

Pig in a Pen

and Other
Fiddle Ditties For

Buy it Now!

E-Book

Galax Dulcimer
and Other
Hogfiddles

Phyllis & Jim Gaskins

Beatin' Path Publications, LLC BPP-PPIP

Beatin' Path
Publications

CONTENTS

Nutrition for the Hogfiddle

Brain 6

D TUNES 8

Can You Dance A Tobacco Hill? 10

Cheat River 11

Cousin Sally Brown 12

Down by the Salley Gardens 13

The Eighth of January 14

Grasshopper Sittin' on a Sweet

Potato Vine 16

Lifting Fog 17

Lily of the Valley 18

Morpeth Rant 19

Nancy Blevins 20

Needlecase 21

Rocking My Babies to Sleep 22

Rock that Cradle, Joe 24

Trude Evans 25

Tucker's Barn 26

Twin Sisters 28

G TUNES 29

Barlow Knife 30

Billy in the Lowland 31

Cotton-Eyed Joe 32

Gentle Maiden 33

The Irish Washerwoman 34

Jamie Allen 35

Lost Girl 36

Magpie 37

Mulvahill's Polkas #1 38

Mulvahill's Polkas #2 39

Old Dad 40

Old Yeller Dog Came Trottin' Through
the Meetin' House 41

Pear Tree 42

Pig in a Pen 43

Piney Woods Gal 44

Prettiest Little Girl in the County 45

Roscoe 46

Walking That Pretty Girl Home 47

Waves on the Ocean 48

The Deaf Woman's Courtship 49

A-ish TUNES 50

Betty Likens 52

Callahan 53

June Apple 54

Little Dutch Girl 55

Little Rabbit 56

Oh, Miss Liza, Poor Gal 58

Old Mother Flannagan 59

Ole Time John Henry 60

Red Haired Boy 62

Santa Anna's Retreat 63

Sourwood Mountain 64

Sullivan's Polka 65

Tater Patch 66

Undaunted Noter 67

Walsh's Hornpipe 68

TWO-KEY TUNES 70

Belfast Polka 71

Little Black Dog Came Trottin' Down
the Road 72

Puncheon Floor 73

EM TUNES 74

Lanigan's Ball 75

Scollay's Reel 76

The Butterfly 77

Hoeing The "Hogfiddle" Hills 78

Home Now 93

Index 95

Videos of Jim and Phyllis playing many of the tunes in this book are available on their Vimeo Showcase.

Tunes for You

<https://vimeo.com/showcase/7823477>



NUTRITION FOR THE HOGFIDDLE BRAIN

(Questions Answered for Using This Book)



QUESTION: Does it matter which way you strum?

ANSWER: No and Yes.

NO: I use the IN strum to emphasize the first and third beats. According to your background and playing experience you may wish to use the OUT strum to emphasize the first and third beats. Sometimes I purposely use the OUT strum for emphasis on repetitive notes. If you are an OUT strummer, simply reverse the direction of the arrows when strumming.

YES: Keep the rhythm steady and regular by having a strum pattern that works for the flow of the tune's melody and rhythm.

My style of playing has a very strong rhythmic feel to it. I include the strumming arrows because the strumming patterns affect the sound of the tunes played. There is a subtle difference in rhythm and tone between in-strumming and out-strumming. This may not be apparent to the novice, but it is important. The Galax dulcimer is not like other dulcimers and plectrum instruments (guitars, mandolins, etc.) which are strummed OUT from the bass to the treble. IN-strumming is the traditional way of playing this Old Virginia style dulcimer. Decide for yourself how closely to adhere to the tradition.

Use the traditional counting system to interpret the rhythm of each tune. Count each note value like the example below. In cut time, play the tune with a two-beat feel instead of a four-beat feel. The 6/8 time tunes also have a two-beat feel.

<p>↓ Strum in toward your body.</p> <p>↑ Strum out away from your body.</p> <p>↘ Strum in, then out.</p> <p>↙ Strum out, then in.</p>	



ROSCOE

Key: G
Tuning: dddd or DGd

Traditional

(A)

9 10 7 8 7 5 7 5 4 2 3 8 9 10 9 10 9 8 9 10 11 12 11 9

5

10 7 8 7 5 6 5 6 6 5 6 7 5 4 3 2 3 4 3

(B)

0 3 4 5 3 4 3 5 5 6 5 6 0 3 4 5 3 4 3 5 5 4 5 4 0

13

3 4 5 3 4 3 5 5 6 5 6 5 6 7 5 4 3 2 0 3 4 3

Source: Kyle Creed (1912 -1982), Surry County, North Carolina

Chord Chart

Part A	G	G	G	D
Part B	G	C	GD	G

Kyle Creed was a legendary banjo maker and player from Surry County, North Carolina. He recorded this tune in Bobby Patterson's Heritage Studio. The folklore that goes with this tune is that as they were doing liner notes, Bobby asked Kyle what was the name of the tune. Kyle replied, "I don't know, but I learned it from Roscoe Russell. Let's call it Roscoe."

Roscoe Russell was the father of Bonnie Russell, a child prodigy Galax dulcimer player.



Pictured here are Roy Russell (Bonnie's brother), Roscoe Russell, and Bonnie Russell. I feel honored to have played tunes with Kyle and the Russell family.





Drive your "Modal A"
through the mudddd
in the old
A-Modal way!

A-ish TUNES

"This one's in A-modal, boys!" said the fiddler leading the Old Time session. The turning of pegs began on the banjo, and there I sat wondering, "What's A-modal?". Listening to the tunes I realized these were very different from the major tunes I had been playing in G and D.



METHINKS: "Whoa! How can I do that if I'm tuned dddd?"

It was all so VERY confusing. At that time no one knew how to help me. So I figured it out! If I could just change the drones to ee then I should be able to play these tunes. Tuning the drone strings up to ee worked, but I broke a LOT of strings. In those days capos for dulcimers consisted of a dowel stick held on with a rubber band. They slid off the

end of my dulcimer. (Remember page 7?)

Then **ME THINKS:** "If you could change a note by pressing down on the strings, then you should be able to change the note by lifting up the strings." AHA! A little piece of notched wood under the two drones at the first fret could raise the tone up to ee. Happy me! I called it several things in those days: un-capo, half-nut, false nut. I've spread that idea around a lot, and it is now mostly called a false nut.

What does "A-modal" refer to in Old Time music?

These are tunes which are not major or minor. In Appalachian Old Time music, an A tune is most often in Mixolydian mode and the A-modal tunes are most often Dorian mode. I call these A-ish tunes.

Please explain, Ms. Phyllis.





I hoe with my snout but I jus' ain't no good a'tall with 'memberin' them hist'ry lessons. I can't read neither, but I like pictures.

Sandy Parks. Project 367.com

Hoeing The "Hogfiddle" Hills

Maintaining Mountains of Appalachian Dulcimer History

We are so fortunate we do not need to travel into the Appalachian Mountains to learn about the history of the traditional mountain dulcimer and its music. Thankfully, others before us “hoed the hills” removing weeds of misinformation and tending the fragile roots that would grow into branches of knowledge. These folks dug deep into Appalachian culture researching and writing books about firsthand information gleaned from years of travel meeting with, photographing, and interviewing traditional builders and players. I, like many others, learned from them. I also, from the very beginning of my dulcimer journey, traveled through the region meeting and learning from the many great players and makers.

Searching the internet is the modern “research hoe.” If you type “Mountain Dulcimer History” in the search box, you may see this statement:

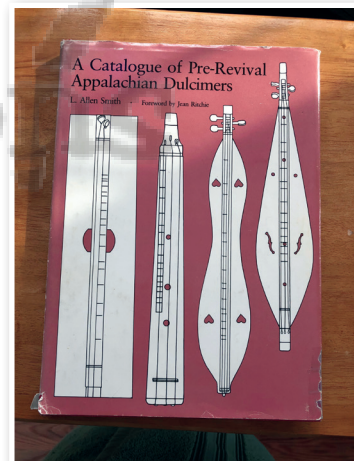
The Mountain Dulcimer is a true American instrument. It **dates back to the early 1800's**, originating in the Appalachian mountains of southwest Virginia.

Fretted lap zithers such as the German scheitholt, Swedish hummel, the Norwegian langeleik, and the French epinette were the old world ancestors of the Appalachian Mountain Dulcimer.

If you have the opportunity to present a program on the history of the Appalachian Dulcimer, please equip yourself with researched information about the evolution of this wonderful American instrument.

The books and articles of Ralph Lee Smith and L. Allen Smith were my go-to sources for historical information. They were among the first to travel to the hills and mountains in search of pre-revival (before 1940) dulcimers and their predecessors.

Ralph wrote a column in the *Dulcimer Players News* from the very beginning of the magazine until his death in 2020. He documented pre-revival dulcimers, their makers, and the players discovered by



A Catalogue of Pre-Revival Appalachian Dulcimers
1983
L. Allen Smith
University of Missouri Press

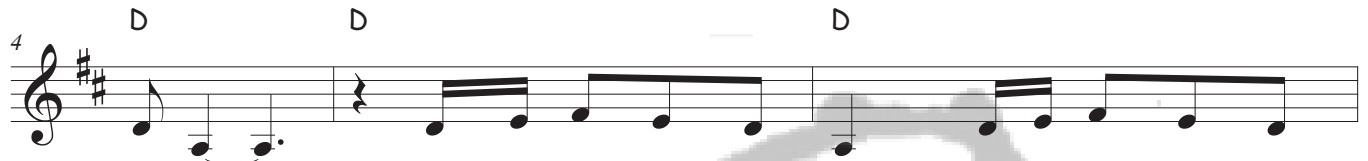


HOME NOW

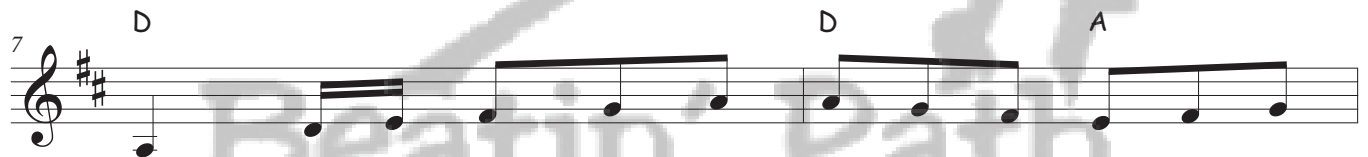
Phyllis Gaskins



1. Dad-dy, where can I sleep? _____ In the Shen - an - doah
 2. Dad-dy where did I come from? _____ O-ver moun-tains, down



Val-ley. _____ Where the cul - tures col - lide And the clans they di -
 by - ways, Rock - y hol - lows were found, Where the foot - hills a -



vide, Then like streams from the hol - lows They merge in the
 bound, And the streams from the hol - lows They merge in the



Val - ley To flow on as one.
 Val - ley To flow on as one.

3. Daddy, who were the first?
 In the Valley stood wigwams,
 Children played river games,
 Their fathers gave us their name,
 And like streams from the hollows
 They merged in the Valley
 To flow on as one.

4. Daddy, who came before us?
 From the island called Eire,
 Oh, the Scotch-Irish might,
 Filled with dreams of their rights,
 Came like streams from the hollows
 To merge in the Valley
 And flow on as one.

5. Daddy, when can I go there?
 To the island called Eire,
 Where the sweet Shannon flows,
 Like our own Shenandoah,
 From the streams in the hollows,
 To merge in the Valley
 And flow on as one.

6. Daddy, are we at home now?
 With the hay in the barn,
 We have all done our best,
 We can lie down to rest,
 And like the streams from the hollows
 We'll merge in the Valley
 To flow on as one.

