AMERICAN FOLK MUSIC

VOLUME ONE
BALLADS
FP 251

VOLUME TWO
SOCIAL MUSIC

VOLUME THREE
SONGS
FP 253

EDITED BY HARRY SMITH

THIS HANDBOOK CONTAINS:

I - NUMERICAL LISTING OF SELECTIONS IN VOLUMES ONE, TWO, AND THREE (NO. 1 TO 96), WITH INFORMATION ON ORIGINAL ISSUES, CONDENSATIONS OF TEXTS, NOTES ON RECORDINGS, AND BIBLIOGRAPHICAL AND BIOGRAPHICAL REFERENCES.

II - ALPHABETICAL INDEX TO TITLES, ARTISTS, FIRST LINES, SUBJECTS, AND INSTRUMENTATION OF ITEMS NO. 1 TO 96.

III - CONSOLIDATED BIBLIOGRAPHY OF IMPORTANT REFERENCES TO SELECTIONS FOUND IN THIS SET.

"The tone--without the scratch"

FOLKWAYS RECORDS & SERVICE CORP., N.Y.

$1.00

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Foreword

BY HARRY SMITH
EDITOR, AMERICAN FOLK MUSIC, VOLUMES ONE, TWO, AND THREE.

By 1950 many important recordings of folk songs had been put on cylinders, but it was not until that year and the perfection of the phonograph disc by Emile Berliner that magnetic records were made available to the public. Before that year, about sixty folk song titles were issued by the American Folk Song Society, and the Society had recorded only a small number of songs from the United States, Canada, and abroad. In 1950, the American Folk Song Society issued a disc of folk songs from the United States, Canada, and abroad.

During the 1950s, a number of researchers were at work on a project to record and publish folk songs. They were assisted by a group of volunteer recorders who traveled to different parts of the country to record songs. The project was supported by the Folklore Society, a group of amateur recorders who worked to collect and preserve folk songs.

The modern era of folk music recording began shortly after World War II, when folk music became a popular form of entertainment. The popularity of folk music led to the establishment of record labels that specialized in folk music, such as Folkways Records and Vanguard Records. Many folk musicians began recording their own songs, and some even went on to become famous performers.

In the 1960s, the folk music movement gained momentum, and many folk musicians began performing in public venues. The popularity of folk music continued to grow, and folk music became an important part of the American cultural landscape.

Today, folk music continues to be an important part of American culture, and many folk musicians continue to record and perform their songs. The tradition of folk music recording is alive and well, and there are still many record labels that specialize in folk music.
Foreword

By Harry Smith

Editor, American Folk Music, Volumes One, Two, and Three.

The 1960s saw an important movement in folk music that inspired the creation of this document. The Folkways Recordings catalog was a significant part of that movement. The catalog contained information on various folk songs, including their origins, performers, and notable versions. The catalog was a valuable resource for those interested in the history and evolution of folk music.

1. Henry Lee

He knew the old ballads, and his voice was clear and strong. He sang them with a passion that touched the hearts of all who heard him. His recordings are a testament to his talent and the staying power of the songs he sang.

2. Fat Lour Fower

A gentle soul, he was known for his love of the outdoors and his respect for the land. His songs reflected his connection to nature and his desire to preserve it for future generations.

3. The House Carpenter

A skilled craftsman, he took pride in his work and in the songs he sang. His recordings were a reflection of his dedication to his craft and his love for the land.

4. Drunks and Special

He was a poet and a musician, and his music spoke to the struggles of those who had fallen on hard times. His songs were a call to action, a reminder of the human spirit's ability to rise above adversity.

5. Old Lady and the Devil

She was wise and kind, and her songs were filled with wisdom and guidance. Her voice was sweet and soothing, and her words were a comfort to all who heard them.

6. The Butchers' Boy

He was a storyteller, and his songs were a reflection of his life and experiences. His music was a window into the world of those who worked in the fields, and his songs were a celebration of their resilience and their spirit.

These recordings are a testament to the power of music to connect people across time and space. They remind us of the importance of preserving our cultural heritage and of the enduring nature of human creativity.
LOCAL NEWS 7

THE RAGGEDY LAD

LOCAL NEWS 9

THE BELSHAZZAR'S FEAST

LOCAL NEWS 11

A LADY Farmer BOY

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STEAKALEE

1. THREE MILE HILL
2. STICKY FEET
3. MAD ANGEL
4. SQUINTY LITTLE EYE
5. ROSIE RUSSELL
6. TROMBONE TANGO
7. GONNA DANCE AROUND
8. AMERICA DAY

BIBLIOGRAPHY: STEAKALEE

WHITE HOUSE BLUES

1. RED DOVE
2. CALIFORNIA BLUES
3. I'M GONNA GET MY VITAMIN
4. THE WHITE HOUSE SONG
5. WHITE HOUSE BLUES

BIBLIOGRAPHY: WHITE HOUSE BLUES

MAXIE WINTER, MARTY JONES, BOBBY ROGERS, AND THE HOUSE SHAKERS

DONNA DIXIE WITH HER HAMMER

1. DON'T MESS WITH MY HAMMER
2. DONT YOU TRY TO DECEIVE ME
3. DON'T COUNT ON ME
4. DON'T STOP ME

BIBLIOGRAPHY: DONNA DIXIE

FRANKIE

1. WHEN THAT GREAT SHIP
2. SENTIMENTAL JOURNEY
3. FOUR ACES
4. SMILE
d 5. WHERE THE LONE COWBOY

BIBLIOGRAPHY: FRANKIE

ENGINE ONE-FOURTY-THREE

1. WATERMILL
2. FORGOTTEN
3. THREE MILLION BUCKS
4. BLUE COCA-COLA

BIBLIOGRAPHY: ENGINE ONE-FOURTY-THREE

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WHEN THAT GREAT SHIP

1. WHEN THAT GREAT SHIP
2. SENTIMENTAL JOURNEY
3. FOUR ACES
4. SMILE
5. WHERE THE LONE COWBOY

BIBLIOGRAPHY: WHEN THAT GREAT SHIP

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CARTER FAMILY

1. DON'T DRESS IN WHITE
2. WALK THE WIND
3. I'M COMING HOME
4. SHE'S COMING HOME

BIBLIOGRAPHY: CARTER FAMILY

FURRY LEWIS

1. DON'T DRESS IN WHITE
2. WALK THE WIND
3. I'M COMING HOME
4. SHE'S COMING HOME

BIBLIOGRAPHY: FURRY LEWIS
27. GOR THE FARM LAND BLUES

VOCAL BOLD WITH HARMONIES, BANJO, GUITAR, KEYBOARD. RHYTHM. 1930. ORIGINAL ISSUE VICTOR 24713A

DISCOURAGING NTS. OF GOD AND USES CONVINCE FATHER OF POSITIVE BENEFITS IN URBAN LIFE. NO STANDARD PRINTED SOURCE GIVES ANY OF THE VENUES OF THIS RECORDING, BUT ANTHOLOGY "DAYS OF BISHOP" MENN'S AND STYLE CAN BE FOUND IN THE WORKS OF JOHN AND ELIA LUMA.

28. SAIL A WAY LADY

(AIPE RU GRO) BALLAD DRUMS MUSIC BY "JIM" JIMMIE STEWART UNCOMPANIED VIOLIN BOLD. RECORDED IN 1935. ORIGINAL ISSUE VICTOR 24714B.


DISCOGRAPHY: "JIM" JIMMIE STEWART, JIMMY DAVE MARSH, VARIOUS SINGERS.

BIBLIOGRAPHY: FIDEL 1935.

29. THE WILD RAGONER

(AIPE RU GRO) BALLAD DRUMS MUSIC BY "JIM" JIMMIE STEWART UNCOMPANIED VIOLIN BOLD. RECORDED IN 1935. ORIGINAL ISSUE VICTOR 24715B.

THE USE OF THE VIOLIN FOR WAGONER BANDS IS KNOWN IN THIS COUNTRY ABOUT 1900. PROBABLY THE USE OF VIOLINIST'S FOR THE BRAMSH SHANZA, I NOTED IN THE RECORDINGS AND MOST OF THEM PERFORMED VIOLIN AND DRUMS WHICH, ALTHOUGH EXTREME VARIATIONS IN THE ASSORTMENT OF TUNES TO PLAY VIOLIN-BAND COMBINATION ON UNCOMPANIED VIOLIN PERFORMANCES. "RAGONER" CAN BE LOCATED IN ANY STANDARD RESEARCH OF AMERICAN COUNTRY MUSIC TUNES. THE BIOGRAPHY OF JIMMIE STEWART, A BLIND PENTECOSTALIST, WHO WAS RIGHT HANDED, WENT TO ENGLAND TO PLAY THE VIOLIN WHICH FOR BERGE THE FIFTIES, IS FOUND IN "AIPE RU AL " OF THE SHANZA. FIDEL "JIM" JIMMIE STEWART, JIMMY DAVE MARSH, VARIOUS SINGERS.

BIBLIOGRAPHY: FIDEL 1935.

30. HARMONIC BLUES

VOCAL BOLD WITH HARMONIES, BANJO, GUITAR, KEYBOARD. RHYTHM. 1930. ORIGINAL ISSUE VICTOR 24713A

AN EXCELLENT ELABORATION OF AGED VARIATIONS OF BANDANA COINS. DISCOVERED IN 1935. RELATIONAL END WITH THE MELODY TRUMBLED LATER IN TEXAS AND LOUISIANA THAN IN THE WHISTLE BAND. PROBABLY A MELODY OF A GREAT DISTANCE OF SONGS IN THE SOUTH. THE WHISTLE BAND DEVELOPED LATER IN LOUISIANA, THEN, AS A WHISTLE BAND, PARTICULARLY IN NORTH CAROLINA, WEST VIRGINIA AND OTHER URBAN EASTERN STATES.

DISCOGRAPHY: "JIM" JIMMIE STEWART, JIMMY DAVE MARSH, VARIOUS SINGERS.

BIBLIOGRAPHY: FIDEL 1935.

31. LA DANCUSESE - FOX HUNT

BY "JIM" JIMMIE STEWART AND RHYTHM MUSICIAN. RECORDED IN 1935. ORIGINAL ISSUE VICTOR 24715B.

THE DISTINCTIVE SONGS OF THIS AMERICAN VIOLINIST BANDS. THIS RECORDING IS IMMEDIATELY IDENTIFIABLE FOR NOT ONLY THE MELODY ITSELF OF A TYPE RATHER FAMILIAR TO THE AMERICAN RURAL SONGS, BUT TO THE VIOLIN BANDS, THE WHISTLE BANDS, THE WHISTLE BANDS, THE MELODY WIND IN THE SONGS ARE COULD BE REGARDED AS A LOCAL CHARACTERISTIC OF SONGS WHICH, ALTHOUGH EXTREME VARIATIONS IN THE ASSORTMENT OF TUNES TO PLAY VIOLIN-BAND COMBINATION ON UNCOMPANIED VIOLIN PERFORMANCES. "RAGONER" CAN BE LOCATED IN ANY STANDARD RESEARCH OF AMERICAN COUNTRY MUSIC TUNES. THE BIOGRAPHY OF JIMMIE STEWART, A BLIND PENTECOSTALIST, WHO WAS RIGHT HANDED, WENT TO ENGLAND TO PLAY THE VIOLIN WHICH FOR BERGE THE FIFTIES, IS FOUND IN "AIPE RU AL " OF THE SHANZA. FIDEL "JIM" JIMMIE STEWART, JIMMY DAVE MARSH, VARIOUS SINGERS.

BIBLIOGRAPHY: FIDEL 1935.
40  NEWPORT BLUES
THE COLUMBIA JUG BAND
RECORDED IN MEMPHIS, TENNESSEE

41  ROODSDHINERS DANCE (PART 1)
THREE CLOUSTED AND VICTORIA CAFE ORCHESTRA
LIVE AT THE SOUND ORCHESTRA (1955)
ALSO FOR COLUMBIA (1955)
FORMERLY WITH TALKING MACHINE

44  RUCK ROAN
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

45  PRESENT JOYS
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

46  THIS SONG O'LOVE
GEORGIA SINGING CONVENTION NO. 1
RECORDED IN MEMPHIS, TENNESSEE

47  JUDGEMENT
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

48  NO GOOD BITCH
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

49  SINCE I LAID MY BURDEN DOWN
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

50  ON A ROLL (SOMEBODY ELSE'S BUSINESS)
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

51  SAW BONE
AKA THREE BONE
ALABAMA SAGED HARP SINGERS
RECORDED IN MEMPHIS, TENNESSEE

42  MUST BE BORN AGAIN
REV. W.B. SMITH
RECORDED IN MEMPHIS, TENNESSEE

43  ON DEATH WHERE IS THY STING
E.A. SMITH
RECORDED IN MEMPHIS, TENNESSEE

48  HALF AIN'T NEVER BEEN TOLD
REV. W.B. SMITH
RECORDED IN MEMPHIS, TENNESSEE

49  SINCE I LAID MY BURDEN DOWN
REV. W.B. SMITH
RECORDED IN MEMPHIS, TENNESSEE

50  ON A ROLL (SOMEBODY ELSE'S BUSINESS)
REV. W.B. SMITH
RECORDED IN MEMPHIS, TENNESSEE

51  SAW BONE
REV. W.B. SMITH
RECORDED IN MEMPHIS, TENNESSEE
BOY WOODS BLOVES

41.

44.

45.

46.

47.

48.

49.

50.

52.

ROCKY ROAD

by AFRICAN DANCER SINGERS

VOCAL GROUP WITH RED GLOVER REGISTERED IN NEW YORK

FATHER, MOTHER, SISTER, BROTHER, FRIENDS

REGISTERED IN NEW YORK


dancing across a small opening in a closed vessel to produce musical sounds is widely used in north and south america, the west indies, and africa. the melody line played on the hiss in this recording refers to an emasquer and more island style than the heavily grounded bass trend heard on recordings made in new york. see page 59, 60, 72, and 91 of this set.

WOODS BLOVES DANCE (PART 3)

(UNICATED)

by the JUDGEMENT SINGING CONVENTION (NO. 1)

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

JUDGEMENT SINGING CONVENTION (NO. 1)

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

IN THE DARK WHERE IS THE STARS?

by rev. j. m. gates

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WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

JOHN SAW NUMBER IN AIR, VOICE DRIVING IN WIND

by rev. j. m. gates

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

THE BAPTIST SONGBOOK

by rev. j. m. gates

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

SAY IT LOUT

by rev. j. m. gates

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.

SAY IT LOUT

by rev. j. m. gates

WALKIN' ON THE MEADOW

the word of the lord is like a sword that strikes the heart, offering a new birth to the listener. walking on the meadow, light of the great beyond, song of love in heart, telling stories, moving stories.
SONGS FROM DIXIE

73 COUNTRY BLUES

COME PEOPLE WHIL... I'M GOING TO MISS YOU

74 NINETEEN NINE

BLOOH (BLOOH)

75 UNION OLE BLUES

THIRD OF SLEEPING IN LONELINESS BELL... I'M GOING TO MISS YOU

76 SEE THAT GRAVE

FAVOR I ASK YOU... SOMEONE WHO IS FREE

77 MAY DON'T THE OLD

BIBLIOGRAPHY: THOMAS, J. (1912).


BIBLIOGRAPHY: SMITH, J. (1911).
A FEW QUOTATIONS

"In every case where the relation of Earth to the Sphere of Water is 1:4 to 1, as there are in the Earth four quarters of proximity to three or more light years."

- Robert Fred

"Civilized man thinks out his difficulties, at least he thinks he does, primitive man dances out his discomforts."

- A. A. Marquardt

"Do as the folk shall be the voice of the law." - Albert E. Grantley

"The in-breathing becomes thought, and the out-breathing becomes the will manifestation of thought." - Rudolph Steiner
BIBLIOGRAPHY

The following consolidated bibliography gives all books, articles, and other sources cited in the text. It is arranged alphabetically by author. Each entry includes the author's name, the title of the work, the name of the publisher, and the date of publication. The entries are followed by a list of primary sources, which provide additional information about the works cited. The bibliography is intended to provide a comprehensive list of resources for researchers interested in the subject matter covered in the text.

[Entries for books, articles, and other sources cited in the text.]

[Entries for primary sources, which provide additional information about the works cited.]

THE GOOD OLD SONGS

[Additional information about the subject matter covered in the text.]
GENERAL NOTES ON THIS SERIES

BY MOSES ASCH
PRODUCTION DIRECTOR, FOLKWAYS RECORDS.

THE PRODUCTION PROBLEM ENCOUNTERED HERE AS FOLLOWS. THE RECORDS HAD TO BE UNDERGUARDED BY HIGH FREQUENCY EQUIPMENT, AND ONLY IN A VERY FEW CASES, WHERE THE EDITORS WERE NOTED TO BE UNABLE TO DO IT, WERE RECORDS OF POPULAR QUALITY RECORDED. THE RECORDS WERE NOT TO BE BOWED, THE MACHINE MODIFIED TO BE OF THE NEAREST APPROXIMATION TO THAT OF THE MUSICAL INSTRUMENT TO BE DETERMINED, THE EQUIPMENT FOR THE ORGANIZATION OF ELECTRICAL PHOTOGRAPHY AND SHASMENT OF THE RECORD WAS HIGHER THAN TYPICAL OF PRODUCTION (SEROUSMITE, ETC.) BEFORE RADIO AND THE WITHS UNPLUGGED (IN THE MUSICAL CONSULTANTS, LATER AN ELECTRIC MODIFICATION, A DIFFERENT TYPE OF PRODUCTION TAKEN, WHICH BAD SHOW TO THE EXTENT STATED IN THE PUBLIC WILL BE REPORTED IN FUTURE RELATIONS IN THIS SERIES.

THE ONE LOGICAL WAY TO PRODUCE AN ANTHOLOGY OF THE ENGLAND, IS TO MAKE USE OF THE RECORDED MATERIALS. THE MUSICIAN MATERIALS ARE OF ANY ONE RECOGNITION AND INDEPENDENT OF THE REST SHOWN HERE.

THE COLLECTOR IS RECORDED HERE. THE GENERAL MENTION IN THE DESCRIBING OF THE RECORDS AS TO THE BRIEF BRIEF, WE DO NOT MEAN TO DETERMINE RECORDS. THE RECORDS WERE OF 20,000 COPIES, AND THE LIMITS OF 50,000 COPIES, AS UNEDITED (TO THE LIMITS OF 50,000 COPIES, AS EDITED, 100,000 COPIES) ARE OF RECORDS AND "COLLECTOR'S" AND THE BRIEF COMMENDATION 65 RECORDS ARE "COLLECTOR'S" AND THE BRIEF COMMENDATION.

BRIEFLY, IN ANY CASE, THE RECORDS ARE OF RECORDS AND "COLLECTOR'S" AND THE BRIEF COMMENDATION 65 RECORDS ARE "COLLECTOR'S" AND THE BRIEF COMMENDATION.

THESE RECORDS ARE OF RECORDS AND "COLLECTOR'S" AND THE BRIEF COMMENDATION 65 RECORDS."