean Thomas, Josiah Combs, and other Kentucky collectors.
About 35 of the approximately 200 songs are from Kentucky. Frequent references to Hazard.
Presents nine stanzas (text only) of an American version of the British ballad (Child 54) found by McGill in Knott County. She believes it is the first published appearance of this particular ballad in America.
One of the earliest collections of Kentucky folksongs, collected in Knott and Letcher counties in 1914. Child numbers are noted. Includes texts and piano arrangements. Introduction by Henry E. Krehbiel.
A shape-note hymnal.
A song text arranged for piano and voice. Includes what is apparently a family narrative connecting the song to a family member's return home from the Civil War.
Includes texts (no tunes) of 37 folksongs collected from informants in Monroe County. Notes identify informants and key
the texts to scholarly indexes of Child and Laws as well as other regional folksong collections.

Contains the remnant of an Afro-American roustabout song about the steamboat *Benton McMillan* as well as the text of a composed ballad about the "Tompkinsville Tornado."

A song version, with melody, from a Russellville informant. The text is related to a common folk narrative motif.

128. ———. "Types of the Folk Song 'Father Grumble.'" *Journal of American Folklore* 64 (1951): 89-94.
Includes one stanza, with melody, of a song learned from a great-grandmother from Kentucky.

One song text, without melody, probably from Kentucky.

One song text, probably from Kentucky. No melody.

A text, with melody, for "Down in the Valley" as sung by Lula Hale of Quicksand.

Presents texts with music for a number of ballads collected by the author. Includes brief headnotes and a biographical introduction.

Ten songs with accompaniment.

"Collected and simply arranged with piano accompaniment" by Niles.

A songbook of texts collected and arranged for piano by Niles.

137. ———. *Seven Kentucky Mountain Songs.* New York: G. Schirmer, 1928. A songbook compiled by the singer-collector.


143. ———. “Two Songs.” *Phonews,* Winter 1964, 11-14. Two song texts with melodies. Also includes a bibliography of the author’s publications.


145. Owens, Bess A. “Some Unpublished Folk-Songs of the Cumberland.” M.A. thesis, Peabody College, 1930. “This is a collection of some unpublished folksongs heard today in the mountains of Eastern Kentucky. The purpose of the study is to present in a standard and readable form, without emendations, the texts of the ballads and songs according to the themes treated, and to retrace, as far as possible, their origin and manner of transmission.” Contains 157 songs from Pike County.
Collections and Anthologies

A presentation of 24 songs, both ballads and lyric folksongs, all with melodies. Many come from students in Pikeville.

Includes a fragment of song text collected in Kentucky in 1912 based on the common children’s counting-out rhyme.

Contains an eastern Kentucky version of "Jesse James."

A number of Kentucky texts, some with musical notation, in a variety of genres.

A number of Kentucky texts.

A song, with melody, collected in the vicinity of the settlement school.

152. ———. *Song Ballads and Other Songs of the Pine Mountain Settlement School*. Harlan County, Ky.: Pine Mountain Settlement School, 1923.
A book of songs sung at the settlement school, texts only. Songs from Kentucky, the Appalachian region, England, and elsewhere.

A song text from a Nebraska informant who learned it from her grandmother, who had learned it in Kentucky. No melody.

Text and music of a children’s song from the repertoire of Jean Ritchie.

A song text, no melody, probably from Kentucky.

An organizing song from the Kentucky coalfields. No melody.
A song from the 1976 Blue Diamond Company strike. Includes melody.

Songs from the mountains of Tennessee, the Carolinas, north Georgia, Kentucky, Virginia, and Missouri divided into ballads, lonesome and love tunes, spirituals, and nonsense songs. No information on provenience of specific texts. Melodies arranged by Sigmund Spaeth.

A song text, with melody, learned by a member of the famous singing family when she taught school at Lotts Creek, Cordia.

Songs for singing from the repertoire of the celebrated Ritchie family. Notes give the family context. The forward by Alan Lomax discusses the family, concentrating on Jean.

161. ———. "'Black Waters.'" Appalachian Heritage 1, no. 3 (1973): 52-54.
A review of the singer's album Celebration of Life. Includes text, with melody, of a song composed by Ritchie.

Songs and poetry from Jean Ritchie. Many of the songs are composed or arranged by the author. With melodies and guitar chords.

An illustrated songbook presenting songs from the Perry County native's repertoire. Alan Lomax's foreword includes a biography of the singer. Nicely illustrated with photographs.

A songbook with notes on dulcimer players and techniques.

A songbook targeted primarily at children. The foreword by Oscar Brand is biographical.
166. ———, ed. *The Newport Folk Festival Songbook*. New York: Alfred Music Co., 1965. A selection of songs as sung at the festival in the early 1960s, including samples from the repertoires of a number of Kentucky musicians, such as Bill Monroe, Sarah Gunning, Jean and Edna Ritchie, and others.


A religious song, with melody, from Red Bird Mission.

About 35 of the 280 pieces in this songbook are linked to Kentucky. A variety of genres with “complete harmonizations” or piano arrangements.

The text to a version of “Froggie Went a Courting.”

A classic collection that includes several Kentucky references.

A version of a murder ballad collected in Lamb, Kentucky, concerning a crime in Atlanta. No melody.

“It is impossible to recall when and where I learned many of the songs in this book. Some of them I must have been born with... Some I have learned from my wife, who taught school in the Kentucky mountains.” Thirty-five songs arranged by the author; sources generally not listed.

Includes a few musical examples from the Kentucky mountains.

A landmark collection done in 1916-1918 by the noted English collector-scholar. Contains a wide variety of genres. Texts are given with music and variants. Over half the songs have at least one variant collected in eastern Kentucky. [see also #39.]

A songbook featuring 12 songs arranged for piano. Drawn from the author's field research.

Collections and Anthologies 21

Seventeen songs with piano arrangements. Not the same as the author's Seventeen Nursery Songs from the Appalachian Mountains [see #186].

Children's songs arranged for piano.

A songbook with piano arrangements.

A songbook based on Sharp and Karpeles's earlier fieldwork. Includes a number of songs from Kentucky.

A collection of traditional ballads, tragic, sentimental, humorous, and cowboy. Notes on each song provide a brief explanation, but no sources are listed. May be Kentucky songs. No melodies.

Three murder ballads with music—one local, one American, one Child—from eastern Kentucky.

A songbook with words and music to over 80 songs from Seeger's repertoire, including versions of "Cumberland Gap," "Darlin' Corey," and "Which Side Are You On?"

A booklet of songs from Tennessee, North Carolina, and Kentucky along with a group of chanteys and other songs collected by Cecil Sharp.

A variety of games from Breathitt, Perry, and Wolfe counties. Includes melodies and song texts as well as directions. The author asserts that she attempted to record the games exactly as she observed them.

Eleven Kentucky song texts selected by Smith from various contributors. No musical notation is provided.

Texts for "I Will Sing You a Song" and "Darby's Sheep."

A special issue containing texts of 27 songs, of which 9 are associated with singing games. No musical notation or information on sources.

Words and melody collected by Margot Mayo from the playing of Rufus Crisp of Allen.

The text of a union song. No melody.

Includes two stanzas of “Come All You Fair and Tender Ladies” from eastern Kentucky.

A songbook published for the Council of Southern Mountain Workers. Includes pieces from the Ritchie family repertoire. [See also #200.]

A songbook featuring a number of texts from Kentucky, with melodies. Foreword signed by Edna Ritchie, Raymond K. McLain, Richard Chase, and Marie Marvel. [See also #199.]

Four texts from a songbook entitled *Songs Sung by R.D. Burnett, The Blind Man, Monticello, Kentucky.*

A version of Laws N20 collected from Uncle Lewis Jimison Bumgarner of New Haven. With melody.

Words only to a Kentucky version (probably collected by Margot Mayo).

204. “Steel-driving John Henry.” *Promenade* 2, no. 10 (December 1941): 5.
As sung by Rufus Crisp from Allen, as well as by a Tennessee singer (probably collected by Margot Mayo).
The writer's autobiography includes two stanzas and explanation of a play-party song.

Text and music of a Carter County murder ballad collected in 1957.

A murder ballad from Carter County, with melody.

Refers to two Carter County murder ballads.

A variety of genres (texts and music) collected by the author, who writes, "Words to the ballads are as complete as good taste permits."

Includes a variety of songs from eastern Kentucky, some published previously elsewhere. A number of songs come from the singing of the Ritchie family; others were collected by Gladys Jameson.

Seven stanzas and the chorus of the song "Sweet Sixteen." No musical notation or documentation of source.

An overview of mountain singing with emphasis on local songs. Includes texts.

The noted festival organizer and champion of Kentucky grassroots music presents three song texts.

A portrait of life in an eastern Kentucky valley. Contains a number of texts (words only) and descriptions of singing and musical contexts. One chapter (pp. 286-96) on the "Singin' Gatherin'"—the American Folk Song Festival.


222. Wells, Evelyn K. "Songs from Pine Mountain." *Notes from Pine Mountain Settlement School* 7, no. 1 (1935). An unpaginated publication that includes 10 texts, melodies, and notes on sources. From the eastern part of the state.


An Allen, Kentucky, version of a religious piece, collected by Margot Mayo. Includes melody.

Includes chapters on religious songs, dance songs, ballads, animal songs, work songs, and blues. Texts but no music. Source given; some songs are from Kentucky, but most are not.

The text of a song sung at a Marion County wedding in 1814. No melody.

Eleven texts which supplement the Combs collection as duplicated for the Western Kentucky State College (now Western Kentucky University) folklore archive.

229. ———. "Down Our Way: Open the 'Ballet Box.'" *Kentucky Folklore Record* 1 (1955): 85-89.
Four texts, no music, from "ballets" kept by a Butler County resident.

230. ———. "Folksongs of Kentucky, East and West." *Kentucky Folklore Record* 3 (1957): 89-118.
Eighteen songs, most with music, from three unpublished sources: the archive at Western Kentucky State College, the Herbert Halpert Folklore Archive at Blackburn College, and a manuscript sent by Alice May Childs from Frenchburg.

231. ———. "Local Ballads: 'Arch and Gordon.'" *Kentucky Folklore Record* 6 (1960): 51-56.
Two variants of a murder ballad based on a Louisville crime. Two texts, one melody.

A Lawrence County local song and its background. No melody.

A murder ballad associated with Lawrence County. No melody.

A murder ballad from Lawrence County. No melody.
A local song about a family that lived on Cherokee Creek, Lawrence County. No melody.

236. ———. "Local Ballads: 'Laura Belle.'" Kentucky Folklore Record 8 (1962): 53-54.
A ballad "rhymer" from Brushy Ford, Lawrence County. No tune.

A murder ballad from a Lawrence County informant. No melody.

Two versions of a murder ballad, one from Lawrence County, one collected by a student at Pikeville College. No tune.

A shape-note hymnal by a Lexington author.

An anthology of the author's columns from the Rural Kentuckian. Has references to dancing and singing. Includes a number of texts.

A historic collection by Wyman with piano arrangements by Brockway. Texts are from eastern Kentucky.

An early songbook arranged for voice and piano, containing texts collected by Wyman in eastern Kentucky.

A nine-stanza text of the ballad "Young Charlotte." No musical notation. Information on the source not provided.
Fieldworkers, Collectors, and Scholars

Also see entries: #208, 228, 320, 338, 459, 540, 640, 649, 675, 680, 691, 692, 701

Looks at Olive Dame Campbell's role as a collector and preserver of Appalachian folksongs and her association with Cecil Sharp. Includes text and tune to “Ole King Quine,” a song collected by Campbell, reprinted from Songs of All Time.

A discussion of Brockway and Loraine Wyman's 1916 “expedition” to southeastern Kentucky for the purpose of collecting folksongs.

A response to an article published elsewhere which claimed that white Americans have little in the way of folksong. Makes reference to Josephine McGill's fieldwork in eastern Kentucky.

A brief summary of Sharp's work in America, based on information from The Ballad Tree by Evelyn Wells [see #490]. No texts.

Claims that until 1914 Kentucky and Missouri were the two states in which the most song collection and scholarship occurred.

A historical examination of the study of folklore in Kentucky,
published as part of the University Press of Kentucky's Bicentennial Bookshelf series. The chapter on folksong deals with songs, singers and their lives, and scholars of folksong. Includes two complete texts and a number of illustrative fragments; no musical transcriptions.

Cohen describes trips to eastern Kentucky in 1959 and 1961 during which he gathered material for the Folkways LP *Mountain Music of Kentucky* (Folkways FA 2317) and the film *High Lonesome Sound*, both featuring the music of Roscoe Holcomb.

Describes a 1959 field trip to Kentucky by Cohen, who is a filmmaker, photographer, and revivalist musician. Mentions a variety of genres, including lining out, shape-note singing, "hootenanny styled church music," ballads, blues, bluegrass, square dancing, and religious music. Describes encountering an unfamiliar style of banjo playing. Centers on Hazard. The trip resulted in issuing of the LP *Mountain Music of Kentucky* (Folkways FA 2317).

252. Combs, Josiah H. "From the Hills to the Sorbonne—and Beyond." *Newsletter of Alice Lloyd College* (July 1975): 11-12.
Notes on the life of the famous song collector.

Contains an obituary on Combs, an article by Combs on the music of the southern highlander, the texts to some ballads collected by Combs, and a listing of texts collected by Combs which are in the Western Kentucky University Folklore Archive.

Notes on a collecting trip in eastern Kentucky undertaken by the author in 1909. Several texts.

A short biography of the pioneer collector and scholar of Kentucky folkmusic.

An article about the fieldwork of Loraine Wyman and Howard Brockway which led to the publication of Lonesome Tunes: Folksongs of the Kentucky Mountains [see #241]. Two stanzas illustrate "corruptions and garbled words."

Biographical extracts from clippings about McGill's fieldwork in eastern Kentucky and her own musical compositions. Includes a bibliography.

An obituary with a bibliography of Combs's works.

A biography of the famous folksong collector, with two chapters on his work in the Appalachians. Includes details of some experiences in Kentucky (at Pineville, Barbourville, Berea, Pine Mountain, and Hindman) and describes singing and dancing at Pine Mountain Settlement School.

A directory, by geographic region, of persons interested in folk music and their particular area of interest. Includes some references to Kentucky folkmusic.

An autobiographical account of song-collecting experiences that mentions traveling in Kentucky. Illustrative stanzas; no melodies.

Short biographies of 11 Kentuckians active in the collection and presentation of folkmusic.
An article about early Kentucky folksong collector Josephine McGill's work with traditional song.

Describes Josephine McGill's historically important collecting experiences in the vicinity of Hindman.

An account of the author's experiences collecting folksongs in the Kentucky mountains, chiefly in Knott County. Sample stanzas, reminiscences about singers, notes on a variety of genres of song.

267. *Notes from the Pine Mountain Settlement School* 2, no. 3 (1924).
Cecil Sharp's legacy at Pine Mountain. Includes a brief mention of hymn singing.

Excerpts from an autobiographical pamphlet by the scholar-collector.

Details the reaction of an English couple who collected songs with Cecil Sharp and visited Pine Mountain Settlement School in 1926, where they heard a version of "Little Musgrave."

An appreciation of the work of a pioneer song collector (1877-1919). [See #122]

The chapter on the early ballad collectors in Appalachia describes work in Kentucky by Hubert Shearin, E.C. Perrow, Cecil Sharp, Maud Karpeles, and Josephine McGill. Discusses how discovery of the ballad tradition in Appalachia contributed to acceptance of the area as a distinct region and folk culture.


275. Taylor, Barbara. "Freeman Kitchens and the Freeman Kitchens Collection." *Kentucky Folklore Record* 23 (1977): 12-13. Describes activities and the vast record collection of a country music enthusiast from Drake, who was instrumental in persuading record companies to reissue material by the Carter family and other early country music performers.


279. Wilgus, D.K. "Leaders of Kentucky Folklore: Eber C. Perrow, 1880-." *Kentucky Folklore Record* 3 (1957): 29-31. Biographical notes on the former head of the Department of English, University of Louisville, who was a collector of folksongs.

280. ———. "Leaders of Kentucky Folklore: Hubert G. Shearin, 1878-1919." *Kentucky Folklore Record* 2 (1956): 103-4. Notes on a Kentucky academic who by 1911 had collected more than 400 songs from eastern Kentucky.


Singers, Musicians, and Other Performers

Also see entries: #72, 77, 109, 160, 163, 166, 201, 272, 475, 503, 504, 508, 515, 526-27, 531-32, 543-44, 545-55, 558-60, 563, 573, 579-80, 581, 586-87, 591, 595, 599, 606-7, 611, 650, 654, 658-59, 661, 663-64, 671, 681-87, 690, 703

McCutcheon, a young folk revivalist musician, came to Kentucky from a school in Minnesota to learn about traditional music at first hand.

A biography of, and obituary for, the well-known folksinger and composer.

Finds a significant correlation between Monroe's world view, as expressed in published interviews and other material, and that reflected in the titles of his recordings. The main themes in both are the family, home and the past, and religion.

Autobiographical notes, with illustrative texts (no melodies), by a member of the well-known Ritchie family.

A brief sketch of John Jacob Niles.

Part of the memorial issue for Aunt Molly Jackson edited by Archie Green. Includes Green's introduction to a 1931 *New York Herald-Tribune* article by Robertson about Jackson. Derives from Jackson's trip to New York to help the Dreiser...
Committee investigate conditions among Harlan County miners. Contains words to one of Jackson's songs.

290. "Bill Monroe: King of Blue Grass Music, Program #1." *Bluegrass Unlimited* 2, no. 5 (November 1967): 4-6. A transcription of a program produced for Radio McGill, Montreal. Features a general interview with the founder of bluegrass music. [See also #291.]

291. "Bill Monroe: King of Blue Grass Music, Program #1, Continued." *Bluegrass Unlimited* 2, no. 6 (December 1967): 3-5. A continuation of the general interview with Monroe [see #290].

292. "Bill Monroe: King of Blue Grass Music, Program #2." *Bluegrass Unlimited* 2, no. 8 (February 1968): 11-12. A transcription of the second of three radio programs on Monroe. [See also #293.]

293. "Bill Monroe: King of Blue Grass Music, Program #2, Continued." *Bluegrass Unlimited* 2, no. 12 (June 1968): 2-5. A transcription of the second radio program, continued [see #292].


A brief biography of a Grayson County native contest fiddler. Includes tablature for his version of "Anderson's Hornpipe."

This biography of the famous singer from Viper includes 10 songs with music.

An interview with a singer-banjoist from Magoffin County who began recording in the 1920s.

Discusses the effects of Bill Monroe's performing style on bluegrass music.

An obituary for Monroe, 1903-1975.

An obituary for the celebrated hillbilly fiddler who died in Battletown, Meade County.

An interview with the hillbilly fiddler and famous member of a north Georgia string band, the Skillet Lickers, at his Louisville home in 1959. Focuses on his learning to play the fiddle. [See also #305-7.]

Covers the early years of McMichen's career—meeting Gid Tanner and playing on the radio.

Discusses McMichen's playing with the Skillet Lickers.

Focuses primarily on the fiddler's repertoire.

Notes on traditional singer Lige Jackson, from Pine Mountain, include three texts with melodies. [See also #50.]

310. Connor, Bob. “Quick with the Bow.” *Mountain Life and Work* 37, no. 4 (1961): 7-12. A look at the many talents of Ralph Marcum, a schoolteacher at Sand Gap. Marcum, a fiddler, was a regular cast member on the Renfro Valley weekly country music show. No tunes or texts.


Singers, Musicians, Other Performers 37

ers from the 1920s to the 1970s. Discographies included for many performers.

A picture story on Jethro Amburgey, a Hindman craftsman.

A biography of a Spencer County hillbilly performer, based on an interview at his suburban Lexington home. Features Carlisle's performing and recording careers, his major song folios, and brief notes on his life in retirement. A lengthy discography for Cliff and his younger brother Bill is appended. [See also #655.]

A history of this hillbilly duet. Includes a biography of banjo player Joseph Odus Maggard, a Hazard native. With discography.

Singer Jean Ritchie performs and does research into her musical traditions in Ireland and England.

A notice of an upcoming concert at Western Kentucky State College (now University) by Edna Ritchie of Viper. [See also #324, 325.]

322. "Folk Singer." Life, 6 September 1940, 57-60.
A biographical piece on John Jacob Niles, whose songs are considered especially meaningful during World War II.

An obituary for an eastern Kentucky singer and dulcimer player who was part of Jean Thomas's troupe of performers.

An account of a campus concert by Edna Ritchie. [See also #321, 325.]

A notice of an upcoming concert by Edna Ritchie of Viper. With photo. [See also #321, 324.]


Reflections on the role of Kentucky folksinger Sarah Ogan Gunning in Appalachian political and cultural events, including the 1930s mining struggles in eastern Kentucky.

Kincaid, a well-known early radio performer, began issuing songbooks in 1919, eventually publishing about 14 folios by 1948. Illustrated.

Biographical notes on Aunt Molly Jackson, an eastern Kentucky singer active in social struggles.

A biography of an archaic fiddler from Allen County who made a number of hillbilly records.

Describes the celebrated traditional singer and songwriter as an informant for folklorists.

“Banjo Bill” Cornett from Hindman is elected to the state legislature on the strength of his banjo playing and singing.

A biography and discography of a country music entertainer who is a Corbin native.

This biography of a Kentucky musician includes 94 titles in his repertoire.

A songbook that includes reminiscences about Aunt Molly Jackson, Jim Garland, and Sarah Ogan (Gunning)—all singers from eastern Kentucky.

The chapter entitled “Mountain Songstress” (pp. 242-55) portrays Aunt Molly Jackson. Includes texts, words only, for two
Jackson compositions—an untitled local ballad, her first composition, and "Miners' Wives Ragged Hungry Blues."

The life and work of William Walker, author of a number of shape-note hymnals, including *Southern Harmony* (1825). Mentions the annual singing at Benton.

Lily May talks about her life and career with the Coon Creek Girls and her feelings about bluegrass, country, and folk music.

A biography of the songwriter with a list of Foster's published works.

Notes on a Louisville bluegrass band.

A brief biographical article.

An obituary of a singer and songwriter who helped organize Kentucky miners in the 1930s.

An overview of Kazee's career as folksinger and banjo player, and remarks on his singing and playing style. Based on an interview done in the early 1970s.

A review essay of Ritchie's *High Hills and Mountains* album and her book *Singing Family of the Cumberlands.* Discusses the influence of Ritchie's music in rallying support for the preservation of Appalachian culture. Includes a bibliography/discography.

A portrait of Kincaid's life and career, followed by words and music to 50 songs from his repertoire. Appendices include an annotated checklist of Kincaid's song repertoire, a list of song-
books published by Kincaid, and a discography of Kincaid's recordings.

The life and career of this popular Kentucky singer and radio personality.

An obituary for this Rosine musician, a member of the Monroe Brothers.

Short articles by Jim O'Neal, Burnham Ware, and Burt Feintuch on several older black musicians from rural Kentucky and the jug bands of Louisville.

A biographical sketch of 74-year-old Kentucky fiddler Jilson Setters as he is about to embark on a trip to England to perform at the National Festival of Folk Song in London.

An interview with a Letcher County musician.

The career of Bill Monroe's son, a bluegrass vocalist and guitarist who played with his father's band until he formed his own.

359. ———. "The Osborne Brothers: From Rocky Top to Muddy Bottom." Bluegrass Unlimited 12, no. 6 (December 1977): 10-16.
Focuses on the later career of these Hyden natives, bluegrass innovators.

Merle Travis helps raise funds for a playground in Drakesboro, his home town, by doing local concerts.

A celebration in Ebenezer for the unveiling of a monument to Travis, attended by 12,000 people.
Includes biographies of a number of prominent Kentucky singers, such as Jean Ritchie, Bradley Kincaid, and Buell Kazee.

Reprint of an Owensboro *Messenger-Inquirer* article on a black Ohio County guitarist who influenced Bill Monroe, Mose Rager, and others with his thumb-pick style.

Copy not available for verification of citation or annotation. Uncle Bozo (Noble Carver) was a hillbilly performer who recorded with family members for Paramount, ca. 1927.

A short autobiography of the lead performer and banjo player of the Coon Creek Girls, an early all-woman country band.

An interview with the Drakesboro guitarist, an exemplar of western Kentucky “choke-style” guitar picking.

An obituary.

368. Ludden, Keith J. “‘If It’s on the Radio, Why Bother’: A Study of Two Southeast Barren County, Kentucky Ballad Singers.” *Kentucky Folklore Record* 24 (1978): 54-60.
Focuses on Clorine Lawson and Gladys Pace, two singers representative of south-central Kentucky traditional balladry. Discusses the importance of music in their lives.

Biographical data on Stephen C. Foster, including accounts of his wedding, his death, and the circumstances of his writing “My Old Kentucky Home.”

On the popularity of bluegrass music and the role of Ohio County native Bill Monroe.

Includes a chapter on Bradley Kincaid, written by D.K. Wilgus, and references to other Kentucky performers.

A profile of a traditional singer and musician from Monroe County, Kentucky. Botts plays banjo left-handed and claims to be one of only a few remaining practitioners of the "standing hand" style of banjo playing.

Notes on fiddlers who have played with Monroe's band.

Discusses a young bluegrass band formed in 1974 in Morehead.

About a native bluegrass mandolinist-fiddler-singer, his progressive band, and their tour with a rock star.

A biography and discography of a hillbilly fiddler and banjo player from Corbin.

A biography of the 1920s hillbilly singer who lived most of his life in Kentucky.

The lives and careers of hillbilly duet Ancil McVay, from Corbin, and Roland Johnson, from Clay County, who first recorded as accompanists for Ernest Phipps in 1927. With photographs and discography.

An obituary for Jilson Setters (Blind Bill Day), a Rowan County native, 1861-1942. Includes texts, words only, for "Show
Pity, Lord, Oh Lord Forgive,” reportedly his favorite hymn, and a funerary poem by Blanche Preston Jones.

A popular history of bluegrass music. Includes a chapter devoted to Bill Monroe, the music's founder, from Rosine.

Governor Nunn proclaims Bill Monroe Day in Kentucky.

A biographical sketch of Aunt Phronnie, a singer from Lone Wolf Branch who was a source for Cecil Sharp.

An interview with a former member of a north Georgia string band, the Skillet Lickers, who retired to Covington. [See also #384.]

A continuation of the interview [see #383.]

385. Ridenour, George L. Early Times in Meade County, Kentucky. Louisville: Western Recorder, 1929.
A brief description of the singing and preaching of a Brother Hicks from Mount Pleasant Church (p. 107). When singing or preaching Hicks could reportedly be heard all the way across the Ohio River.

An appreciation on the occasion of Monroe's thirtieth anniversary on the Grand Old Opry.

Memories of childhood in a singing family. Contains illustrative fragments of song texts.

A keynote address that focuses on the relationship between the singer's work, songs, and life.

389. ———. “Living Is Collecting: Growing Up in a Southern Appalachian 'Folk' Family.” In An Appalachian Symposium:
Singers, Musicians, Other Performers


Recalls the rich folkmusic tradition of the Ritchie clan, especially the repertoires of Balis and Jason Ritchie. Presents texts of three previously unpublished songs from Jason Ritchie's repertoirce.


An autobiography by this singing family's most famous member. Presents a variety of songs, with music, framed by the context of family history.


An excerpt from *Singing Family of the Cumberlands* centering on courtship. [See #390.]


A study of "the simple history and folkways of this mountain family [the Couch family], their daily life in work and play, in joy and sorrow." Includes texts and music for a number of ballads and lyric folksongs, with annotations. From fieldwork done in 1952. [See also #480.]


Bill Monroe's career in bluegrass, much of it told in his own words. He talks about musical influences on him as he was growing up in Kentucky. Includes texts of some of his songs.


Focuses on the family life and early career of the brothers from Hyden, leading bluegrass musicians. [See also #395.]


Covers the period ca. 1956-1962. [See #394.]


An obituary for the renowned singer, hillbilly recording artist, banjo player, and minister.
An obituary for the Monticello fiddler.

A study of a satirical songmaker from Cumberland County and his songs. Based on fieldwork with the singer in 1972. Gives eight complete or partial texts; no melodies.

399. ———. "Reminiscence of Logging along the Cumberland.” *Kentucky Folklore Record* 18 (1972): 96-98.
Memories of logging in Cumberland County in the 1920s from an elderly informant. Includes one text with a note that it is sung to the tune of "Casey Jones."

Mentions Kentuckians Jean Ritchie and John Jacob Niles among other performers.

The life of a bluegrass musician and native of Bulan, near Hazard, focusing on his professional career.

Discusses highlights of Twyman's long career as a country musician—early musical influences, playing for square dances, performing on the radio, recording an album and forming a band with other family members.

An interview with Hyden native and bluegrass banjoist Sonny Osborne on the state of bluegrass music.

Three ballads collected from a Taylor County native. No melodies.

An ethnographic study of the secular music, sacred songs, and performance career of the Phipps family of Barbourville. In-
includes texts to several songs from the family's repertoire and a discography.

An overview of this performing family from Barbourville who have been inspired by the Carter Family, early country music stars.

A brief overview of Kincaid's career on radio and records as well as his contribution to American country music.

This folk revivalist singer's musical accomplishments.

The author recounts her experiences with "Jilson Setters, The Singin' Fiddler of Lost Hope Hollow" (Blind Bill Day). Focus is on Setters's performances in London for the English Folk Dance and Song Society.

A romanticized biography of mountain fiddler Jilson Setters (Blind Bill Day). Includes texts; no music.

A biography of Uncle Henry Warren, a Green County Native, that emphasizes his hillbilly music career.

The career of a young bluegrass musician and native of Cordell. Skaggs played with Ralph Stanley and then formed his own band.

Discusses Niles's contributions as a folk musician, ballad re-
searcher, poet, dulcimer maker, painter, and composer. Based on an interview with Niles.

An autobiographical statement, with emphasis on music and mining, by the author of “Sixteen Tons.”

The life and career of this Rosine native and hillbilly era recording artist, later leader of the Kentucky Pardners.

A brief biography of a celebrated eastern Kentucky fiddler.

Ray and Melvin Goins are eastern Kentucky natives and bluegrass musicians.

About a Johnson County native who went on to a country music career.

An examination of the careers of two natives of eastern Kentucky who became influential country musicians.

About the Somerset area leader of a bluegrass band, now a resident of Marion, Ohio.

A lifelong resident of Harlan County, Ed Ward, remembers life and music in Straight Creek during the 1910s and 1920s. He discusses local old-time musicians, entertainment in pre-radio...
days, including traveling minstrels and running sets, and the arrival of the phonograph.

An obituary for the Rosine native and early country musician, one of the Monroe Brothers.

Reprint of a *Sing Out!* interview in which Reece explains the events that led her to write "Which Side Are You On?" Includes text and tune of the song, plus two others that Reece wrote.

A short history of country music in Kentucky, focusing on some of the performers who have gained fame in the past 50 years, from Bradley Kincaid and Buell Kazee to the Osborne Brothers and Loretta Lynn.

A series of short articles about the people of Fidelity, Kentucky, and their lives. Includes a number of ballads, a description of "Aunt Jane," a ballad singer, and notes on domestic singing sessions.

An interview with a fiddler from Emerson, in northeastern Kentucky, who had a striking repertoire of old-time tunes. Also published as liner notes to Thomas's Rounder l.p. (0032), *Kitty Puss: Old-Time Fiddle Music from Kentucky*.

The "Father of Bluegrass Music" discusses his early musical influences, his early career, recordings made with his brother, fiddlers, the influence of black musicians on his music, and the Grand Ole Opry.

An interview with a fiddler whose career involved him with a number of musical genres. Hodges was a longtime Kentucky resident.
An examination of Clayton McMichen's years in Kentucky, ca. 1960-1970, a period described as his comeback years, characterized by the folk revival interest in his fiddling.

An interview with the blind fiddler from Monticello who recorded classic duets with banjoist Leonard Rutherford, 1926-1930. [See also #432.]

This continuation of an interview [see #431] features discussions of traveling, recording, learning songs, other musicians, and Burnett's songbook.

Looks at some of the performers who were in the southern string bands during the 1920s and 1930s, including Kentuckians Dick Burnett and Leonard Rutherford.
Text-Centered Studies

Also see entries: #64, 286, 510


436. Boswell, George W. “The Five Phase [sic] Folk Tune.” Kentucky Folklore Record 15 (1969): 3-11. Examines five-phrase melodies, in which a fifth line is added to a melody which is basically four lines. Focuses on ballads from the areas covered by Sharp, as well as Boswell’s own collected materials from Tennessee. Includes graphs of tunes and phrasal characteristics.


438. Campbell, John C. The Southern Highlander and His Homeland. New York: Russell Sage Foundation, 1921. A classic study of the southern Appalachians. Includes texts from Sharp’s fieldwork and hymns from Billings’s The Sweet Songster. Some descriptive material dealing with hymn-singing, fiddling, dulcimers, and dancing may be from Kentucky.

Presents a short overview of attitudes toward feuding in the mountains along with a number of common feuding songs, from one informant from Carcassone. Texts only; no melodies.

440. ———. "The Folklife of a Kentucky Mountain Community." M.A. thesis, Peabody College, 1937. Contains a large number and variety of song texts from the vicinity of Gander, Letcher County. The author attempts to describe folklore in the context of everyday life in the community.

441. ———. "Liquor Ballads from the Kentucky Mountains." *Southern Folklore Quarterly* 2 (1938): 157-64. Texts of drinking songs collected in Gander, Bull Creek, and Elk Creek. Drinking songs were generally sung covertly rather than at community gatherings or in the presence of strangers. No melodies.

442. Cohen, Anne B. *Poor Pearl, Poor Girl!* Austin: University of Texas Press, 1978. Focuses on the 1896 murder of Pearl Bryan, the basis for a number of ballads. Compares the ballads with newspaper accounts of the crime and concludes that both were based on, or influenced by, formulaic notions having to do with murdered girls and criminals brought to justice. Materials come primarily from Kentucky, Indiana, and Ohio. First written as an M.A. thesis at UCLA.


Text-Centered Studies  53

A translation of Combs's 1925 dissertation done at the University of Paris [see #444]. Part I discusses topography, ancestry, song origins and authorship, field research, the classification of songs, native American songs, the highlander's music, songs of British origin, and "the passing of the folk-song." Part II presents 60 texts, all without music. Gives Laws and Child numbers where appropriate, brief headnotes, and information on informants. Includes discussions of the fiddle and the mountain dulcimer. Deals with the southern highland region, including eastern Kentucky.

Outlines and discusses the types of music in the southern highlands. Focuses on three instruments, the fiddle, banjo, and dulcimer. Also discusses the use of gapped scales by singers. D.K. Wilgus provides an introductory note.

Presents narratives concerning fighting, fiddling, and foxhunting from Ohio and Grayson counties. Discusses the role of the local fiddler, focusing on dances, ice cream suppers, and other social occasions. Provides one stanza from each of five fiddle tunes.

A short study of a nonsense song collected in Knott County by Foss. With music and comparative notes.

A column based on an interview with D.K. Wilgus about three songs concerning the legend of Long John Dean, an escapee from the Warren County jail.

Uses song texts primarily from Appalachian Kentucky as illustrations of the nature of mountain culture. Jean Thomas was a major source of information. Includes many texts but no melodies.

Concerns Edith Fitzpatrick James's organizing of a group of
“mountain patriarchs” to sing religious songs. Compares mountain singing traditions with Gregorian chants.

This work is intended as a statement on sound recordings as cultural documents and communicative devices. . . . these songs portray American coal-mining life and reveal miners’ values.” A major study that contains Kentucky materials.

An article on the anniversary of a tragic road accident. Includes a brief note on a locally-composed and sung dirge entitled “There Will Be No School Buses in Heaven.”

A study of the relationships between white spirituals and Afro-American spirituals. Includes a description of singing at camp meetings in Kentucky.

A discussion of religious folksongs of whites in the southern Appalachians. Includes analysis of melodies. Describes the 1931 Southern Harmony singing at Benton.

An overview of eastern Kentucky sacred songs.

An overview of the ballad form, written by a member of the Berea College music faculty.

Focuses on the history of musical modes and their relationship to sacred music. [See also #459.]

Deals with the 1820-1840 revivals and the songs that survive from that period. Illustrative texts include tunes.


Versions of two songs collected in Princeton, Kentucky, by the author are compared to other versions. No tunes.


A concert by the Edith Rubel Trio sparks the author's discussion of American, particularly Kentucky, folksongs.


An anthology in which several articles cite song texts from, or song scholars active in, Kentucky.


One chapter presents the results of a study in which three traditional Kentucky mountain ballads were analyzed and compared to song texts from five other cultures in an attempt to determine the effectiveness of treating song texts as cultural indicators. No texts or tunes.


About the historicity of texts collected by Josephine McGill. Ranges in its consideration from classic British ballads to local pieces.


Compares songs collected by Josephine McGill with versions in collections by Irish scholar Dr. P.W. Joyce. Includes at least one text ("The Forsaken Girl") not published by Josephine McGill.


An essay on a carol-like text collected in Hindman. This version combines song and dialog.


Points out that extension workers have discovered ancient
British ballads in the mountains and presents several texts, including "Sourwood Mountain" (with melody), versions of Child 73, and "Paper of Pins."

An analysis of the appeal, in the Kentucky mountains, of ballads of unhappy romance.

Notes on Olive Dame Campbell's life. Presents a version of "Barbara Allen" as sung by Ada B. Smith in Knott County in 1907. Includes melody.

A discussion of a ballad generally attributed to Blind Bill Day, recorded first by Chestnut, Martin, and Roberts in 1928, and by other Kentucky artists.

The author mentions several songs from Kentucky as he discusses folk music from the southern mountains.

Afro-American shouts may be divided into two groups—sacred shouts and the shouting of moans, blues, and ballads. Makes a number of references to Kentucky blues singers. Some sample texts are included.

Although primarily about black soldiers and their music during World War I, the book mentions the influence of black spirituals from Kentucky on the author.

Discusses an article by Hubert G. Shearin in *Sewanee Review* (1911) [see #481] on 37 ballads of English, Scottish, and Irish origin surviving in Kentucky. Quotes extensively from Shearin's article, including partial texts from many of the ballads.

Gives examples of ballads, lyrics, religious, and humorous
songs from the repertoire of a Brownsville woman. Fifteen
texts; no tunes.

Compares a Green County version of “Pearl Bryan” with “The Jealous Lover.” One text; with music.

Some remarks on the use of refrains in ballads. Includes a version of “The Two Sisters.” Text only (10 verses).

Compares the mountain text of “Lord Bateman, or the Turkish Lady” (Child 53) with the version published by Kinloch. Mentions performances by ballad-singing students at Berea College fundraising events.

Twenty-three and a half stanzas of a ballad derived from a murder in Frankfort, this version from Bell County. Notes the transformation from fact to ballad.

A re-edited version of the author's earlier publications *Up Cutshin and Down Greasy* and *Tales and Songs of the Couch Family*. Contains the song and narrative repertoire of an eastern Kentucky family, with melodies. [See also #392.]

Claims that for 200 years isolation in the eastern Kentucky mountains preserved the song traditions of the British Isles. Focuses on 37 songs from the “mother country.” Mentions the creation of new songs and also refers to instrumental music. [See also #474.]

Presents full texts, without music, of two ballads from eastern Kentucky which closely parallel the well-known literary works “The Red Red Rose” by Robert Burns and “Glove and Lions” by Leigh Hunt. Raises the question of whether the ballads are the echo or the source of the literary works.
Examines a song collected from Aunt Molly Jackson.

A historical consideration of a song the author believes to have been composed in 1926. Includes Kentucky versions. No music.

Examines a song composed in Virginia but claimed to be well known in Kentucky and West Virginia as well.

Two ballads sung by Dennis Hall of Rowan County in a September 1911 moonlight school.

An article about ballad composition in the mountains of Kentucky that presents partial texts of songs about the Civil War, the Spanish-American War, and World War II. The title refers to one song which "shows unity among the once feuding families of Hatfields and McCoys."

Compares a version of the ballad collected in 1970 in Grayson County with other texts, including possibly Irish versions. Twenty texts, two with music.

Concludes that a literary version from Maine was the source for a song collected in Gander, Kentucky.

A study of the ballad in Britain and North America. Includes texts collected by the author at Pine Mountain Settlement School and other Kentucky information.

Presents nine local songs and discusses their significance and transmission.
Many European and American ballad texts include a “last goodnight” involving a fiddler about to be executed. Kentucky texts are used in this discussion of a complex set of ballad relationships. [See also #493.]

A study of the “fiddler’s farewell” ballad tradition in Western Europe and North America. Includes references to a number of Kentucky texts and instrumental melodies. A revision of the author’s article in *Studia Musicologica* [see #492].

A discussion of the Irish origins of “Rose Connoley” or “Down in the Willow Garden,” which has generally been considered a native American ballad (Laws F6). Includes references to a number of Kentucky texts and singers.

Two fragmentary variants to supplement the author’s earlier article [see #496.]

A study of a horse race ballad that compares oral versions with written accounts.

Examines a number of variants of Laws F20, including a 1959 fragment from Barren County.

A ballad and legends about a rebel guerrilla from Monroe and Cumberland counties. Shows how songs and legends can be used to fill gaps in history. Includes melodies.
Deals with the relationship of a local ballad to legend and history. A number of texts, some with music.

Examines 167 texts from eastern Kentucky, specifically Lawrence County, and analyzes them for similarities to Child ballads. Chapters focus on the history of balladry, ballad structure, play-parties, and dance songs. Includes some melodies.

Suggests that ballads become popular because of the cultural validity of their performance rather than the authenticity of the events they describe. Based on a study of 40 variants of "Omie Wise."

Presents a murder ballad and a dramatic account of Harlan County's first hanging. No melody.

A partial history of the transmission of a banjo piece connects it to the lives of a number of Kentucky musicians, including Marion Underwood, Pete Steele, Doc Hopkins, Dick Burnett, and Ernie Hodges.
Studies of History, Context, and Style

Also see entries: #78, 80, 84, 112-13, 160, 214, 309, 329, 334, 368, 392, 405, 425, 442, 444-47, 454-55, 459, 614, 619-21, 625

A history of bluegrass music concentrating on its major performers. Includes chapters on Kentuckians Bill Monroe and the Osborne Brothers.

Three verses and the chorus (no music) of a satirical song about a brush arbor revival meeting in Ohio County in 1916; presented as evidence for the thesis that “fervent emotions precipitate the creation of folk music.”

Traces the origins and development of the religious revival in the South in the early 1800s, with one chapter on the role of hymns in the revival. No texts or tunes.

A history of music in the Kentucky public schools. Includes a reference to a black fiddler who played ca. 1778 on Corn Island.

A reminiscence of a summer the author spent with the Ritchie family in Viper, including a description of a family singing session in the evening. No texts or music.

A revised portion of the author's doctoral dissertation [see #510] that attempts to determine some characteristics of traditional fiddle playing and fiddle tunes. Four distinct regional styles of fiddle playing are identified, as determined by comparative analysis of various stylistic factors. No texts or tunes.


514. Caudill, Harry M. "Anglo-Saxon vs. Scotch-Irish, Round 2." *Mountain Life and Work* 45, no. 3 (1969): 18-19. A reply to an article by Tallmadge [see #521] in a previous issue, refuting the theory that Kentucky mountain settlers are of Scotch-Irish background. Says that examining last names is a better way to determine national heritage. This method, as well as ballad study, supports the theory of English ancestry. No texts or music.


Studies of History, Context, and Style  63

Discusses the impact of the Knott County school's music program on the propagation and dissemination of mountain music.

517. ———. "Music in Four Kentucky Mountain Settlement Schools." Ph.D. dissertation, University of Michigan, 1970. Examines how four eastern Kentucky schools—Hindman, Pine Mountain, Henderson, and Alice Lloyd College—have dealt with music indigenous to their service areas.


519. Clark, Thomas D. "My Old Kentucky Home in Retrospect." Filson Club History Quarterly 22 (April 1948): 104-16. Describes Kentucky culture in the 1800s and suggests that the popularity of Stephen Foster's songs, particularly "My Old Kentucky Home, Good Night," is based on their ability to conjure memories of that bygone era.


Part of the American Guide Series. Includes a chapter on folklore and folkmusic. Mentions ballads, camp meeting songs, singing schools, black spirituals, play-parties, and instrumental music. Refers to state festivals.

Recollections of an escaped slave, containing a chapter on “corn songs” which describes a typical corn shucking, or “bee.” Presents the texts of two songs (call and response form).

Focusing on a Logan County family group, the article discusses black gospel music as a community-based, rather than commercial, form of music.

A discussion of the role of social factors such as family and community as motivation for a south-central Kentucky fiddler who has played for more than 60 years.

Mentions the singing which accompanied corn husking on a Kentucky plantation.

Describes singing schools on the basis of interviews with former participants, both students and teachers.

An important article legitimizing the study of hillbilly music. Primarily historical.

An illustrated history of country music from its European heritage to contemporary Nashville music. Includes many Kentucky musicians, from Bradley Kincaid to Loretta Lynn.

Includes notes on the scene at the composition of "My Old Kentucky Home."

Examines the diffusion pattern of white gospel music from 1920 to 1978 in the United States, based on radio station programming and quartet concert tours. Finds that the music began in southern states, including Kentucky, and spread outward.

Memories of musical traditions dating from slave days. Includes dance, song, and instrumental music. Written by a Shelbyville resident.

A review of *Devil's Ditties* by Jean Thomas [see#567], a book on folkmusic of Kentucky. Includes a few partial song texts.

A famous scholar of religious song describes the shape-note sing at Benton and gives some history.

Discusses the importance of music classes for children in the Appalachian South, referring to special programs having to do with regional identity.

An article taken from the minutes of a meeting of the Council of Southern Mountain Workers. Suggests that mountain people should be taught the fine quality of both art songs and their own folkmusic.

A description of the Appalachian dulcimer focusing on its physical dimensions, its tone, and the settings in which it is played. Suggests that the instrument resembles older German zithers.

Traces the history of folk music at Hindman Settlement School, discusses the role of the school in keeping alive the traditional music of the region, and the influence of the school on song collectors such as Combs, Sharp, Campbell, and McGill. Includes a description of a singing session at the school. No texts or tunes.

A history of the religious revival that was a major factor in the development of American religious folksong.

Describes the growth of religious revivalism in Kentucky. Includes a description of camp meeting singing.

A pioneering history of country music, with references to Kentucky figures.

Passing references to early ballad collecting in Kentucky, balladry resulting from 1930s coal strikes in Kentucky, and such Kentucky performers as Buell Kazee, “Grandpa” Jones, Bill Monroe, and Loretta Lynn.

Contextual treatment of a religious singing convention.

About a famous Rockcastle County music show.

An early portrait of life in the mountains of Kentucky, Tennessee, and the Carolinas. Includes texts and music for a variety of song genres.

Focuses on the annual gathering at Etowah, North Carolina, but includes brief references to Kentucky Sacred Harp singing and shape-note hymnals.

A champion fiddler from Tennessee reports on a Kentucky fiddlers contest.

A history of religion at the South Union, Kentucky, Shaker colony. Includes sample stanzas of hymns.

Examines birthplace data for 416 country music performers prominent during the past 50 years and finds that the majority are from the rural South, especially the area from West Virginia to Texas. Kentucky ranks second in ratio of artists to total population.

A history of the southern mountain folk instrument, with biographical information on a number of its builders.

An instruction manual that includes a brief history of the instrument.

About the early years of bluegrass music, focusing on Bill Monroe and his influence.

Describes and evaluates the beginnings of bluegrass as a distinctive style of country music, focusing on the role of Bill Monroe.

Looks at the interaction between black and white folk music in America from the 1820s to the 1930s, focusing on minstrel songs, blues, and country music. Some references to Kentucky music and performers.

Reports on the decline of the singing tradition in Appalachia.
Previously unpublished remarks on the author's earlier article [see #560]. Includes notes on a 1965 conversation with Bill Monroe.

Partial reprint of an article first published in 1965 [#560]. This section deals with the contribution of Rosine native Bill Monroe to the birth of bluegrass music.

Describes the distinguishing musical and textual characteristics of bluegrass music, including its stylistic derivation from Anglo-American folk tradition, and examines the cultural context in which the music is played. Discusses the influence of Kentuckian Bill Monroe in the development of bluegrass.

An article about dulcimers, concentrating on Knott County.

Discusses songfests, barn dances, hymn books, singing schools, and the Benton Big Singing.

Describes the efforts of a Kentucky school to foster appreciation for traditional music and promote continuation of the Appalachian heritage.

Suggests that emigration patterns and ballad study indicate that the predominant heritage of the Kentucky mountain area is Scotch-Irish, not English. No song texts or music.

A romanticized account of folksong in eastern Kentucky. Includes texts, sometimes with melodies. Thomas was a well-known author, festival producer, and song collector.

A first-person account of life in Appalachia. Includes sections
on singing and singing schools as well as an association for the preservation of folksinging. Includes texts; no music.

A romanticized account of events in mountain life. Illustrated with song stanzas and a selection of full texts with music.

A history of Kentucky's mountain people that includes a short section describing the songs and musical instruments of the region. The ballad tradition of the mountain people is offered as evidence for their Anglo-Saxon heritage. Claims that dulcimers are on the verge of extinction.

Looks at the role of music at Berea College throughout the school's history, including numerous choral groups and glee clubs which have often had traditional ballads and hymns as an important part of their repertoire. No texts or tunes.

A description of a typical day in Louisville in the 1890s, including a description of an Afro-American banjo player and fragments of his repertoire.

Describes how the lifestyle of mountain people has been favorable to the preservation and survival of ballads. Contains stanzas from a few songs but no musical transcriptions.

Points out that much of the material in Jean Thomas's books is romanticized nostalgia.

Examines Kentucky's contribution to country music, focusing on the transformation of grassroots music to commercial music. Includes a useful selected discography.

Discusses prevailing artist- and song-oriented approaches to
the study of early commercial recordings of old-time music. Suggests a broader contextual approach focusing on the artist-company relationship, discographic data, the role of the records in society, and the effect on the artist. Musician Dick Burnett, of Monticello, is mentioned.


Festivals

Also see entries:#214, 277, 314, 356, 400, 524, 629, 631

An announcement of the upcoming fifth annual festival, with notes on Jilson Setters, the festival’s “drawing power.” Includes two texts, words only, for songs attributed to Setters. With photographs.

On the first of Jean Thomas’s festivals to be held after a moratorium during World War II. Includes photographs and notes on performers.

Background on Sarah Gertrude Knott’s second National Folk Festival in Chattanooga and on featured performer Jilson Setters. With text of the “Cherry Tree Carol” and photograph.

Tells the story of the establishment by Jean Thomas of the American Folk Song Festival. Describes some of the common mountain instruments and the “Fireside Singin’ Gatherin’s” held in the winter in Thomas’s home as preparation for the annual summer festival.

A review of the fourth Mountain Folk Festival held in Berea in April 1939. Includes program, photographs, and extracts from letters praising the event.

A description of the thirtieth annual American Folk Song Festival near Ashland and a profile of the festival’s founder, Jean Thomas. No song texts or music.
585. "Folk Song Lovers to Attend 13th Festival in Jolt Wagons." In *Kentucky* 7, no. 1 (Spring 1943): 42, 47.  
A short article on the upcoming American Folk Song Festival. Lists a number of participants and is illustrated with photograph of performing members of the Hatfield and McCoy families.

Background on Kentuckian Sarah Gertrude Knott and the National Folk Festival, which she founded. Includes notes on festival participants from Kentucky. With photographs.

A brief piece on the upcoming twelfth annual American Folk Song Festival. Illustrated with a photograph featuring Jilson Setters, Jean Thomas, and other performers.

A brief note on a coal mining music workshop held in honor of former United Mine Workers organizers Jim Garland and Sam Reese.

An overview of Jean Thomas's American Folk Song Festival near Ashland. With photographs.


A report on activities to take place as part of ceremonies honoring Merle Travis, Muhlenburg County native.

A romantic perspective on the festival organized by Jean Thomas. Includes photographs.

Notes on an important early festival held near Ashland.
A brief note on the thirty-first annual American Folk Song Festival.

A festival held in Montreal includes Kentuckian performers such as Bill Williams and the Coon Creek Girls. With photographs.

A short piece on the festival.

A review of the eighth annual American Folk Song Festival attended by 6,000.

598. "Singin' Gatherin'." *Time* 39 (22 June 1942): 44.
A short review of the twelfth annual American Folk Song Festival. Includes a fragment of the "Ballad of Alvin York."

Notes on an Ohio County bluegrass festival sponsored by Bill Monroe.

An article based on an interview with Jean Thomas. Focuses on her involvement with mountain people and the American Folk Song Festival. With photographs.

Thomas recounts the occasion on which she discovered a "Singin' Gatherin'" in the Kentucky mountains and describes how that centuries-old tradition evolved into the annual American Folk Song Festival. No texts or tunes.

602. ———. "Singin' Fiddler Invites King and Queen to Folk Song Festival." *In Kentucky* 3, no. 1 (Spring 1939): 33, 46.
On the background and line-up for the "Ninth Annual Singin' Gatherin'"—the American Folk Song Festival. With photographs.

A romanticized account of a local singing event which was
transformed into the author's American Folk Song Festival. Essentially the same as the citation below [#604].

The author's discovery of music in the mountains and the beginning of her American Folk Song Festival.

Notes on the upcoming festival.

At the seventeenth annual American Folk Song Festival, members of the feuding Hatfield and McCoy families perform together in a musical drama based on the episode which is said to have precipitated the feud.

Fifteen hundred people attend the three-hour program. Includes notes on performers.

A brief article about the 1938 folk festival in Boyd County.

Describes a Cincinnati festival of traditional Appalachian music and crafts featuring some Kentucky performers.

Reportedly an illustrated article on the 1948 American Folk Song Festival in Kentucky. Copy not available for verification of citation or annotation.
Dance

Also see entries: #192, 500


A note on dancing in "backwoods districts" in Kentucky. Includes a description of events and texts for play-party songs. No melodies.

Announces reissue of Circle Left [see#192], a book of games played by school children in mountain schools. Includes text, musical notation, and directions for one game, "Bluebird, Bluebird," included in the collection.

An account of the Kentucky River country in eastern Kentucky. Includes descriptions of bran dances, religious folksongs (especially "hard-shell" Baptist), and a "gay party" featuring a German musician.

Includes a description of square dance calling in Louisville and partial texts of slave songs.

616. Dean, Jeanette Cope. "Berea College Fosters Traditional Folk Games." In Kentucky 8, no. 1 (Spring 1944): 33, 50.
Traces the development of Berea's institutional interest in folk games and dances as recreation. Illustrated.

Includes a description of a slave dance in Kentucky (pp. 16-17).
Discusses the revival of interest in Appalachian-style clog dancing throughout the U.S. Does not discuss the music.

Includes a description by an ex-slave of black dancing and music accompanying quilting on a Kentucky plantation.

Reconstruction of community square dance traditions based on interviews with callers, dancers, and musicians in southcentral Kentucky. Suggests that the dances embody community and individual values.

Discusses the importance of traditional dancing as a social event in rural Kentucky communities. Describes the music used as accompaniment as well as the musicians and their instruments.

On the occasion of Pine Mountain Settlement School's Silver Jubilee, students perform mountain dance and song, apparently at the Brooklyn Museum. With photograph.

A history of folk dance teams (revivalist dance groups) in one county.

Describes a dance program dealing with events in the history of Kentucky. Uses folksongs.

Examines the role of neighborhood dances, play-parties, picnics and barbecues, and public dances. Includes a description
of a typical dance band, the type of music played, etc. Words to one play-party song, "Swing Old Betty," provided. Attributes the decline in the number of local musicians playing traditional square dance music to the decline of public dances.


628. Levin, Ida. Kentucky Square Dances. Louisville: Recreation Council, 1928. A 31-page booklet with descriptions of, and instructions for, 21 dances. Includes a list of titles particularly well-liked by fiddlers as accompaniment for the dances. No texts or musical transcriptions.


southern Appalachians, Peterson concludes that "there is an extensive amount of material of historical and cultural value."

Texts only; no notes.

A bibliography and finding list of square dance figures. Includes over 70 Kentucky examples.

A historic description of square dance figures as observed in the vicinity of Hyden, Hindman, and Pine Mountain.

An announcement for, and program of, the Fifteenth Annual Christmas Country Dance School at Berea. No song texts or music.

Reports on some traditional square dances and play-party games still common throughout the southern Appalachian region. Describes efforts to preserve the folk culture of the region, including the Berea College Mountain Folk Festival.

A note on Cecil Sharp's popularizing the running set. Quotes from Sharp's account of the dance at Pine Mountain.

The background and history of Appalachian dancing. Includes dance calls and 19 dance tunes.

Texts to accompany singing games. With instructions.

Whiskey, fighting, and fiddling at a local square dance.


646. Wilson, Gordon. “Breakdowns.” *Mountain Life and Work* 1, no. 3 (1925): 20-25. A discussion of breakdowns, both those that are sung and those that are only played on a musical instrument. Includes stanzas from a few sung breakdowns but no musical transcriptions.

647. ———. “Singing Games or Play-Party Games.” *Bulletin of the Kentucky Folk-Lore Society* (1925): 26-30. Claims that such games are extinct in places other than the mountains.
Discographies, Checklists, and Other Specialized Reference Tools

Also see entries: #258, 314, 316, 318, 340, 346, 351-52, 359, 378, 573, 634, 636


649. Check-list of Recorded Songs in the English Language in the Archive of American Folk Song to July 1940. 3 vols. Washington, D.C.: Library of Congress, Music Division, 1942. A list of field recordings (1933-1940) in the Archive of American Folk Song (now Archive of Folk Culture) at the Library of Congress. Includes more than 1,000 Kentucky recordings. Citations include informant, place, and collector.


None of the 100 items is about music specifically, but all are accounts of life in early Kentucky and some may contain information on music.

Covers the period 19 April 1927, through 24 July 1929. Also includes information on reissues.

Lists the recordings of both brothers from Richmond, together and with various performing ensembles. [See also #318.]

A selected guide to relevant dissertations.

Concerns sources for references to slave music, singing, dancing, and musical instruments. Includes musical examples.

A review essay that includes discussion of recordings by a number of Kentucky fiddlers released on the three-volume set entitled Old-Time Fiddle Band Music from Kentucky (Morningstar 45003, 45004, 45005).

Describes and provides bibliographic data on first editions of 204 compositions by Foster. Includes original illustrations as well as some texts and tunes.

A list of recordings by Aunt Molly Jackson. Part of a memorial issue.

A discography covering the period 1932-1947. The introduc-
tion outlines the background of the band originally comprised of Kentucky natives and first called the Kentucky Ramblers.

A bibliography that includes Kentucky references.


Derived from Kincaid's records and songbooks. Each song is presented with brief comments from Kincaid and short annotations.

A bibliographic essay on the literature of country music, both academic and popular publications, especially those dealing with the commercial recording industry. Kahn contends this area has been neglected and encourages that in-depth, scholarly studies be undertaken. Some references to Kentucky performers.

"This booklet is intended for use by those who need a simple guide in their search for folk singers, dancers, and tale tellers in Kentucky." A finding list written by the founder of the National Folk Festival.

Classifies broadside ballads by types, analyzes their relation to Child ballads, and discusses forms and variants. Presents a bibliography of each ballad, a sample stanza, and a summary of its story. Some Kentucky references.

Classifies ballads of American origin into nine categories based on subject matter. Summarizes each ballad, gives a sample stanza, and provides bibliographical data for printed texts and detailed studies. Includes Kentucky citations.
A short analysis of articles, written by Sarah Gertrude Knott for the journal *Recreation*, on folk festivals and uses of folkloric materials in them. Accompanied by a bibliography of literature on folk festivals to be found in non-folklore publications, including ten articles by Knott and several about Jean Thomas and the American Folk Song Festival in Kentucky.

Two of the songsters are volumes of masonic songs from the Grand Lodge of Kentucky. No other Kentucky material.

Recordings from 1936-1938, by the Ohio County duet, Bill and Charlie.

Contains citations for early hymnals.

A list of 429 broadsides, pamphlets, and books from Kentucky, with information on libraries and private collections where they are located. Includes some hymnals.

Surveys record companies offering southern folk music, both by traditional performers and by revivalists, and describes some significant releases. Includes a number of Kentucky performers.

Notes on the *Kentucky Folk-Lore and Poetry Magazine* and its publication of the work of Josephine McGill.

Announces records and books available from the Council of the Southern Mountains, Inc.
A bibliography for those interested in folk music.

Describes material in the Weatherford-Hammond Appalachian Collection in Berea College library, including a 23-page manuscript of folksongs collected by Katherine Jackson French before 1910.

Describes the holdings of the collection, including some 350 books on ballads, and records and tapes of traditional music. Discusses the activities of the college and uses of the collection. No texts or tunes.

Lists the works of Cecil Sharp’s companion, editor, and biographer as well as a moving force in the International Folk Music Council.

A thorough listing of the recordings of Doc Roberts, James Roberts, and Asa Martin along with their varied musical associates.

A discography of recordings by the Rosine native, founder of bluegrass music, and his band. Includes a biographical sketch.

683. ———. “Osborne Brothers Discography.” *Bluegrass Unlimited* 1, no. 12 (June 1967): 2-5. [See also #684-85.]
Lists early recordings, 1950-1956, of the bluegrass musicians from Hyden.


A discography of the Corbin area religious singer-guitarist who recorded in 1927-1928.


690. Thomason, Jean H. *Shaker Manuscript Hymnals from South Union, Kentucky.* Kentucky Folklore Series, no. 3. Bowling Green: Kentucky Folklore Society, 1967 (mimeographed). Descriptions of 15 manuscript hymnals from the Shaker community in South Union. The hymnals are in the collection of the Kentucky Library at Western Kentucky University.


Sixteen entries.

Eighteen citations.

Nineteen citations and a footnote concerning the author's standards for inclusion.

Twenty-seven citations.

Fifteen citations.

A partial list of titles from Combs's collection, with annotations.

Recording information spanning 1926-1930 for the Monticello fiddler.

Contains a discography.

Contains a discography.

Contains a discography.

Contains a discography.

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