

BANJO À CINQ CORDES

MODERN TIMES: 1957-2008

Une sélection d'enregistrements



Gérard De Smaele
Le 27 octobre 2023

Illustration de la page de titre : équipement d'enregistrement mécanique du son sur disque, de la marque Presto Recording Co., installé à l'intérieur d'une automobile, utilisé lors des collectes d'enregistrements entreprises par les *Archives of Folk Song* dans les années 1930 et 1940.

En savoir plus : [Encyclopædia Universalis](#).

(Photo : www.flickr.com)

Le présent document fait suite au coffret *An American Banjo History: 1901-1956* (Frémeaux & Associés, 2009)

Texte et sélection discographique : Gérard De Smaele, 2008 (introduction revue en 2023)

Layout : Jean Leroy

Octobre 2023

Modern Times: 1957-2008

Une sélection d'enregistrements de 1957 à aujourd'hui

"Everything began with the folk revival."

Raph Rinzler,
co-fondateur du *Festival of American Folklife*

Le projet initial d'anthologie, déposé chez Frémeaux & Associés en 2008, comptait quelques 100 titres, répartis en cinq CD. Ils ne peuvent évidemment pas à eux seuls rendre compte de toute la diversité de l'énorme production discographique liée au banjo à cinq cordes. L'ensemble couvre une période de plus d'un siècle et n'a d'autre prétention que de faire entrevoir au grand public la richesse du sujet. Sa première partie comporte deux CD assemblés en un coffret édité en 2008 sous le label Frémeaux & Associés : *Le banjo américain à cinq cordes, 1901-1956*. Celui-ci est accompagné d'un livret de notices¹.



Disc-cutting equipment installed inside an automobile, used in Archive of Folk Song recording trips in the 1930s and 1940s. (American Folklife Center, Washington D.C.)

Pour des raisons liées aux droits de reproduction, l'idée initiale de couvrir tout le XX^e siècle, n'a malheureusement pu être concrétisée. En fin de compte, la seconde partie, constituée des trois CD restants, n'a donc pu être publiée. Elle était censée parcourir le demi-siècle suivant : les années de 1957 à 2008. Sous le titre *Modern Times*, nous ne ferons donc qu'énumérer les références des enregistrements qui avaient été sélectionnés, en espérant que le lecteur poursuivre lui-même sa recherche d'exemples sonores sur le web. Il est à remarquer que la charnière entre ces deux ensembles tombe sur un fait historique incontournable : celui de l'explosion du grand *folk revival* des années 1950. On se souviendra que l'année 1958 fut marquée par la sortie d'un titre qui mit le feu aux poudres : le fameux *'Tom Dooley'* du Kingston Trio, inspiré par le banjoïste Frank Proffitt...

C'est dans la première série que nous retrouverons les artistes actifs de la fin du XIX^e siècle à la Seconde Guerre mondiale. La marche s'ouvre avec les cylindres des banjoïstes de l'ère classique. Ils font ensuite place à ce qui constitue le début de la *country music*, dont la carrière de certains artistes fut réanimée par la renaissance folklorique urbaine. Pour rappel, ce retour au passé est apparenté à la publication par Moe Asch (Folkways Records) de l'*Anthology of American Folk Music*, compilée par Harry Smith en 1952. Ces enregistrements originaux datent de 1927 à 1932 : une période qui s'étend de l'introduction de procédés « électriques » dans les techniques de prise de son à la chute des ventes des disques, un des effets désastreux de la « grande dépression ». Ils sont, avec les collectages de la *Library of Congress*, les sources de ce qui sera appelé l'*old time music*, différente de la *country music* d'après la guerre.

La seconde série reprend donc ainsi des banjoïstes retrouvés : Dock Boggs, Clarence Ashley, Wade Ward, Wade Mainer ou Pete Steele... qui, déjà connus pour leurs disques ou par les collectages, seront littéralement remis en selle par de nouveaux disques ou par des rééditions. D'autres artistes sont bien entendu incorporés à cette seconde partie : des musiciens de la nouvelle génération, des revivalistes – les New Lost City Ramblers, Art Rosenbaum, le Holow Rock String Band... – ou encore des noms issus de nouvelles recherches et de collectages menés dans le Sud des États-Unis. Ce fut le cas pour Tommy Jarrell, Fred Cockerham, Roscoe Holcomb, ou Morgan Sexton... Ceux-ci bénéficieront alors d'une plus large audience et de l'attention de firmes de disques spécialisées qui, en plus des *field recor-*

¹ <https://www.fremaux.com>

dings de la Bibliothèque du Congrès et des disques produits par Alan Lomax², éditeront ces artistes. Dans le domaine du banjo, une attention spéciale doit être accordée à quelques labels particulièrement importants : Folkways, Vanguard, Elektra, Tradition, Kicking Mule, County... et plus tard : Rounder Records, Smithsonian Folkways, Field Recorder Collective³...

Après la guerre, le *bluegrass*⁴ concurrencé par les nouvelles modes (*rock & roll*, *pop music*...) est en perte de vitesse. Invité dès les premières éditions du Newport Folk Festival, il a cependant lui aussi profité de l'élan du *revival*, prenant même un envol inattendu après la venue des films *Bonnie & Clyde* et *Deliverance*, faisant d'Earl Scruggs et d'Eric Weissberg des musiciens de réputation internationale. Leur impact sur la diffusion du banjo fut considérable.

C'est seulement depuis les années 1980 que nous disposons d'interprétations fidèles du *minstrel show* et du *gourd banjo*, la plupart du temps sur des copies modernes d'instruments. Parallèlement, le *classic style* – passé de mode – évolue de nos jours dans un cercle restreint de spécialistes. Bien que sa diffusion soit confidentielle, le niveau atteint par certains interprètes contemporains se révèle remarquable. Cette compilation n'a pas la prétention d'être une anthologie exhaustive. Le choix a été de regrouper les artistes par genres : des classiques et des anciens maîtres du *old time* au *bluegrass* contemporain.

Le *bluegrass* constitue à lui seul un genre bien défini, avec ses règles et ses conventions et mériterait un chapitre pour lui seul⁵. À la suite de Scruggs, il fut depuis le *folk revival* le terrain d'expérimentations nombreuses. Les percées de la nouvelle musique acoustique vers les musiques improvisées sortent du contexte traditionnel, mais s'en inspirent, du moins techniquement. Il en sera mentionné quelques exemples, tout en ayant conscience que le genre devrait faire l'objet d'une présentation beaucoup plus détaillée.

Parmi des dizaines de milliers d'enregistrements disponibles, la sélection du matériel de cette modeste compilation fut déchirante. Certains artistes ont une discographie tellement étendue qu'une ou deux plages se sauraient leur rendre justice. Au risque de commettre des erreurs – voire même des injustices –, quelques noms sont mis en évidence par des caractères gras. Pour terminer, soulignons que tant d'autres artistes pourraient légitimement revendiquer ici leur place, à commencer par Don Reno, qui fut considéré comme l'égal de Earl Scruggs, ainsi que de belles personnalités – qu'elles soient renommées, discrètes ou montantes – que l'on ne manquera pas de découvrir tout en allant...

(texte revu en octobre 2023)

2 Sous le label Atlantic et Prestige Records et plus tard Rounder Records.

3 MacNEIL W.K., "Southern Folk Music on Record", in *Southern Exposure*, Fall-Winter 1977, p. 54 et suiv.

4 Vers 1940, le *bluegrass* est un genre nouveau d'interprétation de la musique traditionnelle, cantonné dans le Sud et dans les régions qui ont recueilli leurs émigrants : Washington, Chicago, Detroit...

5 Des discographies sont disponibles. Voir bibliographie.

Partie 1

L'astérisque accolée au nom de certains musiciens, indique les interprètes déjà présents dans le coffret *Le banjo américain à cinq cordes, 1901-1956*, publié par [Frémeaux & Associés](#). Cliquez sur le lien suivant pour accéder aux extraits musicaux : [Internet Archives](#).

1. **SEEGER Pete*** (New York, NY, 1919-2014)
He Lies in the American Land (Andrew Kovaly, in *Pensylvania Songs and Legends*, U. of Pa. Press, 1949 – Collected by Jacob Evanston, 1949), 2'01
 - *Pete Seeger, American Industrial Ballads*, Folkways 5251, 1957 (Smithsonian Folkways SF40058, 1992)
 - Recorded in New York by Moe Asch, c. 1957
 - Played on a long neck banjo
 2. **SEEGER Pete*** (New York, NY, 1919-2014)
Monsieur Banjo (trad.), 2'10
 - *Pete Seeger, American Favorite Ballads*, Vol. 4, Folkways FWX-M-52323, 1961 (Smithsonian Folkways SFW CD 40153, à partir de 2006)
 - Recorded in New York by Moe Asch, c. 1960
 - Played on a long neck banjo
 3. COCKERHAM Fred (Round Peak, NC, 1905-1980); JARRELL Thomas Jefferson “Tommy”, fiddle
Fall on my Knees (trad.), 3'41
 - *Tommy & Fred. Best Fiddle-Banjo Duets Played by Tommy Jarrell & Fred Cockerham*, County Records CD-2702, 1992
 - Recorded by Ray Alden, Charles Faurot, Richard Nevins, and Dave Spilkia, ca 1965
 - Played on a fretless banjo made by Kyle Creed
 4. COCKERHAM Fred (Round Peak, NC, 1905-1980)
Little Satchel (trad.), 3'32
 - *Cockerham, Jarrell and Jenkins. Down to the Cider Mill*, County 713, 1968
 - Recorded c. 1968
 - Played on a fretless banjo made by Kyle Creed
 5. JARRELL Tommy (Round Peak, NC, 1901-1985)
Sally Ann (trad.), 2'18
 - *Come and Go With Me. Tommy Jarrell's Banjo Album*, County 748, 1974 (County Records CD 2726, 1999)
 - Recorded by Charles Faurot and Rich Nevins, ca.1974
 6. CREED Kyle (Round Peak, NC, 1912-1980); COCKERHAM Fred, fiddle; EAST Ernest, fiddle; RUSSEL Roscoe, guitar
June Apple (trad.), 2'41
 - *The Camp Creek Boys*, County 709, 1967 (County CO-CD-2719, 1997)
 - Played on a fretless banjo made by K. Creed
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7. SMITH Glen (Hillsville, Carroll County, VA, 1885-)
Molly Put the Kettle On (trad.), 2'00
 - *Traditional Music from Grayson and Carroll Counties, Songs, Tunes, with Fiddle, Banjo and Band*, Folkways Records FS 3811, 1962
 - Recorded by Eric Davidson and Paul Newman, c. 1960
 - Played on a fretless banjo
 8. PROFFITT Frank (Laurel Bloomery, TN, 1913-1965)
Tom Dooley (trad., arr. Lomax, Warner, Proffitt), 2'44
 - *Frank Proffitt of Reese, NC, Traditional Songs and Ballads of Appalachia*, Folk-Legacy Records-1, 1962 (Folk-Legacy CD-1, 2001)
 - Recorded by Sandy Paton, c. 1962
 - Played on a homemade fretless 'mountain' banjo
 9. JATTA Daniel Laemouahuma (Gambia, b. c.1960)
Ale Nome, 3'12
 - *African Banjo Roots, Akonting Gourd Lute Used by the Jola Ethnic Group*, Private recording, 2003
 - Recorded by Ulf Jagfors in Gambia, July 2003
 - Played on an akonting
 10. AYERS Joseph W. "Joe" (Richmond VA, b. c.1950)
Keemi Kimo & Walk Into the Parlor Jig (Thomas Briggs, in *Briggs' Banjo Instructor*, Olivier Ditson, Boston, 1855), 4'03
 - *Early Banjo Classics, Vol. II, Selections from Briggs*, Tuckahoe Music, 1991
 - Recorded at the Sandy Hill Farm, c. 1991
 - Played on a fretless minstrel banjo
 11. WINANS Bob (b. c. 1945)
De Ole Jawbone (Perhaps Joel Walker Sweeney, 1840), 2'41
 - *Recorded Anthology of American Music, The Early Minstrel Show*, New World Records 80338, 1985 (1998)
 - Recorded by James Spencer, Solid Sound Recording Studio, 1980
 - Played on a fretless minstrel banjo
 12. ROBERTS Dink (Chatham County, NC, 1894-1989)
Coo Coo (traditionnel), 2'12
 - *Black Banjo Songsters of North Carolina and Virginia*, Smithsonian Folkways SF CD 40079, 1998
 - Recorded in 1974
 13. SNIPES John (Orange County, NC, b. c. 1895-)
Cooking in the Kitchen (learned from a medicine show performer by the name of Duke Mason), 1'51
 - *Black Banjo Songsters of North Carolina and Virginia*, Smithsonian Folkways SF CD 40079, 1998
 - Recorded in 1974
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14. GELLERT Dan (New York, NY, b. 1949)
Blackwater Blues, 3'14
 – *Old Time Banjo in America*, Kicking Mule KM 204, 1978
 – Recorded c. 1978
 – Played on a fretless banjo

 15. SEEGER Mike (New York, NY, 1933-2009)
Roustabout (Josh Thomas Roustabout) (trad. , 19th century African-American banjo song from Josh Thomas of Hollins, VA, recorded 1970), 2'41
 – Mike Seeger, *Southern Banjo Sounds, An Anthology of Style and Technique*, Smithsonian Folkways SFW CD 40107, 1998
 – Recorded at home by Mike Seeger, c. 1998
 – Played on a copy of a circa 1850 Ashborn minstrel banjo, fretless and gut-string

 16. CORNETT Bill (Hingman, KY, 1890-1960)
Old Reuben (trad.), 1'52
 – *The Lost Recordings of Banjo Bill Cornett, Produced, Edited and Annotated by John Cohen*, Field Recorder's Collective FRC 304, 2005
 – Recorded by Bill Cornett in 1958

 17. BOGGS Dock* (Norton, VA, 1898-1971)
Rowan County Crew (learned in about 1920 from his brother-in-law Lee Hunsucker), 6'10
 – Dock Boggs, *Legendary Singer & Banjo Player, Recorded and Edited by Mike Seeger*, Folkways Records FA 2351, 1964 (*Dock Boggs, His Folkways Years: 1963-1968*, Smithsonian Folkways SF 40108, 1998)
 – Recorded by Mike Seeger, at the Guest River home of Dock's sister, Laura Boggs Hunsucker, Lee's widow, September 23, 1963
 – Played on a Gibson banjo

 18. BOGGS Dock*, (Norton, VA, 1898-1971); SEEGER Mike, guitar acc.
My Horse Died (Based on an advertisement from Banker's Life Insurance and the traditional tune "Chicken Reel"), 1'47
 – Dock Boggs, *Legendary Singer & Banjo Player, Recorded and Edited by Mike Seeger*, Folkways Records FA 2351, 1964 (*Dock Boggs, His Folkways Years: 1963-1968*, Smithsonian Folkways SF 40108, 1998)
 – Recorded by Mike Seeger, at the Guest River home of Dock's sister, Laura Boggs Hunsucker, Lee's widow, September 23, 1963
 – Played on a Gibson banjo

 19. STEELE Pete* (Kentucky, 1891-1985)
The Train a Pullin' on a Crooked Hill (from his informant Andy Witaker), 2'14
 – Pete Steele, *Banjo Tunes and Songs, Recorded and Edited by Ed Kahn*, Folkways Records FS 3828, 1958
 – Recorded by Ed Kahn at the Steele's house in Hamilton, OH, 1957
 – Played on a Fairbanks banjo
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20. JONES Vester (Bridle Creek, Grayson County, VA, b. c. 1900-)
Cluck Old Hen (traditionnel), 3'17
– *Traditional Music from Grayson and Carroll Counties, Songs, Tunes, with Fiddle, Banjo and Band*, Folkways Records FS 3811, 1962
– Recorded by Eric Davidson and Paul Newman, c. 1960
– Played on a resonator banjo
21. LANDERS George (Madison County, NC, 1890-1969)
Barker's Creek, also know as "The Hills of Mexico" or "The Buffalo Skinners" (trad.), 2'37
– *High Atmosphere, Ballads and banjo tunes from Virginia and North Carolina, collected by John Cohen in November of 1965*, Rounder CD 002, 1995 (Folkways Records, 1974)
– Recorded by John Cohen in Marshall, NC, 1965
22. HAMMONS Burl (Pocahontas County, WV, 1908-1993)
The Sandy Boys (traditionnel / *Phil Rice's Correct Method for the Banjo, with or without a master*, Olivier Ditson, Boston, 1858), 1'15
– *The Hammons Family: A Study of a West Virginia Family's Tradition, Folk Music of the United States, Recording Laboratory, Library of Congress AFS L65-66 and Shaking Down the Acorns: Traditional Music and Stories from Pocahontas and Greenbrier Counties, West Virginia*, Rounder Records 0018, 1973 (*The Hammons Family, The traditions of a West Virginia Family and their Friends* (Produced by Carl Fleischauer and Alan Jabbour), Rounder CD 1504/5, 1998)
– Recorded in Marlinton, WV, by Dwight Diller and Carl Fleischauer, on November 7, 1970 (Library of Congress cat. AFS 15.536 A3)
– Played on a Supertone banjo
23. MYERS Sidna (Five Forks, VA, 1890-1972)
The Twin Sisters (trad.), 1'42
– *More Clawhanner Banjo, Songs and Tunes from the Mountains, County 717*, 1969 (Clawhammer Banjo, Volume Two, County CO-CD-2717, 2004)
– Recorded by Charlie Faurot in 1967
– Tuning: gFGCD
24. HOLCOMB Roscoe (Daisy, KY, 1911-1981)
Married Life Blues (trad.), 1'52
– *Roscoe Holcomb, The High Lonesome Sound*, Folkways FA 2368, 1965 (Id., Smithsonian Folkways SF CD 40104, 1998)
– Recorded by Peter Bartok at the Steinway Hall, New York, NY, in April 1964
– Played on a Vega banjo
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Partie 2

L'astérisque accolée au nom de certains musiciens, indique les interprètes déjà présents dans le coffret *Le banjo américain à cinq cordes, 1901-1956*, publié par [Frémeaux & Associés](#). Cliquez sur le lien suivant pour accéder aux extraits musicaux : [Internet Archives](#).

1. WARD Benjamin Wade* (Independence, VA, 1892-1971)
Half Shaved Nigger (trad. of local negro origin), 1'03
 - *Uncle Wade, A Memorial to Wade Ward, Old Time Virginia Banjo Picker*, Project assembled and annotated by Jane Rigg and Eric H. Davidson, Folkways Records FA 2380, 1973
 - Recorded in 1961 by Eric H. Davidson
 - Played on a Gibson banjo

 2. SEXTON Morgan (Linefork, KY, 1911-1992)
Little Birdie (trad.), 4'07
 - *Shady Grove, Morgan Sexton, Traditional Banjo Player*, June Appal Recordings JA0066D, 1992
 - Recorded c. 1990
 - Played on a Gibson banjo
 - Tuning: eCGAD

 3. SEEGER Peggy, melody & Mike, chords (New York, NY, b. 1935)
Rose, Rose and Up She Rises (trad. collected in Kentucky / in Ruth Cranford Seeger, *American Folk Songs for Children*, Doubleday, 1948), 1'24
 - *Mike and Peggy Seeger, American Folk Songs for Children*, Rounder Records, 1977 (Rounder Records, 1987)
 - Recorded at the Decca studio in London, England and at the Seeger home in Garrett Park, MD.
 - Played on a long neck banjo

 4. BALL William (Bristol, England, 1915-2000); SMITH Eileen, piano
Dream Dance (Joe Morley), 3'25
 - *A Banjo Galaxy, The Classic Banjo of William J. Ball*, Rounder Records 3005, 1975 (*Humoresque, The Classic Banjo Compositions Of The Great Masters Played By William J. Ball*, Fred Determan, s.n. – c. 2000)
 - Recorded by Dennis Ackerman, Mushroom Studios, Bristol, England, c. 1975
 - Played on a Clifford Essex banjo “Professional” banjo: 12" pot, wood hoop, nylon string

 5. LILLYWHITE Derek (Canning Town, London, UK, b. c. 1935–2017); MALONE John, piano
Dancer's Dream (Cammeyer), 3'08
 - *Banjo Reminiscences*, Rounder Records 0095, 1980
 - Recorded at the Riverside Studio, 1977
 - Played on a Cammeyer “Vibrante Royal” zither banjo, made by Sidney Young, c. 1949
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6. **FLECK Béla** (New York, NY, b. 1958); BELL Joshua, violin; HOFFMAN Gary, cello
Doctor Gradus and Parnassum, from *Children's Corner* (C. Debussy), 2'29
 - *Béla Fleck, Perpetual Motion*, Sony Classical SK 89610, 2001
 - Recorded by Todd Whitelock and Jim Janik at the Avatar Recording Studio, New York, NY, March 2001
 - Played on a Gibson banjo, RB 75, steel strings, 1937

 7. FREED Geoff (contemporary); FRENKEL Ann, piano
Musette (Timothy Mainland, in *Three Pieces for Banjo and Piano, Op. 107*, 1995), 1'38
 - *Black-Tie Banjo, Centennial Souvenir*, Black-Tie Banjo BTB 1102, 1998
 - Recorded at Wellspring Sound, Concord, MA, 1998
 - Played on a Vega “White Laydie” banjo, nylon strings, 1924

 8. BUEHLING Clarke (Fayetteville, AR, b. c. 1950, contemporary)
Tyro Mazurka (Actually Andrew Hermann’s “*Climbing Rose Mazurka*”, arranged for banjo by Grant Brower in 1895 and published later as “Tyro Mazurka” to avoid paying royalties), 1'53
 - *Banjo Gems, Solos, Duets, Trios ; Buehling, Sapoznik, Moore*, Kiking Mule Records KM 211, 1980
 - Recorded by Bob Carlin at Collegium Sound in Jackson Heights, New York NY, 1979
 - Played on a hand-crafted banjo

 9. MILES Michael (contemporary); EHRICH Al, double bass
Bach Cello Suite, Prelude (J.S. Bach), 2'36
 - *Michael Miles, American Bach*, Right Turn on Red Music, 1997
 - Recorded by Benj Kanters, c. 1997
 - Played on a custom open back Stelling banjo, nylon strings

 10. SANDS Chris (England, contemporary)
Beauty Spots (By the English composer Tarrant Bailey Jr., written in Tenerife in 1965, released later by the Neovox Company), 3'08
 - *Chris Sands, Tarrant Bailey Jr. Banjo Solos. His Life and Works*, Mel Bay Publications MB984268CD, 2003
 - Recorded by Rob Bee, c. 2003
 - Played on a british Weaver banjo, nylon strings

 11. PALEY Tom, banjo (New York, NY, 1928-2017); COHEN John, guitar; SEEGER Mike, fiddle
Colored Aristocracy (Source: Library of Congress 3306 B2, rec. 1936), 2'09
 - *The New Lost City Ramblers*, Vol. 1, Folkways Records FA 2396, 1958 (The New Lost City Ramblers, The Early Years, 1958-1962, Smithsonian Folkways SF CD 40036, 1991)
 - Recorded in New York, NY, by Moe Ash and Peter Bartok, c. 1958

 12. ROSENBAUM Art, banjo and harmonica (New York, NY, 1938-2022)
Po Boy (Adapted from a 1929 Paramount record by Willard “Ramblin” Thomas, in Harry Smith’s Anthology, no 71), 3'15
 - *The Young Fogies*, Rounder Records 0319, 1994 (*Young Fogies*, Heritage Records, 1985)
 - Recorded by Ray Alden
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13. ROSENBAUM Art (New York, NY, 1938-2022)
The Green Beds (trad. collected by Cecil Sharp. Also called *The Saucy Sailor*, in North Carolina), 3'12
 - Art Rosenbaum, *The Art of the Mountain Banjo*, Kicking Mule Records SNKF 113, 1974 (*The Art of the Mountain Banjo*, Mel Bay Publications MB96711BCD, 1998)
 - Recorded at the Kicking Mule Studio, San Francisco, CA, c. 1974
 14. ADAMS Derroll (Portland, OR, 1925-2000)
Curtains of Night (Derroll Adams), 4'36
 - Derroll Adams, *Portland Town*, Ace of Clubs Records, Decca SCL 1227, 1967
 - Recorded in London by Gus Dudgeon, 1967
 - Played on a New Windsor Premier no 2 banjo, 1905
 15. BROWN Fleming (Marshall, MO, 1926-1984)
Little Maget (trad., *Lady Margaret and Sweet William*, Child Ballads #74), 3'16
 - Fleming Brown, *Little Rosewood Casket and Other Songs of Joy*, Merrywang 1953, 1984
 - Recorded live at Holsteins by Norm Pellegrini, c. 1984
 - Tuning: fCGCD
 16. STECHER Jody (Brooklyn, NY, b. 1946)
Young Napoleon (trad.), 5'10
 - *Oh The Wind and Rain*, Jody Stecher, *Eleven Ballads*, Appleseed Recordings APR CD 1030, 1999
 - Recorded by Bob Shumaker et Ray Recording Studio, Berkeley, CA, 1999
 - Played on a fretless banjo
 17. MARTIN Reed (Indiana, b. 1948)
Barbara's Tune (Reed Martin, 1978), 1'53
 - Reed Martin, *Old Time Banjo*, Reed Martin, self production, 1998
 - Recorded by Don Anderson, Magic City Ideal, in Reed's home, Cabin John, MA, c. 1997
 - Played on a Vega 'tubaphone', with resonator
 18. MORRISON Rob (North Carolina, b. c. 1950)
Tennessee Mountain Fox Chase (trad.), 2'53
 - *Camp Chase, Solos and Duets of 19th Century Fiddle and Banjo Music*, Flying Cow Music 12/98, c. 1992 (Idem, Camp Chase Music, 2001)
 - Recorded c. 1992
 - Played on a Dobson fretless banjo, c. 1890
 19. WATSON Doc, banjo, vocal (Deep Gap, NC, 1923-2012); CARLTON Gaither, fiddle
Willie Moore (trad., Randolph IV-795), 3'34
 - *The Original Folkways Recordings of Doc Watson and Clarence Ashley, 1960-1962*, Smithsonian Folkways SF 40029/30, 1994
 - Recorded by Eugene Earle and Ralph Rinzler, in Deep Gap, NC, 1961
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20. THOMPSON Tommy, banjo (St. Albans, WV, 1937-2003); JABBOUR Alan, fiddle; WATSON Jim, guitar
Red Fox (trad., in Henry Reed's repertory), 2'04
– *The Hollow Rock String Band*, Rounder Records 0024, 1974 (*Hollow Rock Legacy*, Alan Jabbour, 2004)
– Recorded by John Howell, c. 1974
21. LEVY Bertram (Long Island, NY, b. 1941)
Wild Goose Crossing the Ocean (trad.), 2'51
– *Bertram Levy, Banjo: That Old Gut Feeling*, Flying Fish Records FC 37271, 1982 (Idem, Bertram Levy BLMP3, 2003)
– Recorded by Tom Martin at Pro Audio and Russ Bond at Music Annex, c. 1980
– Played on a Washburn, nylon strung fretted banjo, c. 1890
22. DILLER Dwight (Pocahontas County, WV, 1950-2023); TRIPLETT Jimmy, fiddle
Greasy Strings (trad. learned from Burl Hammons), 2'10
– *Harvest, Dwight Diller, W.Va. Mountain Music*, Yew Pine Mountain Music YP-IX3, 1997
– Recorded in c. 1997
– Played on a Cedar Mountain Banjo, 'D. Diller model'
23. PERLMAN Ken (contemporary)
Flowers of Edinburg (trad., played in New England style), 1'53
– *Melodic Clawhammer Banjo (K. Perlman, H. Sapoznik, R. Carlin, A. Cahan, D. Loomis)*, Kicking Mule Records KM 209, 1977
– Recorded at Carlin's in Princeton, NJ, by Ed Denson, Kicking Mule mobile unit, 1976
24. CARLIN Robert "Bob" (New York, NY, b. 1953)
Payday (Source: "Mississippi" John Hurt), 3'10
– *Bob Carlin, Where Did you Get That Hat?, with Tony Trischka, Pete Sutherland, and Jere Canote*, Rounder Records 0172, 1982
– Recorded at WUHY-FM, Gypsy Studo, WMRG Studio, 1982
– Played on a fretless banjo
25. KOKEN Walt (Columbia, MO, b. 1946)
Big Sandy (Trad.), 3'50
– *Walt Koken, Banjonique*, Rounder Records CD 0337, 1994
– Home recorded by Walt Koken, 1994
– Played on a Orpheum banjo, c. 1918
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Partie 3

L'astérisque accolée au nom de certains musiciens, indique les interprètes déjà présents dans le coffret *Le banjo américain à cinq cordes, 1901-1956*, publié par [Frémeaux & Associés](#). Cliquez sur le lien suivant pour accéder aux extraits musicaux : [Internet Archives](#).

1. **MAINER Wade**, banjo, vocal (Weaverville, Buncombe County NC, 1907-2011);
MAINER Julia, guitar, vocal
I Can't Sit Down (trad. arr. Wade Mainer), 2'44
 - *Wade & Julia Mainer, In the Land of Melody*, June Appal Record JA0065D, 1992
 - Recorded by Doug Dorschung at Maggard Sound, Big Stone Gap, VA, 1991
 - Played on a Gibson banjo
 2. **KEYS Will**, banjo (Blackley Creek, Washington County, TN, 1923-2005);
KUHN Barbara, fiddle; **SMITH Doug**, guitar
Chincapin Hunting (trad.), 2'05
 - *Will Keys, A Banjo Original*, County Records CO-CD-2720, 1997
 - Recorded by Pete Reiniger, c. 1997
 - Played on a Gibson banjo
 3. **RICHARDSON Larry**, banjo (Galax, VA, 1927-2007); **MILLER Sonny**, fiddle;
JACKSON Johnny, guitar
Turkey in the Straw (trad.), 1'22
 - *Galax Va, Old Fiddler's Convention*, Folkways Record FA 2435, 1964
 - Recorded at the Galax Fiddler's Convention from 1961 to 1963
 4. **SCRUGGS Earl***, banjo (Shelby, NC, 1924-2012); **FLATT Lester**, guitar
Foggy Mountain Breakdown (Earl Scruggs), 2'21
 - *Flatt & Scruggs on Foggy Mountain*, Sony Music Special Edition, IDK 85202, 1979
 - Played on a Gibson banjo
 5. **STANLEY Ralph***, banjo, vocal (Big Spraddle Creek, VA, 1927-2016); **STANLEY Carter**,
 guitar, vocal
Two More Years and I Will Be Free (trad.), 2'38
 - *Wango 104*, c. 1960 (*Stanley Brothers, Long Journey Home*, Rebel Records CD-1110, 1990)
 - Recorded in the early 60s by Ray Davis of Baltimore, MD
 - Played on a Gibson banjo
 6. **STOVER Don**, banjo (White Oak, WV, 1928-1996) ; **LILLY Everett**, mandolin, vocal ;
LILLY Bea, tenor guitar, vocal
The Waves on the Sea (Carter Family), 2'49
 - *The Lilly Brothers & Don Stover. Folk Songs From the Southern Mountains*, Folkways Records FA 2433, 1962
 - Recorded in the YMCA Hall in Boston, MA, in 1961
 - Played on a Gibson banjo
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7. **ADCOCK Eddie**, banjo (Scottsville, VA, b. 1938); The II Generation
Old Joe Clark (trad., arr. Eddie Adcock), 3'15
 - *The II Generation, Head Cleaner*, Rebel Record SLP 1533, 1974
 - Recorded by Cory Pearson, studio Track Recorders, 1974
 8. **SPRUNG Roger Howard** (New York, NY, 1930-2013)
How High the Moon (Morgan Lewis, c. 1940), 2'41
 - *Progressive Bluegrass 2, and Other Instrumentals Played by Roger Sprung and his Bluegrass All-Star / Progressive Ragtime Bluegrass (dedicated to Paul Cadwell)*, Folkways Records FA 2371, 1964
 - Recorded c. 1974
 - Played on a Gibson banjo
 9. **GRIER Lamar**, banjo (Washington, D.C. 1938-2019); **GRISMAN David**, mandolin;
BAKER Billy (Kenny Baker's cousin), fiddle
John Henry (trad.), 1'49
 - *Hazel Dickens and Alice Foster [Gerrard], Won't You Come And Sing For Me?*, Folkways Records FTS 31034, 1973
 - Recorded by Peter Siegel in 1967
 - Played on a Gibson banjo
 10. **DILLARD Douglas** "Doug", banjo (East St. Louis, IL, 1937-2012); **DILLARD Rodney**, guitar;
WEBB Dean, mandolin; **JAIN Mitch**, bass
Old Home Place (Mitch Jaine, arr. Dean Webb), 2'08
 - *The Dillards, Back Porch Bluegrass*, Elektra Records EKS 7232, 1963 (*The Dillards. Folklore des montagnes des États-Unis*, Vogue MDEKL 9309, s.d., c. 1966)
 - Recorded in Los Angeles, c. 1963
 - Played on a Gibson banjo
 11. **WEISSBERG Eric**, banjo (New York, NY, 1939-2020); **BRICKMAN Marshall**, guitar
Bluegrass Medley (trad., arr. E. Weissberg), 3'06
 - *Folk Banjo Styles*, Elektra Records ELK 7217 (stereo), 1963
 - Recorded c. 1963
 12. **KEITH Bill**, banjo (Boston, MA, 1939-2015); **MONROE Bill**, mandolin; **BAKER Kenny**, fiddle;
BENJAMIN Horace, guitar ; **MAULDIN Bessie Lee**, bass
Sailor's Hornpipe (trad.), 1'56
 - *Bluegrass Instrumentals, Bill Monroe and His Bluegrass Boys*, Decca Records DL 7460 (MCA Records 104, 1973)
 - Recorded in Nashville in 1963
 - Played on a Gibson "top tension" banjo
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13. **KEITH Bill**, banjo (Boston, MA, 1939-2015); **ROONEY Jim**, guitar; **BROWN Tony**, guitar
Out of Joint (Bill Keith), 1'45
 - *Mud Acres, Music Among Friends*, Matchbox Records SDM 239, Country Series, Vol. 6, 1973 (Rounder 3001, 1974)
 - Recorded c. 1973
 - Played on a Gibson “top tension” banjo

 14. **BEST Carroll**, banjo (Haywood County, NC, 1931-1994); **BAKER Kenny**, fiddle; **RIVER Mike**, guitar; **GRAVES Josh**, dobro
Angeline the Baker (trad.), 3'34
 - *Carroll Best, Say Old Man, Can You Play the Banjo?*, Copper Creek Records CCCD 0175, 1999
 - Recorded in Bristol, TN, by Peter Reiniger in 1995

 15. **HICKMAN John**, banjo (Columbus, OH, 1942-2012); **CRARY Dan**, guitar; **BERLINE Byron**, fiddle
Cricket (Byron Berline), 2'45
 - *Berline, Crary, Hickman*, Sugar Hill Records SH 3720, 1981
 - Recorded live in Los Angeles by City Recorders, 1981
 - Played on a Stelling banjo

 16. **McNEELY Larry** (Lafayette, IN, b. 1948); with **COLLINS Charlie**, **BURNS Jethro**, **HUSKY Roy**
Zebenelgenubi (Larry McNeely), 1'40
 - *Larry McNeely, Rhapsody for Banjo*, Flying Fish Records 025, 1976
 - Recorded in 1976

 17. **GEIGER Fred**, banjo (Philadelphia, PA, 1940-2022); **OTSUKA Akira**, mandolin; **BLAIR Warren**, fiddle; **GRAY Tom**, bass; **PARMLEY Dave**, rhythm guitar; **WILLIAMS Bob**, lead guitar
Lullaby of Birdland (Shearing), 3'35
 - *Fred Geiger*, Ridge Runner Records RRR 014, 1978
 - Recorded by Bill McElroy at Bia Recording Co., Inc., Falls Church, VA, 1978
 - Played on a Gibson banjo

 18. **TRISCHKA Tony**, banjo (Syracuse, NY, b. 1949); **COHEN Larry**, **MITTERHOFF Barry** Jerry Lee, **WEISS Danny**, **WYLAND Dede**
Steam (Tony Trischka), 2'58
 - *Skyline, Late to Work*, Flying Fish 261, 1981
 - Recorded by David Stone and Hugo Dwyer at Right Track Studio in New York City, 1981

 19. **TRISCHKA Tony**, banjo (Syracuse, NY, b. 1949); **CONNELL Dudley**, guitar; **KRAUS Alison**, fiddle; **STEFFEY Adam**, mandolin
Greenwood (Tony Trischka), 2'15
 - *Tony Trischka, World Turning*, Rounder Records CD 0294, 1994
 - Recorded by Bill McElroy at Bias Recording in Springfield, VA, c. 1994
 - Played on a Gibson RB3 original Mastertone banjo
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20. **FLECK Béla**, banjo (New York, NY, b. 1958); COREA Chick, piano
Bicyclops (Béla Fleck), 4'20
– *Béla Fleck, Tales From the Acoustic Planet (Vol. 1)*, Warner Brothers CDW 45854, 1995
– Recorded in 1994
– Played on a Gibson RB75 flathead banjo
21. **WASHBURN Abigail** (Evanston IL, b. 1979); SOLEE Ben, cello;
KOWALSKI Amanda, bass; McCONNELL Jordan, low whistles & uilleann pipes
Who's Gonna Shoes (trad., arr. Abigail Washburn, learned from Woody Guthrie's Ash recording), 3'47
– *Abigail Washburn, Song of the Traveling Daughter*, Nettwerk 0 6700 30423 2 1, 2005
– Recorded in 2005
22. **BAUGUS Riley**, (Walkertown, NC, b. 1966)
Pretty Polly (Trad.), 3'09
– *Riley Baugus, Life of Riley*, Yodel Ay Hee Records CD 038, 2001
– Recorded Live in Rural Hall, NC at the CD & Recording Hatchery, 2001
– Played on a Baugus homemade banjo #006, 1996
23. **HARTFORD John** (New York, NY, 1937-2001)
Don't Leave Your Records in the Sun (John Hartford), 2'26
– *John Hartford, Mark Twang*, Flying Fish Records FF 020, 1976 (Id., Flying Fish Records / Rounder Records, 1986)
– Recorded by Claude Hill at the Sound Shop in Nashville, TN, 1976
– Played on a GTR banjo (low tuning)
24. **HARTFORD John** (New York, NY, 1937-2001)
Trying to Do Something to Get Your Attention (John Hartford), 4'49
– *John Hartford, Mark Twang*, Flying Fish Records FF 020, 1976 (Id., Flying Fish Records / Rounder Records, 1986)
– Recorded by Claude Hill at the Sound Shop in Nashville, TN, 1976
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