



RETURNING MATERIALS:

Place in book drop to  
remove this checkout from  
your record. FINES will  
be charged if book is  
returned after the date  
stamped below.

--	--	--

A MELODIC AND TEXTUAL ANALYSIS OF THE TWENTY-FOUR  
"BARBRY ALLEN" VARIANTS OF THE  
LOUIS WATSON CHAPPELL ARCHIVE

By

Scott W. Schwartz

A THESIS

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

MASTER OF MUSIC

Department of Music

1984

© 1985

SCOTT WILSON SCHWARTZ

All Rights Reserved

## ABSTRACT

### A MELODIC AND TEXTUAL ANALYSIS OF THE TWENTY-FOUR "BARBRY ALLEN" VARIANTS OF THE LOUIS WATSON CHAPPELL ARCHIVE

By

Scott W. Schwartz

The purpose of this study was to make a comparative analysis of both music and text of the twenty-four variants of "Barbry Allen" (Child 84) found in the Louis Watson Chappell Archive. The research was accomplished in two parts. The first stage was to analyze all the melodic variants of "Barbry Allen" according to the Abrahams and Foss model (1968). Once this was completed, all the variants were classified into common scale structures, range, melodic contour, meter, and phrase length categories. They were then compared with the "Barbry Allen" variants in the Bertrand H. Bronson ballad collection, The Traditional Tunes of the Child Ballads; With Their Texts According to the Extant Records of Great Britain and America in order to search out general melodic similarities. The second stage was to evaluate and classify key literary characteristics according to Hendren's genological classifications and the Thorpe Literary Model (1964). A close examination of all the music and literary findings was done to determine the degree of influence, if any, from commercial music sources.



To my grandfather, Benjamin Schwartz

## ACKNOWLEDGMENTS

The writer wishes to recognize the time, patience, and considerable advice extended in reviewing the text of the research project by the thesis committee--Dr. Melanie Stuart, Dr. Rosalie Schellhous, and Dr. James Niblock. I would also wish to recognize Dr. Thomas Brown, professor of Music Education at West Virginia University, and Dr. John Cuthbert, assistant curator of the archive collection at West Virginia University, for their guidance and help with the initial phase of the study.

I would also like to thank Dr. Robert Erbes for his contributions to the final copy of the thesis. A personal thank you is extended to Ms. Sarah Kulb for reading, editing, and typing of the initial copy of the thesis. Finally, I am indebted to my family, Mr. and Mrs. Ronald Schwartz, Martha VanScott, Jeff Schwartz, and Sarah Kulb for their love and support, but most of all, for their undying faith in my ability to achieve my goal.

## TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	v
LIST OF ILLUSTRATIONS . . . . .	vi
 Chapter	
I. INTRODUCTION . . . . .	1
Research Procedures . . . . .	1
Semantic and Genological Analysis . . . . .	16
Cultural Background . . . . .	27
II. MELODIC ANALYSIS . . . . .	33
Summary . . . . .	93
III. COMPARATIVE MUSIC ANALYSIS . . . . .	95
IV. LITERARY ANALYSIS . . . . .	159
Textual Degeneration . . . . .	215
V. SUMMARY . . . . .	227
APPENDIX . . . . .	248
ANNOTATED BIBLIOGRAPHY . . . . .	250

## LIST OF TABLES

Table		Page
	<u>Chapter I</u>	
1.	Identification of Scale Groups . . . . .	8
2.	Six- and Seven-tone Scale Structures . . . . .	10
3.	Ballad Text Degeneration . . . . .	24
	<u>Chapter III</u>	
1.	Analysis of Melodic Contour . . . . .	102
2.	Analysis of Melodic Contour . . . . .	114
3.	Analysis of Melodic Contour . . . . .	126
4.	Analysis of Melodic Contour . . . . .	133
5.	Analysis of Melodic Contour . . . . .	142
	<u>Chapter IV</u>	
1.	Number of Syllables per Verse . . . . .	210
2.	Number of Stresses per Phrase . . . . .	211

## LIST OF ILLUSTRATIONS

Illustration	Page
1. Analysis of Melodic Contour . . . . .	17
2. "Barbry Allen" . . . . .	20
3. "Barbry Allen" . . . . .	26

## CHAPTER I

### INTRODUCTION

#### Research Procedures

The purpose of this study was to make a comparative analysis of both music and text of the twenty-four variants of "Barbry Allen" (Child 84)<sup>1</sup> found in the Louis Watson Chappell Archive. The research was accomplished in two parts. The first stage was to analyze all the melodic variants of "Barbry Allen" according to the Abrahams and Foss model (1968).<sup>2</sup> Once this was completed all the variants were classified into common scale structure, ambitus, melodic contour, meter, and phrase length categories. They were then compared with the "Barbry Allen" variants in the Bertrand H. Bronson ballad collection, The Traditional Tunes of the Child Ballads; With Their Texts According to the Extant Records of Great Britain and America,<sup>3</sup> in order to search out general melodic similarities. The second stage was to evaluate and

---

<sup>1</sup>The term "Child 84" refers to the catalog number assigned to the ballad, "Barbry Allen" by Francis Child in his five volume collection, The English and Scottish Popular Ballads (Boston: Houghton, Mifflin and Co., Vol. I 1882-1884, Vol. II 1885-1886, Vol. III 1888-1889, Vol. IV 1890-1892, and Vol. V 1894-1897, reprinted ed. New York: Dover Publications Inc., 1965).

<sup>2</sup>Roger D. Abrahams and George Foss, Anglo American Folksong Style (Englewood Cliffs: Prentice-Hall, 1968).

<sup>3</sup>Bertrand H. Bronson, The Traditional Tunes of the Child Ballads; With Their Texts According to the Extant Records of Great Britain and America (New Jersey: Princeton University Press, 1972).

to classify key literary characteristics according to Hendren's genealogical classifications<sup>4</sup> and the Thorpe Literary Model (1964).<sup>5</sup> A close examination of all the music and literary findings were done to determine the degree of influence, if any, from commercial music sources. The two major sources were identified as minstrel and commercial radio music.

The Louis Watson Chappell Archive is the earliest documented collection of Appalachian folk music from rural West Virginia. The ballads are unaccompanied vocal selections recorded on 647 12-inch aluminum discs between September 1, 1937, and September 10, 1947.<sup>6</sup> In addition to the original recordings, the vocal selections have been transcribed from these recordings and bound in an unpublished multi-volume collection at West Virginia University. Each transcription contains the melody and text for the initial stanza and the text for all the remaining stanzas for each ballad citation. In some instances either no transcription was available or a partial one is given only for specific vocal selections. In these cases the recording fidelity is so poor that it was not possible to make an accurate transcription from the recording.

---

<sup>4</sup>Joseph W. Hendren, "Bonny Barbara Allen," Texas Folklore Society 25 (1953): 47.

<sup>5</sup>James Thorpe, Literary Scholarship: A Handbook for Advanced Students of English and American Literature (Boston: Houghton, Mifflin Company, 1964).

<sup>6</sup>John A. Cuthbert, West Virginia Folk Music (Morgantown: West Virginia University Press, 1982), p. 1.

The fidelity of these original recordings varies from audible to inaudible and is the direct result of the primitive recording equipment used by Louis Watson Chappell. The recording device was a hand-made "recording machine" that was purchased in New Haven, Connecticut, in 1937.<sup>7</sup> The machine was powered by electricity and was notorious for frequent breakdowns and misadjustments due to the experimental nature of its construction.<sup>8</sup>

The equipment was set up usually in the town hall closest to the ballad singer's residence since in most cases these buildings were the only structures that were equipped with electricity.<sup>9</sup> In some instances, it has been said that Chappell was able to do recordings from the trunk of his car with the aid of batteries, but no evidence is available now to support this statement. Since most of the ballad singers had to be brought to the recording site, all place names cited in the descriptions of the individual ballad collections given by Chappell refer to the residences of the respective performer rather than the recording session locations.<sup>10</sup> Each description included with a collection of ballads performed by an individual contains the name of the performer, the date of the recording session, the place of residence, and occasionally the age of the singer. No other background information is cited in these descriptions.

---

<sup>7</sup>Ibid.

<sup>8</sup>Interview with Dr. John A. Cuthbert, West Virginia University, Morgantown, West Virginia, July 25, 1983.

<sup>9</sup>Ibid.

<sup>10</sup>West Virginia Folk Music, p. 1.



Before discussing the outline of the research procedures, it would be wise to briefly describe the general musical characteristics of the ballad in order to define the differences between the sacred folk songs, i.e., white-spirituals, and the secular folk-songs, i.e., ballads of Appalachia. The white spiritual, commonly associated with the folk hymn, religious ballad, and the camp-meeting spiritual, was a secular folk melody with a sacred text that was not written out. It was characterized by a simplicity of text, frequent repetition, refrains and a tag line. It was commonly heard at the southern revival meetings.<sup>11</sup> The ballad, on the other hand, is a type of secular folk-song in the form of an unaccompanied narrative. It centers around a single episode and is usually narrated in an unbiased manner. The stories were usually about love, lost love, murder, myths, heros, and hazardous occupations. The ballads about myths, unlike the other ballad types, were not commonly performed in America.<sup>12</sup> The American ballads were characterized usually by a simplicity of text and strophic form.<sup>13</sup> The quality of vocal sound for the white-spiritual and the ballad was usually nasal. There was little change in dynamics and rhythmic freedom took precedence over strict meter.

---

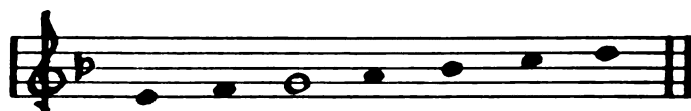
<sup>11</sup>The New Grove Dictionary of Music and Musicians, 3rd ed., s.v., "White Spiritual."

<sup>12</sup>Folksong Style, p. 92.

<sup>13</sup>Ibid., p. 165.

### The Technique of Melodic Analysis

Melodies are described and classified according to scale and contour. The scale is considered in two ways: the number of different tones that compose the scale structure (e.g., 5-tones or 6-tones), and the number of half and whole steps that occur within the scale (Example 1-1).



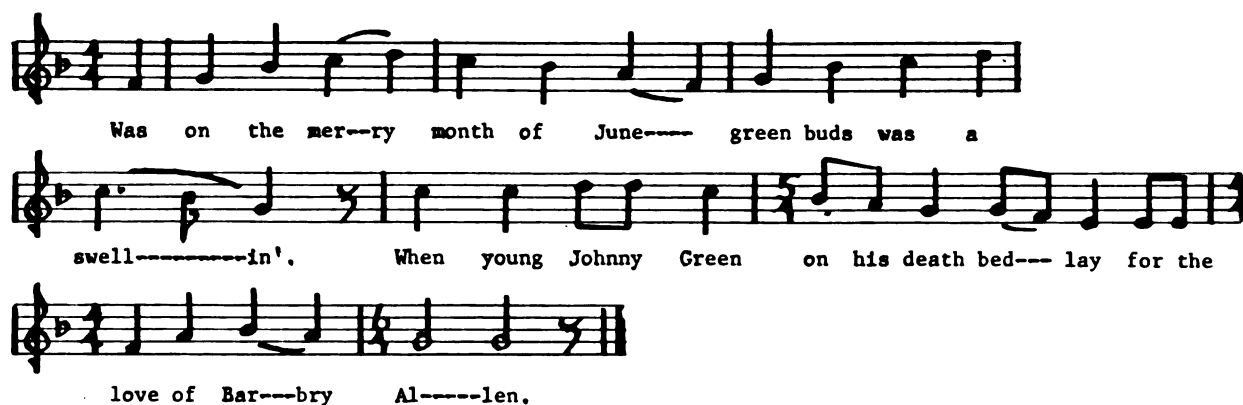
Example 1-1. A seven-tone scale.

The scale, as described in Example 1-1 is a seven-tone scale. It includes two half steps and four whole steps and it represents one type of scale structure. The melodic contour, on the other hand, is described phrase-by-phrase in terms of the range in relation to the "final." The term "final" refers to the last note of the melody.

According to Abrahams and Foss, the last note of a melody always acts as the point of ultimate repose and has the greatest functional importance.<sup>15</sup> As an aid to the melodic descriptions and classifications, the final note of the melody in all the ballads will determine the tonality of the melody (Example 1-2). The final note of this melody falls on g and represents some form of g minor tonality. The underlining of upper and lower case letters of a scale illustration (e.g., D major) was used solely to distinguish them from the text.

---

<sup>15</sup>Folksong Style, p. 159.



Example 1.2. Disc #7 as it appears in the Chappell Collection.

As a further aid to the comparative analysis of all the ballad citations, all the variants were transposed so their "final" notes would fall on  $\underline{g}'$ . The purpose of this procedure was to have a common tonality for the comparative analysis of all the variants and to have the melody written within the staff to avoid unnecessary leger lines. Once the scale has been transposed all the scale steps were numbered consecutively according to the diatonic scale (Example 1-3).



Example 1.3. Numbering of Scale Degrees

The Roman numerals refer to all the scale degrees that fall below  $\underline{g}'$  and the arabic numbers refer to all the tones that fall above the key note. In all cases  $\underline{g}'$  is labelled as 1.

In accordance with Abrahams and Foss, chromatic tones used within a diatonic scale are designated by the symbols b flat and # sharp placed before the number corresponding to the chromatically altered tone (Example 1.4).



Example 1.4. Chromatic Designations.

All chromatic forms of the same diatonic scale degree are described as chromatic inflections and are included within the scale description with the appropriate markings (i.e., b and #). A seven-tone scale having, for example, C-natural and C-sharp would be described as a six-tone scale with an inflected fourth scale degree (Example 1.5).



Example 1.5. Six-tone Scale with a Chromatic Inflection.

The number of tones within the scale and the range of the melody are then combined to classify each ballad melody. The scale descriptions of all folksong melodies--according to Abrahams and Foss--include only those tones within the melodic example and do not attempt to illustrate

theoretical scale structures not encountered in them. Once the scale structures for all the "Barbry Allen" variants have been described, they can be compared to one another to determine the common scale and range characteristics found among them.

The pentatonic scale and its four transpositions represent the only five-tone scale structures frequently encountered among the Anglo-American ballads.<sup>16</sup> The five pentatonic groups are distinguished from one another by their varied intervallic patterns (i.e., the absence of different diatonic scale degrees) and are each assigned a roman numeral identification (Table 1).

TABLE 1.--Identification of Scale Groups

Scale Group No.	Untransposed Inversions	Transposed Form	Without Diatonic Scale Degrees
I.	gabde	G A B _ D E _ g	4 and 7
II.	degab	G A _ C D E _ g	3 and 7
III.	abdeg	G A _ C D _ F g	3 and 6
IV.	egabd	G _ B C D _ F g	2 and 6
V.	bdega	G _ B C _ E F g	2 and 5

The final result is a set of five different scale groups, used either by themselves or in conjunction with one another to create various six- and seven-tone scale structures. These are the sole scale forms

<sup>16</sup>Traditional Tunes of the Child Ballads, p. 321.

used to describe the tonal structure of a folk song melody. Folk song melodies derived from a diatonic scale composed of fewer than five tones are not included in the music study.

The second table, taken from Abrahams and Foss (1968)<sup>17</sup> lists all six- and seven-tone scales which contain common tones found in two or more pentatonic scale groups. In pentatonic scale group I, for example, the interval between B and D may be filled either with C or C# producing two six-tone variants without the seventh scale degree. Similarly, the interval between E and G may be filled with either F or F# producing two more six-tone scales without the fourth scale degree. Both the fourth and seventh scale degrees are combined in various ways to create four more permutations. The scale G-A-B-C-D-E-F, for example, is found in scale groups I, II, and III, and is assigned to all three scale categories (Table 2).

The application of the scale classification results in a graphic illustration of similarities found among ballad variants which have comparable tonal structures. The scale analysis is sufficiently broad to include many different characteristics of a scale that might indicate a common musical relationship between two or more ballad variants. The analysis, however, does not include the classification of the tritone. In Anglo-American folk songs the absence of the tritone appears to be a common characteristics of five- and six-tone melodies. The tritone is found in only a few instances of seven-tone melodies in the Bronson ballad collection.<sup>18</sup>

---

<sup>17</sup> Folksong Style, p. 152.

<sup>18</sup> Ibid., p. 159.

TABLE 2. Six- and Seven-tone Scale Structures

<u>Scale Group I</u>		
Pentatonic	G A B - D E - g	
Six-tone scales	G A B C D E - g	12
	G A B - D E F#g	
	G A B C#D E - g	
	G A B - D E F g	
Seven-tone scales	G A B C D E F#g	12
	G A B C D E F g	123
	G A B C#D E F#g	
	G A B C#D E F g	
<u>Scale Group II</u>		
Pentatonic	G A - C D E - g	
Six-tone scales	G A B C D E - g	12
	G A - C D E F g	23
	G A B <sup>b</sup> C D E - g	
	G A - C D E F#g	
Seven-tone scales	G A B C D E F#g	12
	G A B <sup>b</sup> C D E F g	123
	G A B <sup>b</sup> C D E F g	234
	G A B <sup>b</sup> C D E F#g	
<u>Scale Group III</u>		
Pentatonic	G A - C D - F g	
Six-tone scales	G A - C D E F g	23
	G A B <sup>b</sup> C D - F g	34
	G A B C D - F g	
	G A - C D E <sup>b</sup> F g	
Seven-tone scales	G A B <sup>b</sup> C D E F g	123
	G A B <sup>b</sup> C D E <sup>b</sup> F g	234
	G A B <sup>b</sup> C D E <sup>b</sup> F g	345
	G A B C D E <sup>b</sup> F g	
<u>Scale Group IV</u>		
Pentatonic	G - B <sup>b</sup> C D - F g	
Six-tone scales	G A B <sup>b</sup> C d - F g	34
	G - B <sup>b</sup> C D E <sup>b</sup> F g	45
	G A B <sup>b</sup> C D - F g	
	G - B <sup>b</sup> C D E F g	
Seven-tone scales	G A B <sup>b</sup> C d E <sup>b</sup> F g	234
	G A B <sup>b</sup> C D E <sup>b</sup> F g	345
	G A <sup>b</sup> B <sup>b</sup> C D E <sup>b</sup> F g	45
	G A <sup>b</sup> B <sup>b</sup> C D E F g	
<u>Scale Group V</u>		
Pentatonic	G - B <sup>b</sup> C - E <sup>b</sup> F g	
Six-tone scales	G - B <sup>b</sup> C D E <sup>b</sup> F g	45
	G A <sup>b</sup> B <sup>b</sup> C - E <sup>b</sup> F g	
	G - B <sup>b</sup> C D <sup>b</sup> E <sup>b</sup> F g	
	G A B <sup>b</sup> C - E <sup>b</sup> F g	
Seven-tone scales	G A <sup>b</sup> B <sup>b</sup> C D E <sup>b</sup> F g	345
	G A <sup>b</sup> B <sup>b</sup> C D <sup>b</sup> E <sup>b</sup> F g	45
	G A <sup>b</sup> B <sup>b</sup> C D E <sup>b</sup> F g	

Source: Folksong Style, p. 152.

The classification of melodic contour depends upon two factors: the basic melodic contour characteristics of each phrase (i.e., the rise and fall of the melodic line), and the relationship of these phrases to one another. The analysis of each phrase of a ballad determines which pitches are used for phrase openings and cadences and describes in detail the melodic contour of each phrase. The melodic contour does not include those notes that are classified as embellishments. The melodic embellishments are defined as those notes that either fall on an unstressed syllable or any two-syllable word or occur as unstressed extra notes over a single syllable. Those embellishments that articulate either the upper or lower extremes of range in a melody, however, are included in the melodic contour (Example 1.6).



The musical notation shows a single phrase in 3/4 time. The melody starts on a pickup note (F4), then moves to G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The lyrics are: So early early in the spring. The contour analysis is shown to the right of the notation.

4-5-7-1'  
-2'-1'-7-4

Example 1.6. Analysis of a Single Phrase Contour.

The phrase begins on the subdominant as a pickup to the first measure and cadences on the subdominant in the second measure. The phrase contour arches up to the a' in the first measure and descends back to the c and is represented as a 4-5-7-1'-2'-1'-7-4 phrase contour. The d in measure two occurs as the unaccented note of a two-note ligature. It is classified as an ornamental tone and is not included in this



contour analysis. Before a discussion of phrase relations (i.e., the second factor of the contour analysis) is started, a brief explanation of cadences must be given.


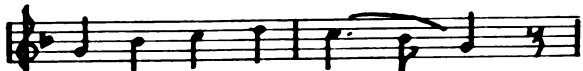
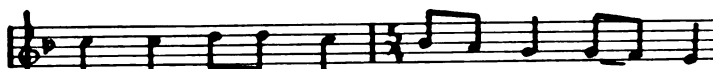
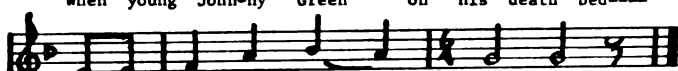
In general most folk-song melodies are composed of four phrases that are distinguished from one another by their individual cadences. Although it is not always clear when one phrase ends and another begins, there are some common cadential characteristics associated with specific phrases. The last phrase, for example, in all folk ballads will always resolve to the tonic/final and is always considered the point of ultimate repose in a folk melody (Abrahams and Foss).<sup>19</sup> The "final," the note of resolution, is defined as the key note in determining the tonality of any given melody. The next important cadence occurs between the second and third phrases and is labelled as the middle or mid. cadence. It occurs halfway between the initial phrase opening and the final cadence and will usually resolve to either the subdominant or dominant scale degree.<sup>20</sup> Although the mid. cadence is generally characterized as either a plagal or an authentic half-cadence, there are many instances in which this cadence may fall on a scale tone that is neither the subdominant or dominant. In this situation the text must be used to determine where the mid. cadence resolves. In general, the mid. cadence will occur usually at the end of the second strophe of a four line stanza. The use of the text combined with the general cadence characteristics described by

---

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

Abrahams and Foss will determine the mid. cadence. The remaining two cadences, occurring at the end of the first and third lines of text, do not have characteristic points of resolution. In each case the text will be used exclusively to determine these cadences. The cadence occurring at the end of the first strophe is labelled the first cadence. The remaining cadence, occurring at the end of the third strophe, is labelled the secondary or sec. cadence (Example 1.7).

1.		First Cadence
	Was on the mer--ry month of June----	
2.		Mid. Cadence
	green buds was a swell-----in'.	
3.		Sec. Cadence
	When young John-ny Green on his death bed---- lay	
4.		Final Cadence
	for the love of Bar---bry Al----len.	

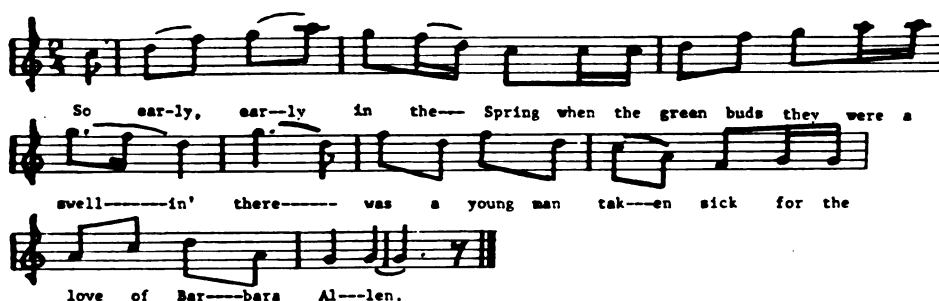
Example 1.7. Cadences.

As an aid for the description of cadence patterns, arbitrary geometrical symbols are assigned to specific cadences. The mid. cadence is assigned the symbol  $\square$ . The first cadence is designed with the symbol  $\sqcap$  and the sec. cadence is labelled with the symbol  $\lfloor$ . No symbol is used for the final cadence since it is assumed that this note will represent the most important cadence.

This composite of phrase contours is designated the form and expressed with capital letters A, B, C, etc. Phrase variants that

differ slightly from those previously stated are indicated by the addition of the prime symbol ('). The meter and phrase length are described according to the individual melodic characteristics. The meter is defined as a pattern of fixed temporal units (i.e., beats) found in a melody. The different accentual patterns are labelled with their most likely meter signatures and listed in the melodic analysis. The length of each phrase is described in terms of the number of measures per phrase that occur in each strophe.

The contour of the following melody may be expressed in the following (Example 1.8).



Example 1.8. Ten-measure melody.

The ten-measure melody is in a common time and is composed of four phrases of differing lengths. The initial phrase begins on c as a pickup to the first measure and ends on the c in the second measure. Its length is equal to four beats. The second phrase continues from the two-sixteenth-note pickup to the third measure and ends on the d measure four making it a four-and-one-half beat phrase. The third phrase begins on g' in measure five and progresses to the f in

measure seven. It is described as a five-and-one-half beat phrase. The final phrase begins on g in measure seven and continues to the end of the melody. It is a six-beat phrase. The melody is derived from a pentatonic scale and encompasses a range of a major tenth (Example 1.9).



Example 1.9. Scale and range characteristics.

The five-tone scale, g-a-c-d-f, includes two major seconds and two minor thirds and is classified as a member of scale group III (see Table 2). The range extends from F below to a' above g and is classified as VII-2'.

The melodic contour consists of four phrases of unequal length that illustrate three different melodic contours (Example 1.10).

<p>So ear-ly ear-ly in the spring</p>	4-5-7-1'-2'-1'-74
<p>when the green buds they were a swell-ing</p>	4-5-7-1'=2'-1'-5
<p>there was a young man tak-en sick</p>	1'-7-5-7-5-4-1-VII
<p>for the love of Bar-bara Al-len.</p>	1-2-4-5-1

Example 1.10. Melodic contour analysis.

The initial phrase begins on the subdominant as a pickup to the first measure and rises to the upper supertonic, 2', before descending back to the subdominant as a first cadence. It is illustrated as a 4-5-7-1'-2--1'-7-4 arched contour. The d in the second measure is classified as an embellishment and is not included in the contour analysis. The second phrase continues from the subdominant as a pickup to the third measure and rises to the upper supertonic, 2', in the same melodic contour as the first phrase. The phrase is represented as a 4-5-7-1'-2'-1'-5 contour. The third phrase begins on g' in the fifth measure and descends to the subtonic in a 1'-7-5-7-5-4-2-VII phrase contour that is significantly different from the previous two phrases. The final phrase starts from g as a pickup to the eighth measure, rises to the dominant, and returns to the tonic. It is represented as a 1-2-4-5-1- contour. The a in measure eight falls on the unstressed syllable of Barbry and is classified as an unessential tone to the contour analysis. The four phrases combine to make an A-A'-B-C form. Illustration 1 presents a complete transcription and melodic analysis of a single stanza of this ballad variant.


### Semantic and Genological Analysis


The second phase of analysis consists of a semantic and genological survey of the texts to evaluate word meanings and to classify word and phrase groups into specific cultural categories: English, Scottish, and American. A brief analysis of ballad degeneration combined with the semantic and genological survey will show the degree of change and the influence, if any, from commercial music sources.

## Barbry Allen

5-tone scale  
Range--VII-2'

Disc #427  
Scale Group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-7-4	A
	4-5-7-1'-2'-1'-5	A'
	1'-7-5-7-5-4-2-VII	B
	1-2-4-5-1	C



So ear-ly ear-ly in the- spring when the  
green buds they were a swel-ling there-  
was a young man tak-en sick for the love of Bar-bara  
Al-len.

## Meter

Phrases vary

Phrase Length--Phrase I--2 bars, begins on the second half of second beat.

Phrase II--2 bars plus a half a beat.

Phrase III--3 bars with last note of phrase ending on the second beat.

Phrase IV--3 bars and a half a beat.

## Illustration I. Analysis of Melodic Contour

Source: First Stanza of "Barbry Allen," Disc #427, Louis Coatson Chappell Archive.

The semantic analysis reveals common variants found in each ballad. The survey used four literary conventions; the convention of diction: the convention of epithet, the convention of phrase, and the convention of commonplace. The analysis is a composite survey consisting of literary categories taken from the Thorpe model (1964)<sup>21</sup> and descriptions of the literary processes illustrated in the Abrahams and Foss model (1968).<sup>22</sup> A composite of two models was used since neither model alone offered a completely satisfactory method for a literary analysis. Each model contains deficiencies that would make a thorough analysis impossible, but when joined they prove to be most satisfactory for a literary analysis. Each variant can be identified and classified according to the type(s) of literary convention. The conventions are as follows: convention of diction, convention of epithet, convention of phrase, and convention of commonplace.

The convention of diction is described as a language not ordinarily found in colloquial speech. The term colloquial speech includes all word and phrase groups frequently encountered in the Appalachian dialect, even those that would be overlooked if a system of analysis were derived entirely from the standard English language. The most common colloquialisms are those archaisms of "Old English-British" dialect (e.g., heed, steed, and morrow). The convention of epithet is described as a pair of descriptive modifiers. These paired modifiers always modify an object or name. The phrases, "milk-white

---

<sup>21</sup>Literary Scholarship, p. 12.

<sup>22</sup>Folksong Style, p. 31.

steed" and "lily-white hand"<sup>23</sup> are just two examples of this convention found in folk songs. The convention of phrase described an action and always includes the result of that action. Tears, for instance, have a tendency not merely to be shed, but to "blind the eye."<sup>24</sup> The convention of commonplace is a larger unit than the convention of epithet or phrase and in most cases will include both (see Example 11.1).

He's taken her by the lily-white hand	convention of epithet
And led her through the hall.	convention of phrase
He's cut her head off from her shoulder	
And kicked it against the wall.	

Example 1.11. The convention of commonplace.

The following example, taken from the Chappell collection, exhibits three literary conventions (Illustration 2). The convention of diction is found in the following stanzas: #5, "And death is painted on his brow;" #6, "gladly in Yonder's town;" and 11, "she heard the death-bell knellin'." In each verse, the word(s) are not part of rural American colloquial speech. The convention of epithet is found in verse #12 and describes the young man's body as an "ice-cold corpse." The convention of phrase is found in verse #11 and refers to the death-bell's chiming the words "Hard Hearted Barbry Allen." There is no use of the convention of commonplace. These

---

<sup>23</sup>Folksong Style, p. 31.

<sup>24</sup>Ibid., p. 32.

<sup>25</sup>Louis Watson Chappell Archive, Disc \$159.



1. In Scarlet Town where I there was a fair maid dwellin',  
who made every youth cry well away, her name was Barbry Allen.
2. It was in the merry month of May, when the buds they were a-swellin'.  
Sweet William came from a western state and he courted Barbry Allen.
3. It was in the merry month of June, when all things they were  
bloomin'.  
Sweet William on his death bed lay for the love of Barbry Allen.
4. He sent his servant to the town where Barbry was a-dwellin',  
"My master's sick and he's sent for you if your name is Barbry  
Allen.
5. And death is painted on his brow and on him death is stealin',  
"Oh hasten away to comfort him, lovely Barbry Allen.
6. Then slowly slowly she got up and gladly she drew nigh him,  
And all she said when she got there, "Young man I think you're  
dying."
7. "Oh yes I'm sick, I'm very sick, and death is on me tellin',"  
No better, no better you never can be, for you can't get Barbry  
Allen.
8. Oh yes you're sick, you're very sick and death is on you dwellin',  
No better, no better you never can be, for you can't get Barbry  
Allen.
9. For don't you remember in Yonders town when you was at a tavern,  
You gave your health to the ladies all around and sleighted  
Barbry Allen.
10. Yes I remember in Yonder's town, when in Yonder's town I was  
drinking,  
I gave a health to the ladies all around, but my heart to Barbry  
Allen.
11. As she was on her high way home, she heard the death-bell kneelin',  
And every chime did seem to say, "Hard Hearted Barbry Allen."
12. As she was going through the field, she saw the corpse a-comin'  
"Lay down, lay down the ice cold corpse that I may look upon him."
13. The more she looked, the more she mourned till she fell to the  
ground a-cryin'  
"Oh gather me up and take me home, for now I am now a-dyin'".
14. Mother, mother, oh make my bed, oh make it long and narrow.  
Sweet William died of pure, pure love, but I shall die of sorrow.
15. Father, father, go dig my grave, go dig it long and narrow.  
Sweet William died for me today, I'll die for him tomorrow.
16. They buried her in that old churchyard, and he lay buried by her,  
On William's grave grew a red, red rose, on Barbry's grew a green  
briar.

## Illustration 2. "Barbry Allen"

Source: Louis Watson Chappell Archive, Disc #159.

words and phrases are classified into their respective literary conventions to determine which conventions are most frequently found among the variant texts.

The second form of literary analysis is based on rhyme patterns that occur among the final words of each of the strophes. Each word is assigned a lower case letter (a, b, c, etc.). When two word finals rhyme they have the same letter designation. When two word finals do not rhyme, they have different letters. The rhyme relationship between phrases was designated by the series of lower case letters and defined as "rhyme scheme" (Example 1.12).

	<u>Form</u>
If you can't answer my questions <u>nine</u>	a
Sing ninety-nine and ninety	b
Oh, you're not God's, you're one of <u>mine</u>	c
And you're not the weaver's <u>bonny</u> .	b

Example 1.12. Illustration of a pure rhyme scheme

It is important to note that some rhyme schemes do not contain a pure rhyme patterns. Phrase finals may be similar, but not identical. Rhymes of this type are encountered more frequently among noncomposed folksong texts than composed texts. The system used for the representation of these patterns, however, is the same as that used for by the pure rhyme schemes (Example 1.13).

The genological analysis is the classification of word and phrase structures according to specific cultural categories. This type of analysis, presented in Joseph W. Hendren's article, "Bonny

	<u>Form</u>
In Scarlet-town where I	a
there was a fair maid dwell <u>in</u> ;	b
who made every cry well aw <u>ay</u>	c
her name was Barbry Allen <u>.</u>	b

Example 1.13. Impure rhyme scheme

Barbara Allen,"<sup>26</sup> classifies phrases into three categories according to common usage found in English, Scottish, and American variants. Joseph W. Hendren has compiled a list of common phrases associated with English, Scottish, and American ballad texts in order to group the ballad variants into common types and trace the process of change from one culture to another.

Variants in the first category, English ballads, will always refer to the young man as Jimmy Grove and contain the phrases "the month of May," "One sweet kiss would comfort me" and "lay down lay down the ice-cold corpse that I may look upon him." Those in the second category, Scottish ballads, will contain some form of a statement of the young man's plight and a single verse devoted to the tavern scene. The Scottish ballad texts appear to have a better sense of construction (i.e., pure rhyme schemes and smoother diction) than the English and American texts.<sup>27</sup> The third category, American ballads, contain the rose and briar motive and a statement of the young man's defense of himself.

---

<sup>26</sup>"Bonny Barbara Allen," 25:47.

<sup>27</sup>Ibid.

The narrator's point of view is also considered in the genealogical analysis. The narrative tense falls into the same cultural categories. The English ballads will begin the story in the first person. "In Scarlet-town where I was born" and then shift to third person narrative for the remainder of the tale. The Scottish ballads begin with the voice of the hero, and continue to use the third person throughout narration.<sup>28</sup> The American ballads are a composite of first and third person narrative and they exhibit no consistent pattern.

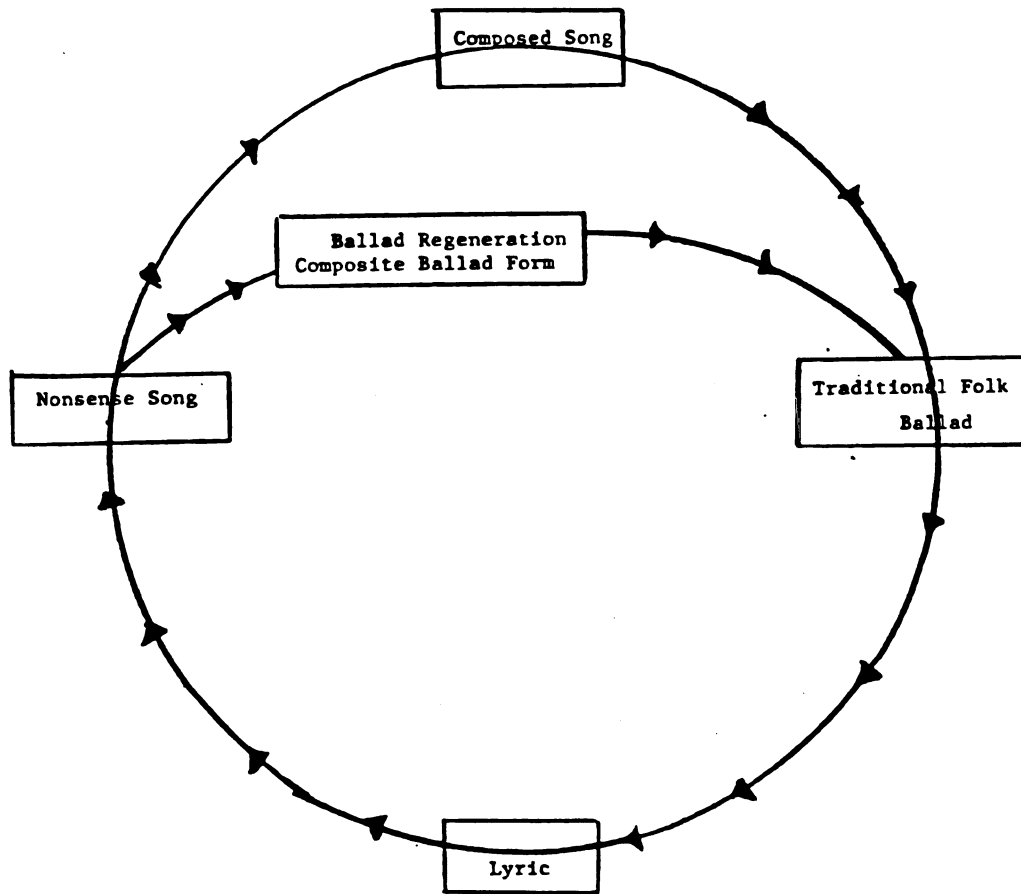
Once the analyses of melodic contour and literary characteristics are completed, the ballads can be categorized within the stages of the process of ballad degeneration described by Abrahams and Foss (Table 3). Ballad text degeneration is a cyclical process of oral transmission. It is usually the result of either mishearing, forgetting, or misunderstanding. It is divided into five stages to graphically illustrate the changes from the composed song to the composite ballad. In this scheme, a composed song is defined as a literary text that has been written down and included in Francis Child's collection of popular English folk ballads. A ballad is a song narrative that emphasizes action and eliminates some details of plot.<sup>29</sup> A song narrative that eliminates all unnecessary details of plot and emphasizes the emotional core of a single episode (i.e., concentrating on the death and reunion of the two lovers in the story of "Barbry Allen,") is defined as a lyric song. The message or moral of a song

---

<sup>28</sup>"Bonny Barbara Allen," p. 31.

<sup>29</sup>Ibid., p. 49.

TABLE 3.--Ballad Text Degeneration



Source: Folksong Style, p. 17.

is described as the emotional core.<sup>30</sup> The nonsense song refers to all songs that contain little or no continuity. There is no development of plot nor emphasis upon action or emotional core in a nonsense song. The composite ballad refers to all songs that contain fragmented and/or complete phrases from one song within the text and melody of another. These songs will center around one or more episodes and may either emphasize action or emotional core, or both. Illustration 3 presents ballad text, Disc #159, an example collected by Louis Watson Chappell, and this will be used to explain semantic and genological analysis.

The example illustrates three literary conventions. The words, knellin'--verse eleven--derived from the middle English knellen, painted--verse five--found in the 1653 Pepy's edition of "Barbry Allen," and Yonders Town--verse ten--referring to an English or Scottish village, belong to the convention of diction. The phrase "ice-cold corpse"--verse 12--is the only example of the convention of phrase. There is no example of the convention of commonplace. The rhyme schemes fall into three patterns: (1) abcb, (2) abab, and (3) abac. The genological analysis classifies this example into three categories. The phrases "It was in the merry month of May" and "Lay down, lay down the ice-cold corpse that I may look upon him" are found among the English variants. The tenth verse is devoted entirely to the tavern scene and is a Scottish variant. The rose-briar motif in the sixteenth verse is an American variant. The narrative tense

---

<sup>30</sup>Ibid., p. 50.

1. In Scarlet town where I/ there was a fair maid dwellin'  
who made very youth cry well away,/ her name was Barbry Allen.
2. It was in the merry month of May,/ when the buds they were  
a-swellin'  
Sweet William came from a western state/ and he courted Barbry  
Allen.
3. It was in the merry month of June,/ when all things they were  
bloomin'  
Sweet William on his death bed lay/ for the love of Barbry Allen.
4. He sent his servant to the town/ where Barbry was a-dwellin'  
"My master's sick and he's sent for you/ if your name is Barbry  
Allen.
5. And death is painted on his brow/ and on him death is stealin'  
"Oh hasten away to comfort him,/ lovely Barbry Allen.
6. Then slowly slowly she got up/ and gladly she drew nigh him,  
And all she said when she got there,/ "Young man I think you're  
dying."
7. "Oh yes you're sick, you're very sick/ and death is on you  
dwellin'  
No better, no better you never can be, for you can't get Barbry  
Allen.
9. For don't you remember in Yonders Town/ when you was at a tavern,  
You gave your health to the ladies all around/ and sleighted  
Barbry Allen.
10. Yes I remember in Yonders Town,/ when in Yonders Town I was  
drinking,  
I gave a health to the ladies all around,/ but my heart to  
Barbry Allen.
11. As she was on her high way home,/ she heard the death-bell  
kneelin',  
And every chime did seem to say,/ "Hard Hearted Barbry Allen,"
12. As she was going through the field,/ she saw the corpse a-comin'  
"lay down, lay down the ice-cold corpse/ that I may look upon him.
13. The more she looked, the more she mourned/ till she feel to the  
ground a-cryin'  
"Oh gather me up and take my home,/ for now I am now a-dyin'.
14. Mother, mother, oh make my bed, oh make it long and narrow  
Sweet William died of pure, pure love,/ but I shall die of sorrow.
15. Father, father go dig my grave,/ go dig it long and narrow  
Sweet William died for me today,/ I'll die for him tomorrow.
16. They buried her in that old churchyard,/ and he lay buried by her,  
On William's grave grew a red, red ose,/ on Barbry's grew a green  
briar.

### Illustration 3. "Barbry Allen"

Source: Louis Watson Chappell Archive, Disc #159.

fluctuates between the grammatical first and third person throughout the entire ballad. The example centers upon a single episode and exhibits a thorough development of the plot. With this in mind, this example can be described as a ballad that contains the conventions of diction, epithet, and phrase, and exhibits key phrases found to be commonly used in English, Scottish, and American variants.

### Cultural Background

The early descendants of West Virginia came from England and Scotland to America to find social and political freedom. These immigrants, unlike the Pilgrims and Quakers, did not leave their homeland in pursuit of religious freedom.<sup>31</sup> Many became indentured servants to gain passage to America. Once here, they proceeded to pioneer the wilderness west and south of the thirteen colonies and eventually settled in the Appalachian Mountains.

The Appalachian Mountains, resembling similar geographic surroundings of the Highland of Scotland and England, offered the pioneer total seclusion from society. The rolling hills of northern West Virginia and the mountains of southwestern West Virginia contained an abundance of wildlife and materials. These natural resources enabled the pioneer to survive entirely from his surroundings and when the land could no longer support him, he would migrate further west. It

---

<sup>31</sup>Interview with Mrs. Sue Bailey, Clay, West Virginia, 23 July 1983.



was a lifestyle in which individualism and independence were highly valued and strong personalities were always the rule.<sup>32</sup>

The first settlers formed a hunting and foraging society.<sup>33</sup> There was little need for cultivation of the land and when the early settler did plant a crop, it was often left unattended for long periods of time. The need to hunt for fresh food always took precedence over farming. The wife and children were expected to care for the farm when the father was on an extended hunting trip. The plots of land were often small and usually contained corn, potatoes, and some wheat and barley.<sup>34</sup> When the crops began to fail, usually resulting from soil depletion and lack of crop rotation, the family would move to another plot of land. It was a lifestyle that remained relatively unchanged until the lumber companies began to buy the timber rights to these small plots of land.

The logging companies began to take a strong interest in the timber of West Virginia around the turn of the 20th century.<sup>35</sup> These companies offered the small landowner a fixed sum of money for the timber rights and in many instances also employed him.<sup>36</sup> The amount

---

<sup>32</sup>Marion Pearsall, Little Smoky Ridge: The Natural History of a Southern Appalachian Neighborhood (Alabama: University of Alabama Press, 1959), p. 4.

<sup>33</sup>Jack E. Weller, Yesterday's People: Life in Contemporary Appalachia (Kentucky: University of Kentucky Press, 1965), p. 11.

<sup>34</sup>Ibid.

<sup>35</sup>Ibid., p. 14.

<sup>36</sup>Ibid.

was usually less than the actual cash value of the timber.<sup>37</sup> The landowner, eager to make some money without being required to leave his home, often sold his timber at a loss. It was the first time a landowner would receive cash for his lumber that was originally thought of as a free natural resource. The companies put few restrictions on the employed farmer and usually allowed him to continue in his own lifestyle. Once the timber rights had been purchased, the companies would quickly remove all the trees from the property. Once the work was completed, the companies would leave. There was a decline of wildlife as a result of the mass cutting down of the forest, and eventually the settler was no longer able to live completely off the land.<sup>38</sup>

As the lumber companies moved westward out of West Virginia, the coal companies moved in to extract the large deposits of coal. Much like the lumber companies, the coal companies sought to buy the mineral rights to these same plots of land for much less than they were actually valued. The farmer, unable to grow enough food to survive and having no employable skills, often accepted the coal company's offer in order to make more money from another natural resource. Unlike the lumber companies, the coal companies relocated many of these families to company towns. These towns, owned and operated by the coal company, did not cater to the rural farmer's lifestyle. Often the living conditions were poor and the cost of living was extremely

---

<sup>37</sup>Ibid.

<sup>38</sup>Ibid., p. 15.

high. The companies did not always insure a steady job and in many cases the company would close down mines without warning, leaving the workers unemployed. Many farmers, lured to the company towns to earn a better living, eventually returned to their mountain homes disillusioned by the coal companies. They sought to return to the frontier style of living and values. The rural communities of West Virginia today are a twentieth century illustration of the persistence of a frontier type of social organization and value system in an environment no longer suited to either.<sup>39</sup>

The public school education was rarely valued above a practical education that could be instituted in the home. The father was usually responsible for a boy's education (i.e., the teaching of hunting and farming skills), and the mother was always responsible for a girl's education (i.e., the teaching of all domestic skills). If the mother had a little education, she would teach some basic reading and writing skills.<sup>40</sup> In most cases the parents had little or no formal education and rarely pressed their children to attend school.<sup>41</sup> The children were needed at home to work the farm, and school always took them away from their domestic responsibilities. When the children were allowed to attend school, it was usually only for short periods of time when they were not needed at home. It was rare to have a child go past the sixth grade and even rarer to have

---

<sup>39</sup>Contemporary Appalachia, p. 134.

<sup>40</sup>Little Smoky Ridge, p. 42.

<sup>41</sup>Interview of Sue Bailey.

one graduate from high school.<sup>42</sup> In general a public school education was not practical and consequently of little value to the rural farmer.

The religious education, valued more than a public school education, was for the strict purpose of saving one's soul. It was practical only when it met an individual's immediate need for salvation. In most cases this need was the result of a terminal illness. Religious education was almost always a product of home teaching. These people were strong believers in God, but they rarely attended a Church.<sup>43</sup> The community would only attend a religious function if there was a death of some family member within the community.

The revival meeting, usually an informal gathering of parishioners and preachers, was the only time a community would come together to hear and preach the gospel outside of the funeral service. It was a time for spiritual enrichment and enlightenment. The people would usually sing gospel songs and individuals from the group would come forward to profess their falling away from God and their eventual return to the faith. These meetings would usually last from two to three days and would end with a mass baptism of new followers in the local stream or lake.<sup>44</sup> Once the revival meeting was over, the majority of the community would return to their previous church attendance patterns.

---

<sup>42</sup>Little Smoky Ridge, p. 42.

<sup>43</sup>Interview of Sue Bailey.

<sup>44</sup>Contemporary Appalachia, p. 124.

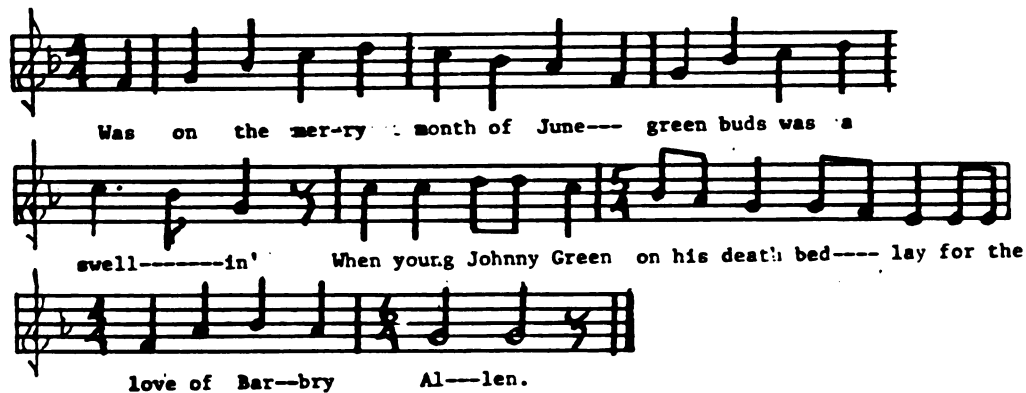
The music of the revival meetings and the home played a key role in the lifestyle of these people. It was generally the only available and acceptable form of social entertainment. The white spirituals were primarily associated with the revival meeting. These songs--although commonly heard throughout Appalachia--were generally reserved for the revival meeting. The white spiritual is a religious folk-song that was not usually performed with the secular ballad.

In closing, the purpose of this research is to make a comparative analysis of both music and text of the twenty-four variants of "Barbry Allen" found in the Chappell Archive. The comparative analysis should determine the most common music and literary characteristics found in the Chappell collection and the melodic and textual similarities that exist between it and the Bronson ballad collection. The melodic analysis is based upon the Abrahams and Foss Model (1968) that includes an evaluation of the ambitus, melodic contour, meter, phrase lengths, and scale structure. The analysis of the ballad texts is based on the descriptive evaluation of the most common semantic and genological characteristics found within the texts of the Chappell Archive.

## CHAPTER II

### MELODIC ANALYSIS

The first variant, Disc #7, was performed by Miss Hattie Malcomb of Moorefield, Hardy County, West Virginia, on September 10, 1937 (Example 2.1).



Example 2.1. The first stanza of "Barbry Allen" as performed by Miss Hattie Malcomb: Chappell Archive, Disc #7.

The eight-measure melody is in the G Dorian mode, -- plagal form--and encompasses a range of a major seventh. The range extends from E below to d' above g and is classified as IV-5. The seven-tone scale, g-a-b-c-d-e-f, is characterized by a set of four major second and two minor second intervals and the raised sixth scale degree, and is classified as a member of pentatonic scale groups II, III, and IV (see pentatonic scale classification, Chapter 1).

The melody separates into four phrases that represent four distinctly different phrase contours (Example 2.2).

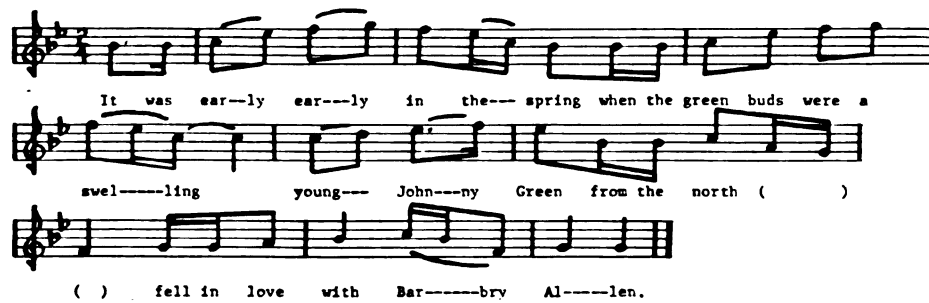
1.		VII-1- <sup>b</sup> 3-4-5-4 <sup>b</sup> 3-2-VII ]
2.		1- <sup>b</sup> 3-4-5-4- [ 1 ]
3.		4-5-4- <sup>b</sup> 3-2-1- [ VI ]
4.		VI-VII-2- <sup>b</sup> 3-2-1

Was on the mer---ry month of June-----  
green buds was a swell-----in'  
when young John--ny Green on his death bed---- lay  
for the love of Bar---bry Al-----len.

Example 2.2. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #7.

The first phrase begins on the subtonic as a pickup to the first measure, rises to the dominant, and descends back to the subtonic to create a VII-1-<sup>b</sup>3-<sup>b</sup>5-4-<sup>b</sup>3-2-VII arched contour. The second phrase begins on the tonic and ascends to the dominant in a 1-<sup>b</sup>3-4-5-4-1 contour that cadences on the tonic. The third phrase moves from the subdominant and outlines a descending 4-5-4-<sup>b</sup>3-2-1-VI contour that cadences on the submediant. The final phrase, much like the arched contour of the first two phrases, rises from the submediant to the mediant and descends back to the tonic as the final cadence. The melodic contour is an A-B-C-D form. The melody encompasses five measures of  $\frac{4}{4}$  time and is followed by a single measure each of  $\frac{5}{4}$ ,  $\frac{4}{4}$  and  $\frac{6}{4}$  time. The melodic phrase lengths are all unequal.

The second variant, Disc #24, was performed by Mr. Everett "Bob" Ratliff of Marlinton, Pocahontas County, West Virginia, on June 1938 (Example 2.3).



Example 2.3. The first stanza of "Barbry Allen" as performed by Mr. Everett Ratliff; Chappel Archive, Disc #24.

The nine-and-a-half measure melody is a common meter and is composed of four phrases of unequal length, i.e., the first phrase is equal to four-and-one-half beats, the second is equal to four-and-one-half beats, the third phrase is equal to five beats, and the fourth phrase is equal to five beats. The melody is derived from a seven-tone scale and encompasses a range of a major ninth. The seven-tone scale,  $g-a-b^b-c-d-e^b-f$  is characterized by a set of four major second and three minor second intervals and classified as a member of scale groups II, III, and IV. The range extends from  $\underline{f}$  below to  $\underline{g}'$  above  $\underline{g}$  and is classified as VII-1'.

The melody is divided into four separate phrases that represent three distinctly different melodic contour patterns (Example 2.4).



1.  $\flat_3-4-\flat_6-7-1'-7-\flat_6-\flat_3$   
It was ear-ly ear-ly in the spring

2.  $\flat_3-4-\flat_6-7-1'-7-6-4$   
when the green buds were a swell-ling

3.  $4-\flat_6-\flat_3-4-2-VII$   
young- John-ny Green from the north ( )

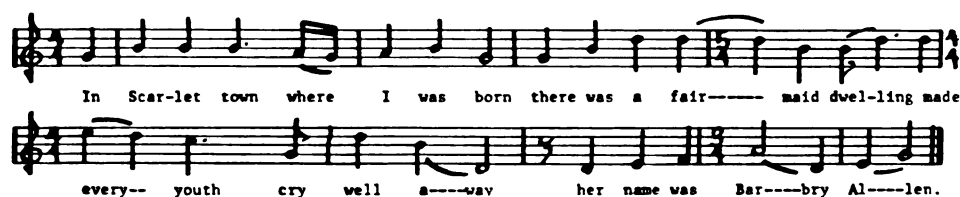
4.  $1-2-\flat_3-4-VII-1$   
fell in love with Bar-bry Al-len.

Example 2.4. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #24.

The first phrase contour begins on the mediant and ascends through the subdominant, submediant, and subtonic to the upper tonic before descending to an initial cadence on the mediant. The first phrase is represented as a  $\flat_3-4-\flat_6-7-1'-\flat_3$  arched contour. The  $\underline{g}'$  in the first measure, although falling on an unstressed syllable of the word early, is included in the contour analysis since it represents the upper range extreme for the ambitus. The  $\underline{c}$  in measure two is not included in the analysis since it acts as an embellishment, (i.e., a passing tone) between the submediant and the mediant. The second phrase is nearly identical to the first phrase with the mid. cadence occurring on the subdominant, rather than on the mediant and is represented as a  $\flat_3-4-\flat_6-7-1'-6-4$  contour. The subdominant introduces the third phrase contour which rises through the submediant to the subtonic and descends down to the lower subtonic. It is a  $4-\flat_6-\flat_3-4-2-VII$  contour. The  $\underline{d}$  in measure five and the  $\underline{g}$  in measure six are classified as

unessential notes in the analysis of the third phrase and are not included in the contour description. The final phrase begins on the tonic, ascends through the supertonic, and mediant scale tones to the subdominant, and returns to the tonic creating a 1-2-<sup>b</sup>3-4-VII-1 phrase contour. The second <sup>b</sup>b in measure eight is classified as an embellishment, although it falls on the stressed syllable of Barbry and is not included in the contour analysis. The four phrase contours constitute an A-A'-B-C form.

The third variant, Disc #57, was performed by Mrs. Zola Lambert of Riverton, Pendleton County, West Virginia, on June 24, 1938 (Example 2.5).



Example 2.5. The first stanza of "Barbry Allen" as performed by Mrs. Zola Lambert; Chappell Archive, Disc #57.

The nine measure melody contains simple, compound, and asymmetrical meters and is composed of four phrases of varying lengths. The initial phrase, beginning with the pickup note g and ending with the half note on g in measure two, is equivalent to two measures and one beat. The second phrase, beginning at measure three and ending with the final d in measure four is equal to two measures. The third

phrase, beginning at measure five and concluding with the first beat of measure seven, is the same length as the first phrase. The rest on the second beat of measure seven extends the melodic rhythm of the third phrase by one additional beat, but it appears to have little effect on the length of the phrase. The rest appears to act as a point of repose between the third and final phrases. The third phrase, beginning on the third beat of measure seven and extending to the final cadence, is the same length as the first and third phrases.

The melody is in the G Mixolydian mode--plagal form--and encompasses a major ninth. The range extends from D below to b above g and is classified as V-6. The seven-tone scale, g-a-b-c-d-e-f, is characterized by a set of four major second and two minor second intervals and includes the flatted seventh scale degree. It belongs to scale groups I, II, and III.

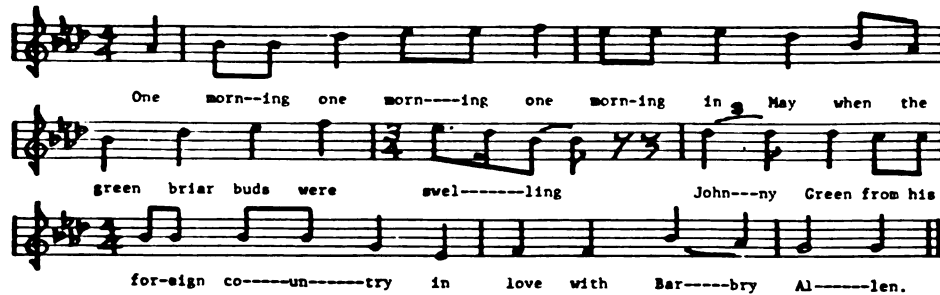
The melody of Disc #57 is composed of four phrase contours (Example 2.6).

1.		1-3-1-2-3-1]
2.		1-3-5-3- [5]
3.		5-6-5-4-1-5-3-  V
4.		V-VI-VII-2-V-VI-1

Example 2.6. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #57.

The first phrase begins on the tonic as a pickup to the first measure and oscillates between the tonic and mediant in a 1-3-1-2-3-1 contour that cadences on the tonic. The second phrase continues from the tonic and rises up the tonic triad to the dominant and briefly descends to the mediant before returning to a cadence on the dominant. The second phrase is represented as a 1-3-5-3-5 contour. In each phrase the melodic motion has been restricted almost entirely to the tonic triad. The third phrase, continuing from the dominant in the fifth measure, descends to the dominant one octave below the initial starting pitch in a 5-6-4-1-5-3-V contour. The 5 to V descending contour is distinguished from the previous two phrase contours by its disjunct melodic movement. The final phrase begins on the dominant, ascends to the supertonic, and turns back to the dominant before finally resolving to the tonic in a V-VI-VII-2-V-VI-1 contour. The melodic contour of each phrase is distinctively different from the others, so that when the four phrases are combined the composite contour is an A-B-C-D form.

The fourth variant, Disc #63, was performed by Mrs. Arnie G. Evans of Laurel Dale, Mineral County, West Virginia, on June 28, 1938 (Example 2.7). The recording is of a poor quality with the melody performed entirely in the lowest vocal register for a female voice. The melodic range extending from F below the treble clef to the g within the treble staff combined with the poor fidelity of the recording have prevented the making of an accurate transcript from this record (see Appendix A for original transcription). Keeping this in



Example 2.7. The first stanza of "Barbry Allen" as performed by Mrs. Arnie Evans.

mind, all observation, descriptions, and classifications given for this ballad citation must be approached with some caution.

The ten measure melody is in the G Locrian mode and encompasses a major ninth. The range extends from E<sup>b</sup> below to 7 above g and is classified as <sup>b</sup>VI-7. It is described as a seven-tone scale structure,  $g-a^{b-b}-c-d^{b-b}-e^{b-b}-f$ , related to pentatonic scale group V which includes the only example of a seven-tone scale with a flatted second, third, fifth, and sixth scale degrees. Characteristic of the mode is the outline of the tritone between d<sup>b</sup> and g in the third phrase. The occurrence of the tritone against the tonic, according to Abrahams and Foss, is highly irregular in American ballad variants.<sup>45</sup> The melody contains a combination of  $\frac{4}{4}$ ,  $\frac{5}{4}$ , and  $\frac{6}{4}$  meters and is composed of four phrases of varying lengths.

The melody is comprised of four phrases of unequal length. They show three characteristic phrase contours (Example 2.8).

---

<sup>45</sup>Roger D. Abrahams and George Foss, Anglo-American Folksong Styles (Englewood Cliffs, N.J.: Prentice-Hall, 1968).

1. One morn--ing one morn--ing one morn--ing in May when the  
green brier buds were avel-----ling John--ny Green frow his  
for--eign co--un--try in love with Bar--bry Al--len.

2. One morn--ing one morn--ing one morn--ing in May  
when the green brier buds were avel-----ling

3. John--ny Green frow his for--eign co--un--try

4. in love with Bar--bry Al--len.

$b_2-b_3-b_5-b_6-7$   
 $-b_6-b_5$

$b_3-b_5-b_6-7-b_6$   
 $-b_3$

$b_5-4-b_3-1$

$b_{VI-VII}-b_3-b_2-1$

Example 2.8. Melodic contour analysis of the first stanza of  
"Barbry Allen," Disc #63

The first phrase begins on the flatted second scale degree and rises through a  $b_3-b_5-b_6$  contour pattern to the subtonic and descends to the flatted dominant. It is represented as a  $b_2-b_3-b_5-b_6-7-b_6-5$  contour. The second phrase begins on the flatted third scale degree and imitates the melodic contour of the first phrase, but resolves to the flatted mediant. The third phrase moves from the flatted fifth scale degree in the fifth measure and descends to the tonic in a  $b_5-4-b_3-1$  contour. The final phrase, beginning in measure seven, represents another variation of the arched melodic contour found between the first and fourth verses. It is represented as a  $b_{VI-VII}-b_3-b_2-1$  contour. The combined form of the four phrases is an A-A'-B-C form.

The meter varies between three different accentual patterns and warrants a brief examination. The first three measures are in common meter and are followed by four measures in a triple meter. The use of the triplet figures in measures four and five appear to be associated only with those measures in  $\frac{3}{4}$  time. The remaining three measures are in duple meter. The phrase lengths are of varying two- and three-measure lengths. A closer observation of the four phrases reveals the first and fourth phrases are both equal to eight quarter notes even though the first phrase is equal to two measures and the fourth phrase is equal to three measures and one beat. The second and third phrases are both equal to six quarter notes. Keeping this in mind, it would be safe to conclude that the melody is composed of two sets of paired phrases of unequal measured lengths.

The fifth variant, Disc #159, was performed by Mr. Worthy Perkins of Palestine, Wirt County, West Virginia, on June 7, 1938. The recording is of two different variations of "Barbry Allen." These are labeled first and second versions (Examples 2.9 and 2.10). As an aid to the music analysis of Disc #159, each variant will be analyzed separately.

The meter of Example 9 fluctuates between  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{5}{4}$ . The melody is composed of four unequal phrases. It is derived from a pentatonic scale and encompasses a major ninth. The range extends from the D below to the e above g and is classified as V-6. The five-tone, g-a-b-d-e, is characterized by three major seconds and one minor third and is classified as a member of scale group I.



Example 2.9. The first stanza of "Barbry Allen," first version, as performed by Mr. Worthy Perkins; Chappell Archive, Disc #159.



Example 2.10. The first stanza of "Barbry Allen," second version, as performed by Mr. Worthy Perkins; Chappell Archive, Disc #159.



There are four distinctly different phrase contours within the melody (Example 2.11). The initial phrase begins on the tonic with a

1.		1-3-1-2-1┘
2.		3-5-2-3-5┘
3.		5-6-5-3-2-5-4-┘V
4.		V-VI-1-2-V-VI-1

Example 2.11. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #159--Take 1.

pickup to the first measure and oscillates between the tonic and the mediant in a 1-3-1-2-1 contour. It cadences on the tonic in measure two. The b and a occurring on the second half of beat three in measure one are classified as embellishments to the melodic line and are not included in the contour analysis. The second phrase starts on the mediant as a pickup to the second measure and repeats the rhythm of the three note pick-up to the first phrase. The contour of the second phrase oscillates between the mediant and the dominant in a 3-5-2-3-5 pattern that is similar to the first phrase, but cadences on the dominant instead of the tonic. The third phrase continues from the dominant as a pickup to the fourth measure. It is described as a double arched contour because of the two melodic arches, 5-6-3

and 2-5-4-V, that occur within the 5-6-5-3-2-5-4-V phrase contour. The dramatic octave leap from 5 to V is a unique cadential pattern among these variants since it is the only instance where the melody moves below g. The fourth phrase begins on the dominant, rises to the supertonic, and turns back to the lower dominant before cadencing on the tonic. It creates a V-VI-1-2-V-VI-1 arched contour. The four phrases, each having an individual melodic contour, makes an A-B-C-D form.

The unmeasured melody of Example 1.12 is derived from a pentatonic scale and encompasses a major ninth. The range extends from D below to e above g and is classified as V.6. The five-tone scale, g-a-b-d-e, is characterized by a set of three major seconds and one minor third and is classified as a member of scale group I.

The meter of this second variant is the most significantly different characteristic between these two melodic citations. The variant is metrically free and is composed of varied phrase lengths for each strophe and verse repetition. In many instances the performer elongates and abbreviates the length of notes and varies the tempo to such a degree that the transcription can give only an approximate idea of the rhythm. It is important to note that the two versions were performed in different keys and that only through the transposition of each melody to a common key is it possible to see the similarity between the melodic contour of each variant.

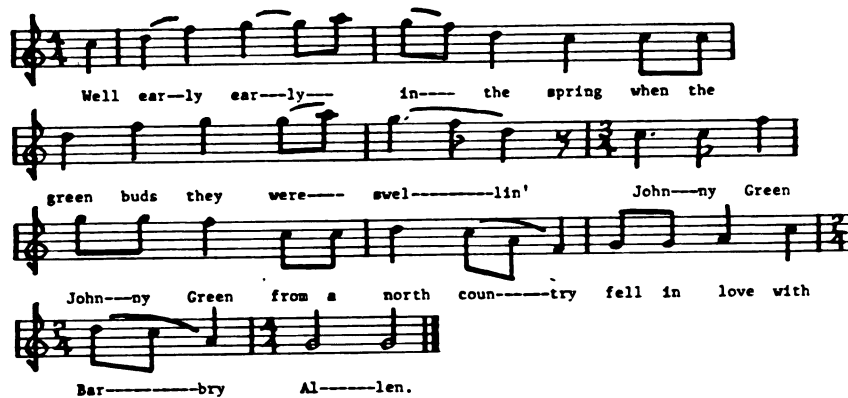
The melodic contour of Example 2.12 is nearly identical to Example 2.11 and contains only slight variations in the content of the first and third phrases (Example 2:12).



Example 2.12. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #159--second version.

The first phrase begins on the tonic and oscillates between the tonic and the mediant in a 1-3-1-2-3-1 phrase contour that is similar to previous ballad citations but does not cadence from the supertonic, but rather from the mediant to the tonic. The supertonic is classified as a passing tone and is unessential to the contour analysis. The second phrase is identical to its counterpart in the first version and needs no further explanation. The third phrase begins on the dominant and descends in a 5-6-5-3-2-5-V contour that is similar to the third phrase of the first version, but does not cadence from the subdominant, but rather from the dominant to the lower dominant. The fourth phrase is identical to the fourth phrase of the first version and needs no further discussion. The four phrase contours are represented as an A-B-C-D form.

The sixth variant, Disc #136, was performed by Mr. W. E. "Ed" Day of Dryfork, Randolph County, West Virginia, on September 5, 1938 (Example 2.13).



Example 2.13. The first stanza of "Barbry Allen" as performed by Mr. W. E. Day; Chappell Archive, Disc #136.

The ten measure melody is derived from a pentatonic scale and encompasses a major tenth. The melodic range extends from F below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds and is classified as a member of scale group III.

The four-phrase melodic contour has three distinct phrase patterns (Example 2.14). The first phrase begins on the subdominant and ascends to the upper supertonic, 2', and returns back to the subdominant. It is a 4-5-7-1'-2'-5-4 symmetrically arched contour. The second phrase imitates the ascending line of the first phrase, 4-5-7-1'-2', but descends from the subtonic to the dominant in a 1'-7-5 contour that is similar, but not identical to the previous phrase. The

1 Well ear—ly ear—ly in the spring 4-5-7-1'-2'-1'-5-4|

2 when the green buds they were— swell—lin' 4-5-7-1'-2'-1'-5

3 John—ny Green John—ny Green from a north coun—try 4-7-1'-7-4-5-4-  
VII

4 fell in love with Barb—ry Al—len. 1-2-4-5-2-1

Example 2.14. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #136.

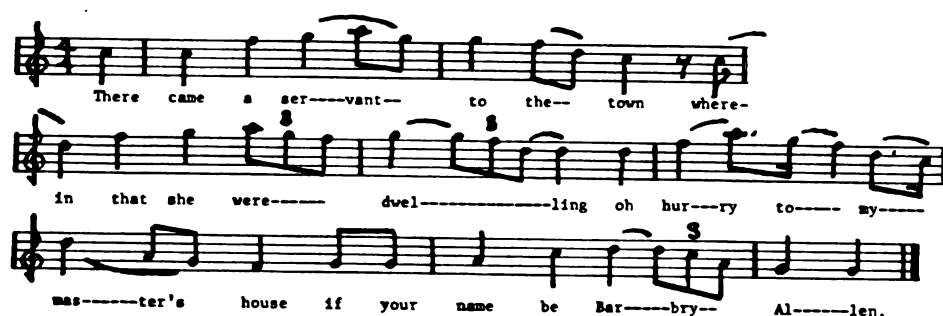
third phrase begins on the subdominant in measure five and rises and falls in a 4-7-6-1'-7-4-5-4-VII melodic contour that is similar to the first two symmetrical phrases. The fourth phrase is characterized as a variation of the arched contour of the first two phrases that starts on the tonic and rises to the dominant and returns to the tonic as the final cadence. The c in measure nine is classified as an embellishment and is not included in the contour analysis of the fourth phrase. The four phrase contours represents an A-A'-B-C form.

The meter of this melody is fairly unusual and warrants a more detailed analysis than might normally be given for a ballad citation. In general, the meter varies between  $\frac{4}{4}$ ,  $\frac{2}{4}$ , and  $\frac{3}{4}$  time. The first four measures are in a quadruple meter and are followed by four more measures in a triple meter. The ninth measure is in a duple meter and is followed by a single measure in quadruple meter.

In general, this transcription resembles the closest possible written approximation to the actual performance of this ballad. The phrase lengths are all unequal, but when each phrase is broken down

into groupings of quarter notes, two constant phrase-length patterns can be seen. The first and second phrases have eight beats each, while the third and fourth phrases have nine. Therefore, the melody is a product of two different sets of phrases of unequal length.

The seventh variant, Disc #195, was performed by Mrs. Belle Lane of Spencer, Roane County, West Virginia, on August 8, 1939 (Example 2.15).



Example 2.15. The first stanza of "Barbry Allen" as performed by Mrs. Belle Lane; Chappell Archive, Disc 195.

The eight measure melody is in common meter and is composed of four equal length phrases. The melody is derived from a pentatonic scale, authentic form, and encompasses a major tenth. The range extends from F below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds and classified as a member of scale group I.

The melody is broken into four two-measure phrase contours that illustrate three different contour patterns found within this melody (Example 2.16).

1. There came a ser-vant<sub>3</sub> to the town 4-7-1'-2'-1'-7-4 |

2. where--in that she were---- dwel-----ling 4-5-7-1'-2'-1'- [5]

3. on hur--ry to---- my---- mas--ter's house 5-7-2'-1'-7-5-2-  
| VII

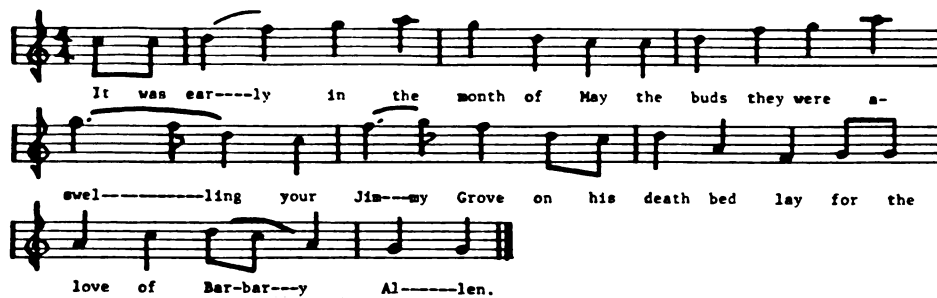
4. if your name be Bar--bry-- Al--len. 1-2-4-5-4-1

Example 2.16. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #195.

The first phrase begins on the subdominant and ascends to the upper supertonic, 2', and returns back to the subdominant. It is a 4-7-1'-2'-1'-7-4 symmetrically arched contour. The d on the second half of beat two of measure two is classified as an embellishment and is not included in the contour analysis. The second phrase imitates the melodic contour of the first phrase with a rhythmical variation at the mid. cadence. Only the first note of each triplet figure in measures three and four are included in the contour analysis. The two remaining notes of each triplet figure are classified as embellishments and are not included in the contour analysis. The only remaining difference between the first and mid. cadences is the note of resolution. The first phrase resolves to the subdominant and the second phrase resolves to the dominant. The third phrase begins on the dominant and rises to the upper tonic, 2', and descends to the lower subtonic in a 5-7-2'-1'-7-5-2-VII contour that contrasts

with the symmetrical contour of the first two phrases. The fourth phrase begins on the tonic in measure six and arches to the dominant and resolves back to the tonic in a 1-2-4-5-4-1 contour. It is important to note two factors consistent within this melody. The first is the triplet figures occurring before the mid. and final cadences. These are very similar and act as a prolongation to their respective resolutions. The second factor is the significant use of conjunct motion within the melodic structure. When combined, the four phrase contours represent an A-A'-B-C form.

The eighth variant, Disc #235, was performed by Mr. W. R. Lowers of Ivydale, Clay County, West Virginia, on August 17, 1939 (Example 2.17).




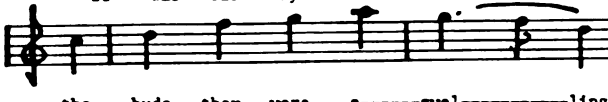


Example 2.17. The first stanza of "Barbry Allen" as performed by Mr. W. R. Lowers; Chappell Archive, Disc #235.

The eight measure melody is in common meter and is composed of four two-measure phrases. It is derived from a pentatonic scale, authentic form, and encompasses major tenth. The range extends from E below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f,



is characterized by a set of two major seconds and two minor thirds and is classified as a member of pentatonic scale group III.

The melody is separated into four phrases that represent three different melodic contours (Example 2.18).

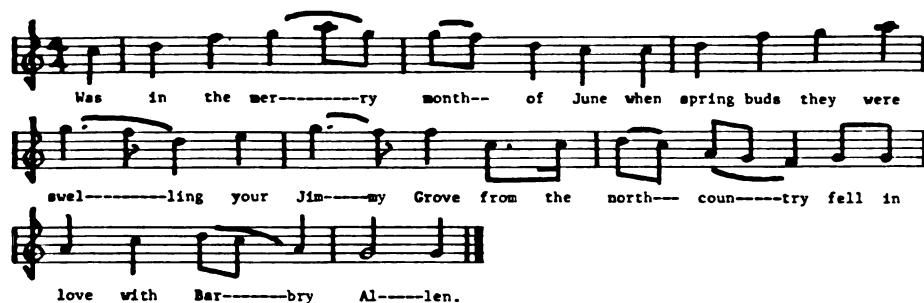
1.		4-5-7-1'-2'-1'- 5-4
2.		4-5-7-1'-2'-1'- <u>5</u>
3.		4-7-5-4-5-2- <u>VII</u>
4.		1-2-4-5-2-1

Example 2.18. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #235.

The first phrase begins on the subdominant as a pickup to the first measure, ascends through a 5-7-1' melodic contour to the upper supertonic, 2', and returns back to the subdominant in 4-5-7-1'-2'-1'-5-4, symmetrically arched, phrase contour. The second phrase contour, beginning on the fourth beat of the second measure, repeats the melodic contour of the first phrase and only differs from it at the mid. cadence. The first phrase cadences on the subdominant and the second cadences on the dominant. The third phrase, beginning on the fourth beat of measure four differs from the previous two phrases. The third phrase begins on the subdominant much as the first two phrases did, but the melodic contour, 4-7-5-4-2-VII, exemplifies a

greater use of disjunct motion and a lack of symmetry not encountered in the two previous phrases. The fourth phrase, beginning on the fourth beat of measure six, is a variation of the arched melodic contour of the first two phrases. It begins on the tonic and ascends through a 2-4-5-2 arched contour before cadencing the tonic. The phrase contours when combined were represented as an A-A'-B-C form illustrating the three distinctly different contour patterns found in this melody.

The ninth variant, Disc #247, was performed by Mr. W. P. Jeffrey of Fola, Clay County, West Virginia, on August 11, 1939, and is comprised of only two stanzas (Example 2.19).



Example 2.19. The first stanza of "Barbry Allen" as performed by Mr. W. P. Jeffrey; Chappell Archive, Disc #247.

The eight measure melody is in common meter and is composed of four two-measure phrases. The melody is derived from a pentatonic scale and encompasses a range of a major tenth. The range extends from F below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by two major seconds, and two minor

thirds and is classified as a member of pentatonic scale group III.

The melodic contour is separated into four two-measure phrases that represent three distinctively different contour patterns (Example 2.20).

1. Was in the mer-ry month of June 4-5-7-1'-2'-1'-5-4]

2. when spring buds they were swel-ings 4-5-7-1'-2'-1'-[5]

3. your Jim-my Grove from the north coun-try 6-1'-7-4-5-  
2-[VII]

4. fell in love with Bar-bry Al-len. 1-2-4-5-2-1

Example 2.20. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #247.

The first phrase begins on the subdominant as a pickup to the first measure and ascends through a disjunct melodic line, 5-7-1', to the upper supertonic, 2', and descends back to the subdominant. The second phrase, beginning on the fourth beat of measure two, has the same phrase contour as the previous phrase, but cadences on the dominant rather than on the subdominant. The third and fourth phrases dramatically contrast the linear contour of the previous two phrases. The third phrase beginning on the submediant as a pickup to the fifth measure shows more disjunct motion than the first and second phrases. It rises from the submediant to the upper tonic and

descends to the subtonic in a 6-1'-7-4-5-2-VII contour. The final phrase begins on the tonic, the fourth beat of measure six, rises to the dominant and descends back to the tonic in a 1-2-4-5-2-1 contour that represents yet another symmetrically arched melodic line. The form of the four phrases when combined represents an A-A'-B-C form.

The tenth variant, Disc #256, was performed by Mr. Jim Copeland of Clay, Clay County, West Virginia, on August 24, 1939 (Example 2.21).



Example 2.21. The first stanza of "Barbry Allen" as performed by Mr. Jim Copeland; Chappell Archive, Disc #256.

The eight measure melody is in common meter and is composed of four two-measure phrases. It is derived from a pentatonic scale and encompasses a major tenth. The range extends from F below to a' above g and is classified as VII-2'. The five-tone scale g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds. and is classified as a member of scale group III.

The melody is divided into four two-measure phrases that encompass three distinctively different melodic contours (Example 2.22).

1. *It was in one mer-ry month of May* 4-5-7-1'-2'-1'-5-4

2. *when the green buds they were swell-ling* 4-5-7-1'-2'-1'-5

3. *young Jim-my Groves on his death bed lie* 7-5-4-2- VII

4. *for the love of Barb-ry Al-len.* 1-2-4-5-2-1

Example 2.22. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #256.

The first phrase begins on the subdominant as a pickup to the first measure, ascends through a 5-7-1' contour to the upper supertonic, 2', and descends through the upper tonic and subtonic, 1'-7, to an initial cadence on the subdominant. The following phrase, also beginning on the subdominant, imitates the arched melodic contour of the first phrase, but its cadence falls on the dominant rather than on the subdominant. It is represented as a 4-5-7-1'-2'-1'-5 phrase contour. The third phrase begins on the subtonic and descends to the lower subtonic, VII, in a 7-5-4-5-2-VII melodic pattern. The g in measure five, classified as an auxilliary tone, and the g in measure six, classified as a passing tone, are both considered embellishments and are not included in the melodic contour analysis. The fourth phrase

begins on the tonic, arches up to the dominant through a 1-2-4-5 contour pattern and descends back to the tonic at the final cadence. The four phrases are then combined to create an A-A'-B-C form.

The eleventh variant, Disc #277, was performed by Mr. Jesse James of Frametown, Braxton County, West Virginia, on August 21, 1939 (Example 2.23).


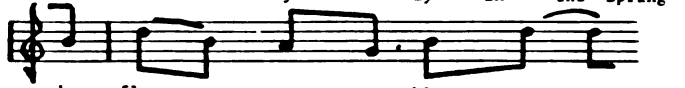






It was ear---ly ear---ly in the spring when  
 flow---ers were a-- bloom---ing-- sweet  
 Wil---li---am in his death bed lay for the  
 love of Bar---bry Al---len. He sent his girl in---to the town the  
 town which he did go in--- say---ing Mas---ter Wil---ly sent me here if your  
 name be Bar---bry Al---len.

Example 2.23. The first stanza of "Barbry Allen" as performed by Jesse James; Chappell Archive, Disc #277.

The eight measure melody is in a quadruple and triple meter and is composed of two four-measure periods, which include two stanzas of text for each complete citation of the melody. Each period is further

composed of four one-measure phrases. The melody is derived from a G major scale and has a range of a minor seventh. The range extends from F-sharp below to e above g and is classified a #VII-6. The G major scale is characterized by a set of two minor seconds and three major seconds and is classified as a member of both scale groups I and II.

The melody is divided into two four-measure periods that are composed of single measure phrases that encompass four distinctively different melodic contours for each period (Example 2.24).

1.		3-4-5-2-1	First Period
	It was ear---ly ear---ly in the spring		
2.		3-5-2-1-3- [5]	
	when flow---ers were a---bloom---ing		
3.		3-5-3-2- [2]	Second Period
	sweet Wil---li---am in his death bed lay		
4.		3-2-6-5	
	for the love of Bar---bry Al---len.		
1.		3-5-3-2-1	Second Period
	He sent his girl in---to the town		
2.		3-5-3-2-1-3- [6]	
	the town which he did go in		
3.		6-4-5-6-5- [3]	
	say---ing Mas---ter Wil---lev sent me here		
4.		3-2-3-4-#VII-2-1	
	if your name be Bar---bry Al---len.		

Example 2.24. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #277.

The first period begins on a mediant to subdominant pickup to the first measure and ascends to the dominant for one and half beats. The phrase descends from the dominant to the tonic in a 5-2-1 pattern and represents a 3-4-5-2-1 arched melodic contour. The second phrase, also beginning on the mediant as a pickup to the second measure, moves from the dominant of the first beat of the second measure to the tonic and returns to the dominant in a 3-5-2-1-3-5 contour. The first b in the first measure falls on the unaccented syllable of the word flower and is not included in the contour analysis. The third phrase, beginning on the mediant as a pickup to the third measure, rises to the dominant and descends to the tonic. It is represented as a 3-5-3-2-1 melodic contour. The fourth phrase, beginning exactly like the first three phrases, moves from the mediant to the supertonic and rises to the submediant and cadences on the dominant. It is represented as a 3-2-3-6-5 melodic contour. The first four phrases when combined represent an A-B-C-D form.

The second period begins as a pickup to the fifth measure and represents a similar melodic contour to the first phrase of the first period. It rises from the mediant to the dominant and descends in a 5-3-2-1- melodic contour. The following phrase starts on the mediant and rises to the dominant. This phrase, unlike the previous citations, descends from the dominant to the tonic, and rises back to the submediant. The phrase is represented as a 3-5-3-2-1-3-6 contour that illustrates the unusual melodic line of this phrase. The third phrase continues from the submediant and oscillates between the



submediant and the mediant. It is represented as a 6-4-5-6-5-3 melodic contour. It is interesting to note that this phrase is the only phrase in this variant to highlight the upper extreme of the melodic range and the only example of a phrase that begins on the submediant rather than on the mediant. The fourth phrase begins on the mediant and descends to the lower leading-tone, #VII, before cadencing on the tonic. The movement from the c to the f sharp in the last measure is the only example of a tritone found in this melody and further emphasizes a feeling for a final cadence on the tonic. The final phrase contour is represented as a 3-2-3-4-#VII-2-1 melodic pattern. The four phrases of the second period when combined creates an A-B-C-D form.

As a final observation there are two similarities found between the first and second periods. The first of these is the consistent use of the mediant as a starting pitch for each phrase, with the exception of the third phrase of the second period, in both periods. The second similarity is the continued use of the tonic triad as the major skeletal melodic structure for each phrase contour. It is also interesting to note that the first period contains cadences that fall exclusively on the tonic or the dominant scale degrees. This, however, is not the case with the second period.

The twelfth variant, Disc #283, was performed by Mrs. Mary Reynolds of Sutton, Braxton County, West Virginia, on September 1, 1939. It contains three melodies that are significantly different for the entire citation ruling out the possibility that these melodic variations are incidental occurrences. The first melody is four

measures long and is used for stanzas one through six and eight. The second melody is three measures and is used exclusively for the seventh stanza. The third melody, on the other hand, is twelve measures and is used only for the final verse. Due to the complex nature of this variant each melodic variation is separately analyzed and classified to determine the commonalities and dissimilarities that occur between them.

The first melody, stanzas one through six and eight, is in common meter and is composed four single-measure phrases (Example 2.25).



Example 2.25. The first stanza of "Barbry Allen" as performed by Mrs. Mary Reynolds; Chappell Archive, Disc #283.

It is derived from a pentatonic scale, authentic form, and encompasses a major sixth. The range extends from g to e and is classified as 1-6. The five-tone scale, g-a-b-d-e, is characterized by a set of three major seconds and one minor third and classified as a member of scale group I.

The first stanza is separated into four single measure phrases and represents three different melodic contours (Example 2.26).

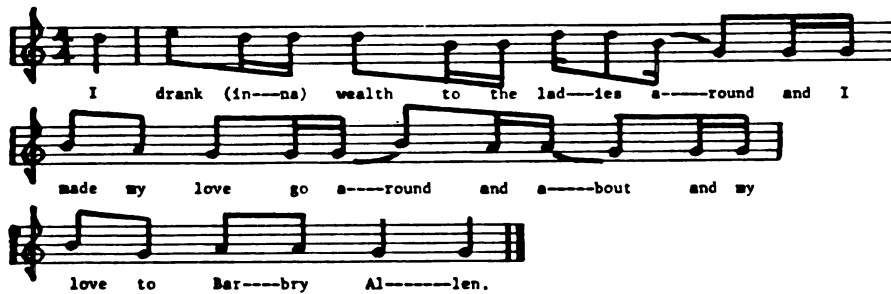
1.		1-3-1-3-2-1]
2.		1-3-2-1-3-5]
3.		5-6-5-3-5-1]
4.		1-3-2-1]

Example 2.26. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #283.

The first phrase begins on the tonic and moves in a double arched contour that returns to the tonic on the fourth beat of the first measure. It is represented as a 1-3-1-3-2-1 contour. The third note, second half of beat one, occurs on the unstressed syllable of "scar-let" and is not included in the contour analysis. The second phrase begins on the tonic as an eight-note pickup to the second measure and moves in a 1-3-2-1-3-5 contour. The third phrase continues from the dominant as a sixteenth-note pickup to the third measure and outlines a tonic triad by progressing in a 5-6-5-3-5-1 melodic contour. This phrase, like the initial phrase, cadences on the tonic, but is characterized by repeated articulations of the dominant scale degree that are not characteristic of the first phrase. The fourth phrase begins on a two sixteenth-note pickup on the tonic and progresses in a 1-3-2-1

melodic contour tonic. The first three melodic contours, when combined, create an A-B-C form. The fourth phrase, being similar to the first phrase, is labelled A' and is combined with the A-B-C form of the previous three phrases to create an A-B-C-A' form.


The second melody, stanza seven, is in common meter and is composed of three single measure phrases (Example 2.27).




Example 2.27. The seventh stanza of "Barbry Allen" as performed by Mrs. Mary Reynolds; Chappell Archive, Disc #283.


It is derived from a pentatonic scale and encompasses a major sixth. The range extends from g to e and is classified as 1-6. The five-tone scale, g-a-b-d-e, is identical to the five-tone scale structure of the initial stanza and, therefore, is classified as a member of scale group I.

The melody of the seventh stanza is partitioned into three single measure phrases that represents two different melodic contours (Example 2.28). The unusual nature of this stanza presents a truncated text that contains three rather than four measures for the complete music citation. The decision to indicate that the third

1.  5-6-5-3-5-3-1 |  
I drank (in--na) wealth to the lad--ies a--round

2.  1-3-2-1-3-2-1 | 1 |  
and I made my love go a--round and a--bout

3. No phrase given in recording

4.  1-3-1-2-1  
and my love to Bar--bry Al--len.

Example 2.28. Melodic contour analysis of the seventh stanza of "Barbry Allen," Disc #283.

phrase has been eliminated, rather than the second phrase from this stanza was purely arbitrary. The first phrase starts on the dominant as a pickup to the first measure and progresses in a 5-6-5-3-5-3-1 melodic contour. The b that intervenes between the dominant to tonic cadence in the first phrase is included in the contour analysis even though it occurs on the unaccented syllable of the word "around." A closer observation of this phrase discloses that it is an exact repetition of the third phrase of the first melody.

The second phrase begins as a pickup--two sixteenth notes--to the second measure and moves in a double arched, 1-3-2-1-3-2-1 melodic contour. The double arch is the result of an oscillation between the tonic and mediant scale degrees. The final phrase begins exactly like the second phrase and progresses in a 1-3-1-2-1 pattern. The three phrases create an A-B-B' form.

The third melody, ninth stanza, is in common meter and is composed of six two-measure phrases. The first four phrases when combined create a complete citation of the original melody. A four measure appendage, composed of two two-measure phrases, is added to the original tune to create a twelve-bar melody (Example 2.29).

The musical score is written on a single staff in G-clef and 2/4 time. It consists of six two-measure phrases followed by a four-measure appendage. The lyrics are as follows:

Lay down lay down the man she said and let me gaze up--on him young  
 Jim--my's died for me to--day I'll die for him to--mor--row oh  
 Jim--my's bur--ied in the church--yard and Bar--bry in an--oth--er an  
 out of his grave sprang a rose an out of her's a briar-- they  
 grew an they grew to the church--top an they  
 could-'nt grow no high--er they  
 locked an they tied in a true lov--ers knot, the rose---- and the briar.

Example 2.29. The ninth stanza of "Barbry Allen" as performed by Mrs. Mary Reynolds; Chappell Archive, Disc #283.

The melody is derived from a pentatonic scale and encompasses a major sixth. The range extends from g to e and is classified as 1-6. The five-tone scale, g-a-b-d-e, is characterized by a set of three

major seconds and one minor third and is classified as a member of scale group I.

The melody separates into six two-measure phrases that represent two different melodic contours (Example 2.30).

1. 	5-6-5-3-5-1-3- 2-1-3-5
2. 	5-6-5-3-5-1-3-2 - 1
3. 	1-3-2-1-3-2-1-3 - 1-3-5
4. 	5-6-5-3-5-1-3-2 - 1-3-5
5. 	5-6-5-3-5-1-3-2 - 1-3-5
6. 	5-6-5-3-5-1-3 - 2-1

Lay down lay down the man she said and let me gaze up—on him  
young Jim—my's died for me to—day I'll die for him to—mor—row.  
oh Jim—my's bur—ied in the churchyard and Bar—bry in an—oth—er  
an out of his grave sprang a rose an out of hers a briar—  
they grew an they grew to the church—top an they could'nt gro no high—er  
they locked an they tied in a true lov—ers knot the rose— an the briar.

Example 2.30. Melodic contour analysis of the ninth stanza of "Barbry Allen," Disc #283.

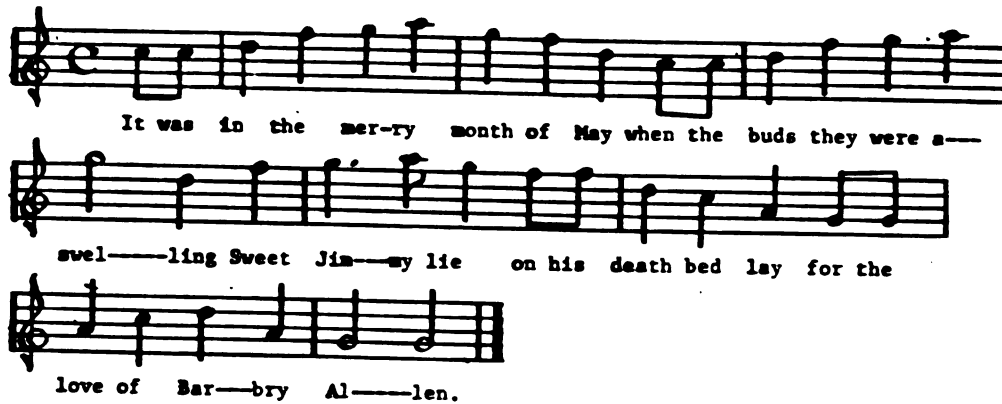
The initial phrase begins on the dominant as a pickup to the first measure and progresses in a 5-6-5-3-5-1-3-2-1-3-5 melodic contour that cadences on the dominant. The progression, with the exception of the e in the first measure and the a in the second measure, highlights the tonic triad and emphasizes a dominant to tonic relationship. The e in the first measure is defined as an auxiliary tone and the a in the second measure is defined as a passing tone and constitute the

only two implied nonchordal tones that are included in the contour analysis of the first phrase. The second phrase is introduced by a pickup to the third measure on the dominant and moves in a similar melodic contour to the first phrase with a cadence on the tonic instead of the dominant. The third phrase continues, with the tonic as a pickup to the fifth measure and oscillates in a 1-3-2-1 pattern for two measures before moving to the dominant. It is important to note that this phrase is the only example in this third melody to begin on the tonic.

The fourth phrase, beginning on the dominant as a pickup to the seventh measure, and the fifth phrase, beginning on the dominant as a pickup to the ninth measure, have the melodic contours identical to that of the first phrase. The only significant difference between these two phrases is the variation of rhythmic pattern associated with the different words of the text. Although these variations in rhythmic pattern do not influence the contour analysis; they do indicate a kind of variation among phrases that is unique to this version of the ballad. The final phrase begins on the dominant as a pickup to the eleventh measure and is an exact repetition of the third phrase's melodic contour. The six phrase contours create an A-A'-B-A-A-A' form.

The thirteenth variant, Disc #332, was performed by Mr. Burton Bennett of St. Mary, Pleasant County, West Virginia, on October 1, 1939 (Example 2.31). The eight-bar melody is in common meter and is composed of four two-measure phrases. It is derived from





Example 2.31. The first stanza of "Barbry Allen" as performed by Mr. Burton Bennett; Chappell Archive, Disc #332.

a pentatonic scale, authentic form, and spans a major ninth. The range extends from g and o' and is classified as 1-2'. The fine-tone scale, g-a-c-d-f, is characterized by a set to two major seconds and two minor thirds and is classified as a member of scale group III.

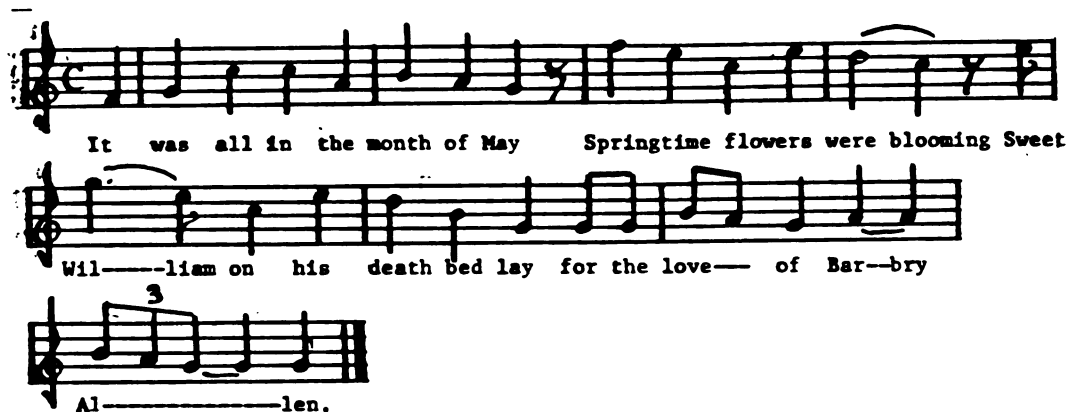
The melody separates into four two-measure phrases that exhibits three distinctively different melodic profiles (Example 2.32).

1.		4-5-7-1'-2'-1'-7-5
2.		4-5-7-1'-2'-1'-[5]
3.		7-1'-2'-1'-7-5-4- 2
4.		1-2-4-5-1

Example 2.32. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #332.

The initial phrase begins on the subdominant as a pickup to the first measure and progresses in an arched contour, 4-5-7-1'-2'-1'-7-5. The a in the first measure, although falling on the unaccented syllable of "merry," defines the upper extremity of the melodic range and is classified as an important note to the contour analysis. The second phrase starts as a pickup on the subdominant of the third measure and repeats the melodic contour of the first phrase. The only difference found between the first and second phrase contours is their approach to the cadence. Each cadence occurs from the upper tonic to the dominant, but the initial phrase is interrupted by a seventh creating a 1'-7-5 cadence pattern that did not occur in the second phrase. The third phrase begins on the subtonic and leads directly to the tonic of the first beat of measure five. The phrase progresses in a 7-1'-2'-1'-7-5-4-2 contour that repeats the 1'-2'-1' arched contour and cadences on the supertonic. The final phrase begins on the tonic and rises to the dominant and cadences on the tonic. It is represented as a 1-2-4-5-1 contour. The final a in measure seven occurs on an unaccented syllable and is not included in the contour analysis. The final authentic cadence is the only example of such a cadence within this melody. The four phrase contours when combined are represented as an A-A'-B-C form.

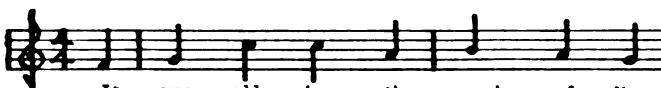
The fourteenth variant, Disc #343, was performed by Mr. Charles Turner of Onego, Randolph County, West Virginia, on October 7, 1939 (Example 2.33). The eight-measure melody is in a common meter and is composed of four two-bar phrases. It is derived from the mixolydian




Example 2.33. The first stanza of "Barbry Allen" as performed by Mr. Charles Turner; Chappell Archive, Disc #343.

mode, authentic form, and encompasses a major ninth. The range extends from  $\underline{E}$  below to  $\underline{g}'$  above  $\underline{g}$  and is classified as VII-1'. The seven-tone scale, g-a-b-c-d-e-f, is characterized by a set of four major seconds, one minor second, and the use of a flatted seventh scale degree. It is classified as a member of scale groups I, II, and III (see Chapter I, p. 9--Six- and seven-tone scales).


The melodic contour of Disc #343 separates into four two-measure phrases that represent four different phrase contours (Example 2.34). The initial phrase begins on the subtonic and progresses in a VII-1-4-2-3-2-1 contour that arches to the subdominant and returns to the tonic. The following phrase, unlike the first, progresses in two descending melodic patterns. The first pattern descends from the subtonic to the subdominant in a 7-6-4 contour and the second pattern descends from the submediant to the subdominant in a 6-5-4 contour. The two melodic fragments when combined represent

1.  VII-1-4-2-3-2-1]


It was all in the month of May

2.  7-6-4-6-5- [4]

spring-time flow-ers were blooming

3.  6-1'-4-6-5-3- [1]

sweet Wil-liam on his death bed lay

4.  I-3-1-2-3-1

for the love of Barbry Al-len.

Example 2.34. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #343.

a 7-6-4-6-5-4 contour. The third phrase starts on the submediant and rises to the upper tonic, 1'. It is illustrated as a 6-1'-4-6-5-3-1 contour. The final phrase continues from the fourth beat of measure six as a two eighth-note pickup to the seventh measure. It rises from the tonic to the mediant scale degree and oscillates in a 1-3-1-2-3-1 contour. The a in the last measure is classified as a passing tone between the mediant and the tonic and is not included in the contour analysis. The four melodic contours, when combined, represent an A-B-C-D form.

The fifteenth variant, Disc #361, was performed by Mr. Freeman Van Gilder of Mount Harmony, Marion County, West Virginia, on July 13, 1940 (Example 2.35). The eight-measure melody is a common meter and is composed of four two-measure phrases. It is derived from a pentatonic scale and encompasses a major tenth. The melodic range extends from F below to a'above g and is classified as VII-2'. The five-tone



Example 2.35. The first stanza of "Barbry Allen" as performed by Mr. Freeman Van Gilder; Chappell Archive, Disc #361.

scale, g-a-b-d-e, is characterized by a set of three major seconds and one minor third and is classified as a member of scale group III.

The melody of Disc #361 is separated into four two-measure phrases that represents four distinctively different phrase contours (Example 2.36).

1.		5-1'-2'-1'-7-5-4]
	She--- said to mo---ther make me a bed	
2.		1-4-5-1'-7-1' [5]
	a--- bed ve---ry long and nar-----row	
3.		4-7-5-2- [VII]
	for he has died for me--- last--- night	
4.		VII-1-2-5-2-1
	and I'll die for--- him----- to---mor-----row.	

Example 2.36. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #361.

The first phrase begins on the dominant and arches in a 5-1'-2'-1-7-5-4 contour that cadences on the subdominant. The f occurring on the second eighth-note on the word she is classified as an embellishment and is not in the contour analysis. The second phrase begins on the tonic as a pickup to the third measure, rises through the subdominant and dominant to the upper tonic, 1', and descends back to the dominant. The arched contour of the second phrase is represented as a 1-4-5-1'-7-'1-5 contour. The f of the two note pickup or the first f in both the third and fourth measures are classified as embellishments and were not included in the contour analysis. The third phrase begins on the subdominant as a pickup to the fifth measure and moves to the subtonic, 7. The melodic line descends from the subtonic through the dominant and supertonic to the lower subtonic, VII, creating a 1-7-5-2-VII arched phrase contour. The c and g, occurring on the unstressed notes of the two eighth-note pattern, are not included in the numerical illustration of the phrase contour. The final phrase continues from the subtonic, VII, as a pickup to the seventh measure and rises to the subdominant before cadencing on the tonic. It is represented as a VII-1-2-5-2-1 arched contour. The four melodic contours, when combined, represent an A-B-C-D form.

The sixteenth variant, Disc #364, was performed by Mr. Jim Wright of Klincy, West Virginia, on July 21, 1940 (Example 2.37). The eight-measure melody incorporates quintuple and compound duple meters and is composed of unequal phrase lengths that range from eight to twelve notes per phrase. It is derived from a pentatonic scale and



Example 2.37. The first stanza of "Barbry Allen" as performed by Mr. Jim Wright; Chappell Archive, Disc #364.

encompasses minor tenth. The range spans from  $\underline{E}$  below to  $\underline{g'}$  above  $\underline{g}$  and is classified as VI-1'. The five-tone scale, g-a-b-d-e, is characterized by a set of three major seconds and one minor third and is classified as a member of scale group I.

The melodic contour of Disc #364 is separated into four phrases that illustrate three different melodic contours (Example 2.38).

1. Do you re-mem-ber the mer-ry month of May 3-2-1-2-  
-3-5-2]

2. when the red buds they were swel-ling 5-6-3-6-5-3- [5]

3. you treat-ed all the lad-dies round 5-6-1'-6-5-6- | 1

4. and alight-ed Bar-bry Al-len 5-3-2-3-VI-1

Example 2.38. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #364.

The initial phrase starts on the mediant and descends to the tonic and rises back through the mediant to the dominant in a 3-2-1-2-3-5-2 contour. The second b in measure two occurs on an unstressed sixteenth note of a two-note pattern and is classified as an embellishment. The second phrase, beginning on the dominant as a pickup to the third measure, moves in a 5-6-3-6-5-3-5 contour that articulates the fifth scale degree two times prior to a cadence on the dominant. The third phrase repeats the initial two note pattern of the second phrase, immediately rises to the upper tonic, and descends back to the submediant to create a 5-6-1'-6-5-6-1 phrase contour. The final phrase begins on the dominant, descends to the submediant in a 5-3-1-3-VI-1 contour. The four phrase contours when combined represent an A-B-B'-C form.

The seventeenth variant, Disc #427, was performed by Mrs. George Nelson of Kirk, Mingo County, West Virginia, on August 28, 1940 (Example 2.39). The ten-measure melody is in duple meter and composed of two two-measure and two three-measure phrases. It is derived from a pentatonic scale, authentic form, and encompasses a major tenth. The range extends from F below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds and is classified as a member of scale group III.

The melodic contour is separated into two two-measure and two three-measure phrases (Example 2.40). The initial phrase begins on the subdominant as an eighth note pickup to the first measure and



So ear—ly ear—ly in the— spring when the  
 green buds they were a swel—ling there—  
 was a young man tak—en sick for the love of Bar—bara  
 Al—len.

Example 2.39. The first stanza of "Barbry Allen" as performed by Mrs. George Nelson; Chappell Archive, Disc #427.

1. So ear—ly ear—ly in the— spring 4-5-1'-2'-1'-7-4]

2. when the green buds they were a swel—ling 4-5-7-1'-2'-1'-[5]

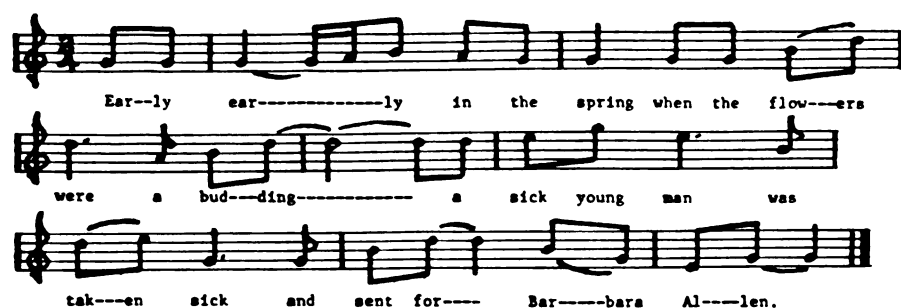
3. there— was a young man tak—en sick 1'-7-5-7-5-4-2-  
 [VII]

4. for the love of Bar—bara Al—len. 1-2-4-5-1

Example 2.40. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #427.

progresses in an arched melodic line that rises to the upper supertonic and returns through the upper tonic to the subdominant. It is represented as a 4-5-1'-2'-1'-7'-4 phrase contour. The second phrase, much like the first, rises from a two sixteenth note pickup on the subdominant to the upper supertonic and returns to the dominant. The only difference between the first and second phrases is at the cadence. The third phrase begins on the upper tonic and descends in a disjunct, 1'-7-5-7-5-4-2-VII, melodic contour. The contour, with the exception of the movement from the dominant to subdominant, is based on the intervals of a major and minor third. The final phrase begins on the tonic as a pickup to the eighth measure and arches in a 1-2-4-5-1 phrase contour. The four phrase contours represent an A-A'-B'C form.

The eighteenth variant, Disc #431, was performed by Ms. Mary Jane Dyson of Lundale, Logan County, on August 29, 1940 (Example 2.41).



Example 2.41. The first stanza of "Barbry Allen" as performed by Ms. Mary Jane Dyson; Chappell Archive, Disc #431.

The eight-bar melody is in triple meter and is composed of four phrases of varying lengths. The first phrase is equivalent to five beats, the second is equal to seven and a half beats, the third is equal to six beats, and the fourth is again equal to five and a half beats. The melody originates from a pentatonic scale and encompasses a minor tenth. The range extends from  $\underline{E}$  below to  $\underline{g}'$  above  $\underline{g}$  and is classified as VI-1'. The five-tone scale, g-a-b-d-e, is characterized by a set of four major seconds, and one minor third, and is classified as a member of scale group I.

The melodic contour of Disc #431 separates into four phrases that illustrate the three significantly different phrase contours (Example 2.42).

1. Ear--ly ear-----ly in the spring 1-3-2-1]

2. when the flow--ers were a bud--ding----- 1-3-5-2-3- [5]

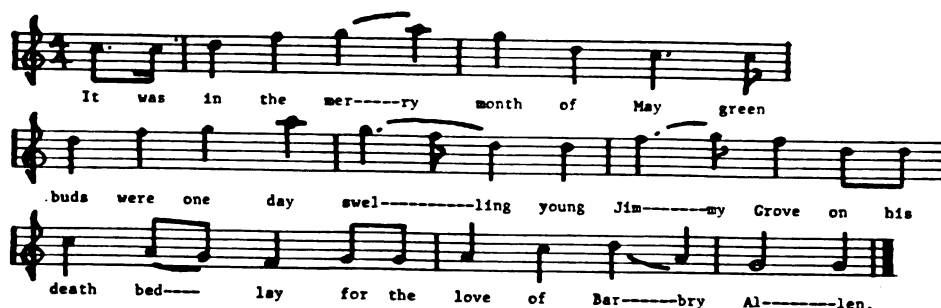
3. a sick young man was tak--en sick 5-6-1'-6-3-5-|1]

4. and sent for--- Bar--bars Al--len. 1-3-5-3-VI-1

Example 2.42. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #431.

The initial phrase begins on the tonic as a pickup to the first measure. It rises from the tonic to the mediant and descends down to the tonic in a 1-3-2-1 contour. The b in measure two, although falling on the unaccented syllable of early, is considered an important note to the analysis since it articulates the peak of the first phrase contour. The a is classified as an embellishment and is not included in the analysis. The second phrase, much like the first, moves from a pickup on the tonic in the second measure to the mediant, but continues to rise to the dominant to highlight a tonic triad. The second half of this phrase continues by descending from the dominant to the supertonic and turning back to the dominant, to create a 1-3-5-2-3-5 contour. The third phrase continues from the dominant and moves in a 5-6-1'-6-3-5-1 arched contour that articulates both g and g' and emphasized disjunct melodic movement. The final phrase begins on the tonic as a pickup to the seventh measure and highlights the tonic triad. It is represented as a 1-3-5-3-VI-1 contour. The four phrases when combined are represented as an A-B-C-B' form.

The nineteenth variant, Disc #442, was performed by Mrs. James Conrad of Strange Creek, Braxton County, West Virginia, on September 18, 1940 (Example 2.43). Although it is not indicated in this first stanza, the performer has inconsistently deleted a half a beat from different phrases of each of the eleven stanzas creating a large number of metrical variants for this music citation. These deletions were usually the result of truncated note values (i.e., a quarter or half note that is not held for its complete duration). This transcription



Example 2.43. The first stanza of "Barby Allen" as performed by Mrs. James Conrad; Chappell Archive, Disc #442.

represents a melody that was derived from those note durations that occur most frequently throughout the performance. These inconsistent variations in note durations for each verse, however, have no perceptible effect upon the melodic contour thus eliminating any need for a detailed analysis for succeeding stanzas.

The eight-measure melody is in common meter and is generally composed of four two-measure phrases. It is derived from a pentatonic scale and encompasses a major tenth. The range extends from F below to a' and g and is classified as VII-2' by a set of two major seconds and two minor thirds and is classified as a member of scale group III.

The melody separates into four two-measure phrases that illustrate three different phrase contours (Example 2.44). The initial phrase starts on the subdominant as a pickup to the first measure, arches up to the upper supertonic and turns back to the subdominant in 4-5-7-1'-2'-1'-5-4 melodic contour. It is almost solely based on conjunct motion. The second phrases repeats the melodic contour of the

1. It was in the mer—ry month of May 4-5-7-1'-2'-1'-5-4]

2. green buds were one day svel—ling 4-5-7-1'-2'-1'-[5]

3. young Jim—my Grove on his death bed—lay 5-7-5-4-2-|VII

4. for the love of Bar—bry Al—len. 1-2-4-5-2-1

Example 2.44. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #442.

first phrase, but cadences on the dominant rather than on the subdominant. The third phrase, unlike the first and second phrases, begins on the dominant and rises to the upper tonic before descending in a 5-7-1'-5-4-2-VII contour to the subtonic. The melodic contour of this phrase is comparatively disjunct. The final phrase begins on the tonic as a pickup to the seventh measure and moves in a 1-2-4-5-1 contour. The four phrase contours when combined represent an A-A'-B-C form.

The twentieth variant, Disc #447, was performed by Mrs. Rose Butcher of Strange Creek, Braxton County, West Virginia, on September 19, 1940 (Example 2.45). The eight-measure melody is in common meter and is composed of four two-bar phrases. It is derived from a g natural minor scale, authentic form, with an inflected sixth scale degree, and is characterized by a set of three minor seconds and one major second. It is classified as a member of scale groups III,



Example 2.45. The first stanza of "Barbry Allen" as performed by Mrs. Rose Butcher; Chappell Archive, Disc #447.

IV, and V. The range extends from F below to a' above g and is classified as VII-2'.

The melody is separated into four two-measure phrases that illustrate three different phrase contours (Example 2.46).

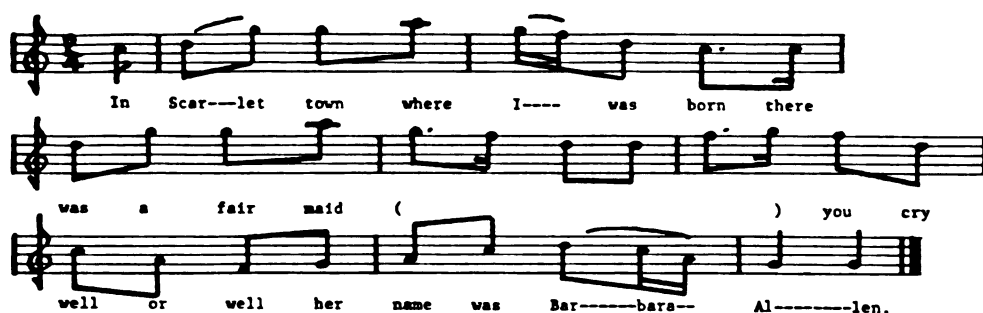
1.		5-7-5- <sup>b</sup> 3-1]
2.		4-5-7-1'-2'-1' [5]
3.		5-7- <sup>b</sup> 6-7-5- 4-2- [VII]
4.		<sup>b</sup> 3-2-1-5-1

Example 2.46. Contour analysis of the first stanza of "Barbry Allen" Disc #447.

The initial phrase begins on the dominant, rises up to the subtonic and descends back through the dominant and mediant to the tonic. It is represented as a 5-7-5-<sup>b</sup>3-1 contour that does not include either e<sup>b</sup> in the first measure or the a in the second measure. The e<sup>b</sup> falls on the unstressed syllable of the word early and is classified as an embellishment. The a in the following measure is classified as a passing tone and is also considered an unessential tone to the final analysis. The second phrase, unlike the first, begins on the subdominant and arches up through the dominant and subtonic to the upper supertonic before descending back to the dominant. The shape of this phrase is represented by a 4-5-7-1'-2'-1'-5 contour. The third phrase continues from the dominant of the second phrase and progress in a 5-7-<sup>b</sup>6-7-5-4-2-VII contour that is similar to the first phrase, but cadences on the subtonic rather than on the tonic. The primary difference between the first and third phrases is the use of the inflected sixth scale degree found in the later phrase. The use of the inflected scale step consistently occurs in the third phrase for each successive verse and is not considered an isolated event. The final phrase begins on the mediant and progresses in a <sup>b</sup>3-2-1-5-1 contour that emphasizes a dominant to tonic cadence. The a in the seventh measure falls on the unaccented syllable of Barbry and is classified as an embellishment. It is not included in the contour analysis. The four phrases when combined illustrate an A-B-A'-C form.



The twenty-first variant, Disc #452, was performed by Mrs. Marshall of Clay, Clay County, West Virginia, on September 21, 1940 (Example 2.47).



Example 2.47. The first stanza of "Barbry Allen" as performed by Mrs. Marshall; Chappell Archive, Disc #452.

The eight-bar melody is in duple meter and is composed of four two-measure phrases. It is derived from a pentatonic scale, and encompasses a major tenth. The range extends from F below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds, and classified as a member of scale group III.

The melody is separated into four two-measure phrases that illustrate three distinctively different phrase contours (Example 2.48). The initial phrase begins on the subdominant as a pickup to the first measure and progresses in a 4-5-1'-2'-1'-5-4 arched contour that peaks on the upper supertonic and descends back to the subdominant. The second phrase, much like the first phrase, begins on the subdominant and rises to the upper supertonic in a 4-5-1'-2'-1'-5

1. In Scar—let town where I— was born 4-5-1'-2'-1'-  
5-4]

2. there was a fair Maid ( ) 4-5-1'-2'-1'- [5]

3. ( ) you cry well of well 7-5-4-2- [VII]

4. her name was Bar—bara— Al—len. 1-2-4-5-1

Example 2.48. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #452.

contour that cadences on the dominant rather than on the subdominant. Each phrase contour emphasizes a greater use of conjunct rather than disjunct motion. The third phrase begins on the subtonic and descends to the lower subtonic in a 7-5-4-2-VII contour that is characterized by its octave range and significant use of disjunct motion. The final phrase begins on the tonic and rises to the dominant before returning back to the tonic. The sixteenth note pattern on c and a occurs on the unstressed syllable of Barbry and is classified as an embellishment between the dominant to tonic cadence. The four phrases when combined are represented as an A-A'-B-C form.

The twenty-second variant, Disc #470, was performed by Mrs. Allie Nuzum of Coalfax, Marion County, West Virginia, on September 25, 1940 (Example 2.49). The six bar melody is a common meter and is composed of four one-and-one-half measure phrases that are each equal to six beats. It is derived from a pentatonic scale, authentic form,



Example 2.49. The first stanza of "Barbry Allen" as performed by Mrs. Allie Nuzum; Chappell Archive, Disc #470.

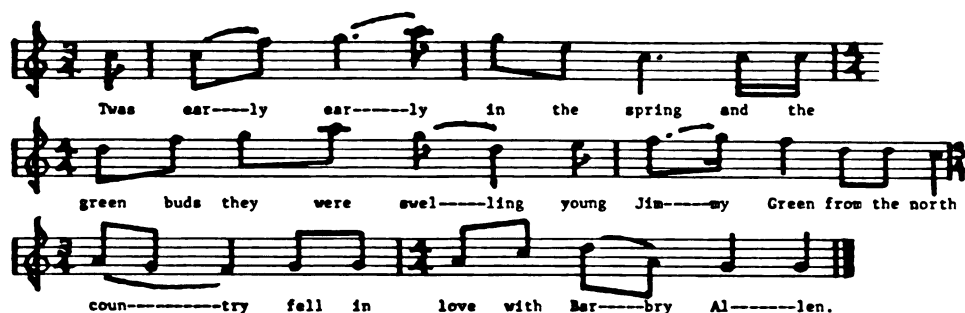
and encompassed a major tenth. The range extends from  $\underline{g}$  to  $\underline{b'}$  and is classified as 1-3. The five-tone scale, g-a-b-d-e, is characterized by a set of four major seconds and one minor third and is classified as a member of pentatonic scale group III. The melody of Disc #470 separates into four phrases that represent four different contour patterns (Example 2.50).

1.		1-3-5-6-5-4- <u>1</u>
2.		1'-2'-5-2'- <u>5</u>
3.		5-1'-2'-3'-1'- 5- <u>1'</u>
4.		1'-5-3-1

Example 2.50. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #470.

The initial phrase begins on the tonic as a pickup to the first measure and is characterized by an arched contour that emphasizes an equal distribution of conjunct and disjunct melodic movement. It is represented as a 1-3-5-6-5-4-1 contour that articulates the rising line from the tonic to the submediant and a subdominant to tonic cadence. The following phrase starts from the upper tonic and rises to the supertonic before descending directly to the dominant. The descending fifth from the upper supertonic to the dominant is immediately repeated creating a 1'-2'-5-2'-5 contour that emphasizes a cadence on the dominant. This phrase contour, unlike those contours previously discussed, illustrates an octave displacement between the first and second phrases that is not frequently found among folk melodies. The third phrase continues from the dominant of the second phrase and rises through the upper tonic to mediant in a 5-1'-2'-3'-1'-5-1' contour. The second and third phrase contours are characterized by a consistent use of melodic motion above the dominant. The final phrase begins on the upper tonic and descends through a tonic triad to a cadence on the tonic. It is represented as a 1'-5-3-1 contour. The four phrases represent an A-B-C-D form.

The twenty-third variant, Disc #511, was performed by Mr. J. W. "Bill" Patterson of Mannington, Marion County, West Virginia, on August 31, 1941, and consists of only one stanza (Example 2.51). The six-bar melody varies between triple and common meter and is composed of four phrases of varied lengths. The first phrase is six beats in length, second is equal to four beats, third is equal to six and a



Example 2.51. The first stanza of "Barbry Allen" as performed by Mr. J. W. "Bill" Patterson; Chappell Archive, Disc #511.

half beats, and the fourth is five beats. It is derived from a six-tone scale, authentic form, with a range of a minor tenth. The range extends from F below to a' above g and is classified as VII-2'. The scale, g-a-c-d-e-f, is characterized by a set of three major seconds, one minor second, and one minor third and classified as a member of scale groups II and III.

The melody is separated into four phrases that illustrate three distinctively different phrase contours (Example 2.52). The initial phrase begins on the subdominant as a pickup to the first measure, rises through the upper tonic, 1', to the upper supertonic, 2', and descends back to the subdominant in a 4-1'-2'-1'-6-4 arched contour. The f in the first measure falls on the unstressed syllable of early and is classified as an embellishment and is not included in the analysis. The a in the same measure, although classified as an embellishment, articulates the upper range of the melody and is included in the analysis. The second phrase continues from the

1.  $4-1'-2'-1'-6-4$   
Twas ear-ly ear-ly in the spring

2.  $4-5-7-1'-2'-1' [5]$   
and the green buds they were swell-ling

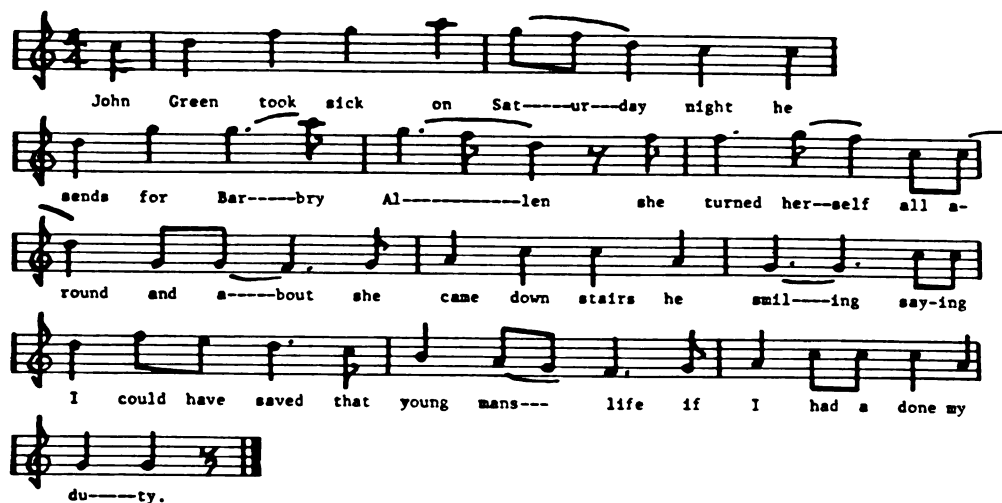
3.  $6-7-5-4-2- [VII]$   
young Jim-my Green from the north coun-try

4.  $1-2-4-5-1$   
fell in love with Barbry Al-len.

Example 2.52. Melodic contour analysis of the first stanza of "Barbry Allen," Disc #511.

subdominant as a pickup to the fourth measure and rises to the upper supertonic and returns to the dominant in a contour pattern that is similar to the first phrase. It is illustrated as a  $4-5-7-1'-2'-1'-5$  arched contour that cadences on the dominant instead of the subdominant as is found in the initial phrase. The following phrase begins on a submediant as a pickup to the fifth measure and descends to the subtonic in a  $6-7-5-4-2-VII$  contour. The contour of this phrase differs dramatically from the previous two phrases. It is characterized as a descending melodic contour that cadences on the subtonic. The final phrase begins on the tonic and arches up to the dominant and descends back to the tonic in a  $1-2-4-5-1$  contour. The a in the final measure falls on the unstressed syllable of Barbry and is not included in the contour analysis. The four phrase contours become an A-A'-B-C form.

The twenty-fourth and final variant, Disc #618, was performed by Mr. Edward Clay of Naoma, Raleigh County, West Virginia, on August 28, 1947 (Example 2.53).



Example 2.53. The first stanza of "Barbry Allen" as performed by Mr. Edward Clay; Chappell Archive, Disc #618.

The twelve measure melody is in common meter and is composed of six two measure phrases. The first four phrases, beginning with the pickup to the first measure and ending on the third beat of measure eight, constitute the original melody found in all the stanzas. The remaining four-measure period, beginning on the fourth beat of the eighth measure and going to the end of the melody, is classified as a phrase augmentation and occurs only in the first and seventh stanza. The eight-measure melody is derived from a pentatonic scale, authentic form, and encompasses a major tenth. The range extends from  $\underline{F}$

below to a' above g and is classified as VII-2'. The five-tone scale, g-a-c-d-f, is characterized by a set of two major seconds and two minor thirds and classified as a member of scale group III. The phrase augmentation, on the other hand, is derived from a Mixolydian mode, authentic form, and encompasses an octave. The range extends from F below to f above g and is classified as VII-7.

The melody is separated into six two-measure phrases that illustrates five different phrase contours (Examples 2.54 and 2.55).

Example 2.54 shows the melodic contour analysis of the first four phrases of "Barbry Allen." Each phrase is represented by a musical staff with lyrics underneath. To the right of each staff is a numerical contour code.

- Phrase 1: John Green took sick on Sat---ur---day night. Contour: 4-5-7-1'-2'-1'-5-4.
- Phrase 2: he sends for Bar---bry Al---len. Contour: 4-5-1'-2'-1'-[5].
- Phrase 3: she turned her---self all a---round and a---bout. Contour: 7-4-5-1-[VII].
- Phrase 4: she came down stairs he smil---ling. Contour: 1-2-4-2-1.

Example 2.54. Melodic contour analysis of the first four phrases of "Barbry Allen," Disc #618.

Example 2.55 shows the melodic contour analysis of the phrase augmentation for stanzas one and seven. Each phrase is represented by a musical staff with lyrics underneath. To the right of each staff is a numerical contour code.

- Phrase 1: say---ing I could have saved that young mans--- life. Contour: 4-5-7-5-3-2-VII.
- Phrase 2: if I had a done my du---ty. Contour: 1-2-4-2-1.

Example 2.55. Melodic contour analysis of the phrase augmentation for stanzas one and seven, Disc #618.



The initial phrase begins on the subdominant as a pickup to the first measure and rises to the upper supertonic and back down to the subdominant in a 4-5-7-1'-2'-1'-4 arched contour. The f in measure two is classified as an embellishment and is not included in the contour analysis. The second phrase, continuing from the subdominant as a pickup to the third measure, rises in a similar contour to the previous phrase. It arches up to the upper supertonic, 2', and descends down to the dominant in a 4-5-1'-2'-1'-5 contour. The d in measure four, although falling on an unaccented syllable of "Allen," is included in the contour analysis since it articulates the mid. cadence. The first f in measure four is classified as an embellishment and is not included in the analysis. The third phrase begins on the upper subtonic, 7, and descends to the subtonic, VII, in measure six and is represented as a 7-1'-7-4-5-1-VII contour. The fourth phrase begins on the tonic as a pickup to the seventh measure and rises up to the dominant and descends back to the tonic in a 1-2-4-2-1 contour. The initial four phrases when combined represent an A-A'-B-C form.

The augmentation is characterized as a series of two two-measure phrases. The first phrase begins on the subdominant as pickup to the ninth measure and rises to the upper subtonic, 7, before descending to the lower subtonic, VII. It is represented as a 4-5-7-5-3-2-VII contour that is similar to the initial phrase of the original melody. The second phrase begins on the tonic as a pickup to the eleventh measure and progresses in a 1-2-4-2-1 symmetrically arched contour that is an exact repetition of the final phrase contour of the original

melody. The two phrases when combined with the previous four phrases create an A-A'-B-C-A'-C form for the entire melodic citation of stanza one.

### Summary

The melodic analysis of the twenty-four "Barbry Allen" variants identified scale, ambitus, contour, and phrase length characteristics for each of the ballad citations. The examination of scale structures reveals that sixteen variants out of a total of twenty-four are derived from a pentatonic scale. Ten variants are classified as members of scale group III and the remaining six variants are classified as members of scale group I. The eight remaining variants fall into one of two scale classifications. Seven of these variants are characterized as seven-tone scales while the remaining variant is classified as a six-tone scale. In general the pentatonic scale is the most frequently encountered scale structure in the Chappell collection. There are no music examples that are derived from scale consisting of less than five tones.

The evaluation of the ambitus, unlike the evaluation of scale structure, does not reveal a specific range characteristic for most of the variants. In general, most of the music citations are classified as having a range of an octave or more. In only three examples, Disc #1, 277, and 283, is the range less than one octave. The remaining variants are described with ranges varying from a minor ninth to a major tenth. There are no music examples with ranges extending beyond the major tenth or falling within a range of less than a minor seventh.

The melodic contour of all the variants falls into one of six contour forms. The most recurrent form is the A-B-C-D in which no two phrase contours are the same. This particular contour form occurs in nearly half of the music examples and is found in all the seven-tone scale examples. The second most recurrent contour form is the A-A'-B-C in which the first and second phrase contour were nearly identical. This pattern occurred in nearly all the five-tone scale examples that were derived from pentatonic scale group III. The remaining contour forms, A-B-C-B', A-B-B', and A-A'-B-A each occurred in one example.

There was no metrical pattern that occurred consistently throughout all the ballad citations. The evaluation of phrase length characteristics, much like the analysis of metrical pattern, was restricted to general occurrences. In general, about half of the variants had phrases of unequal length while the remaining half contained phrases of one and two measures. There were no phrases that were longer than three measures or less than one. A detailed evaluation of common musical characteristics found among the Chappell variants is included in the following chapter.

## CHAPTER III

### COMPARATIVE MUSIC ANALYSIS

The intent of the comparative music analysis was to determine whether the common melodic characteristics (i.e., scale structure, range, phrase length, meter, and melodic contour) of the twenty-four "Barbry Allen" variants in the Chappell ballad collection were prevalent among the 198 "Barbry Allen" variants in the Bronson ballad collection. The analysis was divided into two phases. The first phase categorized the twenty-four variants of the Chappell collection into four groups according to the common scale structures found among all the ballad citations (i.e., five-tone, six-tone, and seven-tone scale groups). The variants included in each scale category were examined individually to define and list the common structural characteristics encountered within the scale, range, phrase length, meter, and melodic contour. The second phase compared the four-scale classifications given within the Chappell collection and the Bronson collection to determine the structural similarities that occurred between each collection. The comparative analysis was not an attempt to classify each individual variant of the Chappell archive according to one or more of the four scale categories prescribed in Bronson's, The Traditional Tunes of the Child Ballads.

The scale structure, more than the meter, phrase length, range, or melodic contour patterns, illustrated the least amount of variability among the musical characteristics of both the Chappell and Bronson collections. The use of scale structure as the primary vehicle for the initial classification of ballad melodies is further substantiated by the four ballad classifications assigned to the "Barbry Allen" variants included in the Bronson Collection. The first two classifications used by Bronson dealt exclusively with varying seven-tone scale structures. The third and fourth classifications of the Bronson collection encompassed ballad variants that included predominantly five-tone and some six-tone scale structures. The scale structure--as the primary vehicle for the initial evaluation of melody--was the sole criterion for the classification of the twenty-four variants of the Chappell collection.

Each of the twenty-four variants of the Chappell collection were classified according to one of the four scale groups. The individual citations were then indexed under the appropriate scale categories according to their respective disc numbers (see Example 3.1.)

5-tone scales: 136, 159, 195, 235, 256, 332, 361, 364, 427, 431, 442, 452, and 470.

6-tone scales: 246 and 511.

7-tone Scales: 7, 24, 57, 63, 343, and 447.

Combination of 5- and 7-tone scales: 618.

Example 3.1. Scale group classifications for the twenty-four variants of "Barbry Allen."

The first scale classification, five-tone scales, is divided into two subcategories that identify two different pentatonic scale types. The first pentatonic scale category, gabde, encompassed five variants, disc 159, 283, 364, 431, and 470, and was characterized by a set of three major seconds and one minor third. The second pentatonic scale category, gacdf, encompassed nine variants, disc 136, 195, 235, 256, 332, 361, 427, 442, and 452 and was characterized by a set of two major seconds and two minor thirds. Omission of the seventh scale degree, the leading tone, and the fourth scale degree, the subdominant, were the most common scale characteristics found within the first scale classification. The omission of the third scale degree, the mediant, and the sixth scale degree, the submediant, were the most common scale characteristics found within the second classification. In addition to these scale characteristics, there was no occurrence of pentatonic groups II, IV, and V for any of the examples indexed under the first scale classification.

The second scale classification, six-tone scales, encompassed two melodic variants, disc 247 and 511, and were both characterized by a set of three major seconds, one minor second, and one major second. The omission of the third scale degree was the most distinctive scale characteristic found within this six-tone scale category. Although the Bronson ballad collection does not include music examples derived from a six-tone scale, the two examples were compared to the four music classifications used by Bronson to determine the one category that had the greatest number of similarities (i.e., meter, range, phrase

lengths, and melodic contour that occurred between the two collections. The third scale classification, seven-tone scales, encompassed seven melodic variants, disc 7, 24, 57, 63, 277, 343, and 447. There was no single scale characteristic that occurred among these melodic variants other than being a seven-tone scale structure. The fourth scale classification, a combination of a five- and seven-tone scale, encompassed one melodic variant, disc 618. The five-tone scale pattern, gacdf, occurred in all the stanzas and the addition of the mediant and submediant were characteristic of only the phrase augmentation.

As an aid to the comparative music analysis, the twenty-four ballad citations of the Chappell collection were listed under five different scale classifications. Each group of variants associated with the five-scale classifications and were incorporated into the following tables: Table 1 contained five-tone variants--scale group I; Table 2 included five-tone variants--scale group III; Table 3 included six-tone variants; Table 4 contained seven-tone variants; and Table 5 contained variants that were derived from five- and seven-tone scale combinations. The five tables summarized all the information for each variant described in Chapter II. Each table in this chapter was placed at the end of the descriptive analysis for each scale classification.

The five melodic variants included within the first pentatonic scale classification, scale group I, and with the exception of disc 283 encompassed a range of greater than the octave (Example 3.2). Disc 283 was the only music example that encompassed a range of a major sixth. There appeared to be no single range common to more than two of the

Disc # 159--major ninth  
 283--major sixth  
 364--minor tenth  
 431--minor tenth  
 470--major tenth

Example 3.2. Range characteristics for the first pentonic scale classification.

five variants belonging to this first group. The minor tenth was the only range to occur in two variants, disc 364 and 431. It was the most common range for this group, but it is not significant to warrant further discussion because of its small size. In more general terms, the melodies, with the exception of disc 283 and 470, were derived from a plagal mode whose ambitus extended a fourth below to the fifth/sixth above the final.

The melodic variants in the first classification did not exhibit a common meter or phrase length characteristic for all the music citations. Disc 159, second version, is an excellent example of the fluctuations of meter. The meter at various points within each stanza of Disc 159 appeared to be unmetrical. This was also the case with disc 364 whose metrical pattern fluctuated between  $\frac{5}{8}$  and  $\frac{6}{8}$ . In only two cases, disc 283 and 470 was common meter, the prevalent meter. Even with a common metrical structure for these two variants, the phrase lengths varied for each example. Disc 470 had a phrase length equal to one measure and disc 283 contained a phrase length of one and a half measures or a total of six beats per verse. Disc 431 was the only variant within the first classification to have a triple meter,



but much like the previous two music examples, the phrase length for each verse varied between one and two measures. In all the examples, the occurrence of one and two measure phrases was very unusual.

The melodic contours of all the variants within the first scale classification are listed in numerical order according to their respective disc numbers (Example 3.3). The general contour characteristics in all of the variants contained similarities in three out of the four phrase cadences. Six out of eight variants showed a substantial occurrence of resolution to the tonic at the first cadence. In only two citations, disc 283 and 364, did the melody resolve to either the subdominant or dominant scale degrees. The melodic contour at the Mid. cadence, in almost all cases, resolved to the domiannt. The second and ninth stanzas of disc 283 were the only examples to resolve to the tonic. There appeared to be no one common cadential resolution associated with the Sec. cadence. All the variants resolved to the tonic at the Final cadence. In most cases the final cadence was created by disjunct melodic motion of either a fourth or fifth. In all these cases, this leap was interceded by an interval of a major second just prior to the final resolution. In all cases the interceding note occurred on the unaccented/unstressed syllable of text. In general, most of the melodic motion within this category was triadic and disjunct. In all cases the implied harmonic progression was limited to the dominant-tonic relationship and there was no use of secondary dominant or enharmonic modulations (refer to Table 1).

First cadence -- 159: 1-3-1-2-1  
 @159: 1-3-1-2-3-1  
 \*283: 1-3-1-3-2-1  
 \*283: 5-6-5-3-5-1  
 \*283: 5-6-5-3-5-3-1  
 364: 3-2-1-2-3-5-2  
 431: 1-3-2-1  
 470: 1-3-5-6-5-4-1

Mid. cadence -- 159: 3-5-2-3-5  
 159: 3-5-2-3-5  
 283: 1-3-2-1-3-5  
 283: 1-3-2-1-3-2-1  
 283: 5-6-5-3-5-1-3-2-1  
 364: 5-6-3-6-5-3-5  
 431: 1-3-5-2-3-5  
 470: 1-2-5-2'-5

Sec. cadence -- 159: 5-6-5-3-2-5-4-V  
 159: 5-6-5-3-2-5-V  
 283: 5-6-5-3-5-1  
 283: no phrase  
 283: 1-3-2-1-3-2-1-3-1-3-5  
 364: 5-6-1'-6-5-6-1  
 431: 5-6-1'-6-3-5-1  
 470: 5-1'-2'-3'-1'-5-1'

Final cadence -- 159: V-VI-1-2-V-VI-1  
 159: V-VI-1-2-V-VI-1  
 283: 1-3-2-1  
 283: 1-3-1-2 1  
 283: 5-6-5-3-5-1-3-2-1-3-5 (see phrase  
 augmentation)  
 364: 5-3-2-3-VI-1  
 431: 1-3-5-3-VI-1  
 470: 1'-5-3-1

Phrase aug. -- 283: 5-6-5-3-5-1-3-2-1-3-5  
 283: 5-6-5-3-5-1-3-2-1

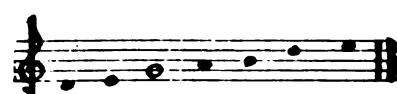
Example 3.3. Melodic contours for the first scale classification.

Table 1.--Analysis of Melodic Contour

Barbry Allen

Disc #159

Scale Group(s) 1

5-tone scale  
range--V-6ContourForm

1-3-1-2-1]

A

3-5-2-3- [5]

B

5-6-5-3-2-5-4- [V]

C

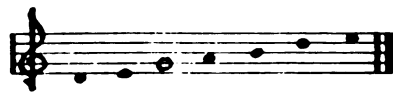
V-VI-1-2-V-VI-1

D

In Scar--let town where I was--- born there was a  
fair maid dwel--lin' who made every-- youth cry well a-  
way her name was Bar----bry Al---len.

Table 1.--Continued

Barbry Allen

5-tone scale  
Range--V - 6Disc # 159  
Second Illustration  
Scale Group(s) IContourForm

1-3-1-2-3-1|  
 3-5-2-3-5  
 5-6-5-3-2-5|V  
 V-VI-1-2-V-VI-1

A  
 B  
 C  
 D

In Scar--let town----- where I was----- born there  
 was a fair----- maid dwel---lin' who made every--- youth---  
 ----- cry well o---bey, her name was Bar---bra Al---len.

## Table 1.--Continued

Barbry Allen

Disc #283

Scale group(s) I

5-tone scale

Range--1-6

Contour

1-3-1-3-2-1 |  
 1-3-2-1-3-5 |  
 5-6-5-3-5-1 |  
 1-3-2-1

Form

A  
 B  
 C  
 A'

Three staves of musical notation in G-clef with a key signature of one sharp (F#). The lyrics are written below the notes.

In Scar---let town where I was born there

was a fair maid---en dwel---lin' and every--- youth cried well a---way and her

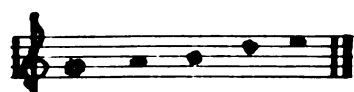
name be--- Bar---bry Al-----len.

## Table 1.--Continued

## Barbry Allen

5-tone scale  
Range--1 - 6

Disc #283  
(Stanza 7)  
Scale group(s) I

ContourForm

5-6-5-3-5-3-|1  
1-3-2- 1-3-1-|1  
No phrase  
1-3-1-2-1

A  
B  
-  
B'

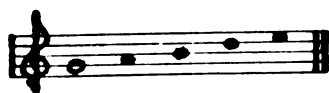
I drank (in--na) wealth to the lad--ies a--round and I  
made my love go a--round and a--bout and my  
love to Bar--bry Al-----len.

Table 1.--Continued

## Barbry Allen

5-tone scale  
Range--1-6

Disc #283  
(Stanza 9)  
Scale group(s) I

ContourForm

5-6-5-3-5-1-3-2-1-3-5  
5-6-5-3-5-1-3-2-1-3-5  
1-3-2-1-3-2-1-3-1-3-5  
5-6-5-3-5-1-3-2-1-3-5

A  
A'  
B  
A

Contour 2Form 2

5-6-5-3-5-1-3-2-1-3-5  
5-6-5-3-5-1-3-2-1

A  
A'

Lay down lay down the man she said and let me gaze up--on him young

Jim--my's died for me to---day I'll die for him to---mor--row oh

Jim--my's bur---ied in the church--yard and Bar--bry in an--oth--er an

out of his grave sprang a rose an out of her's a briar--- they

grew an they grew to the church---top an they

could-'nt grow no high---er they


locked an they tied in a true lov--ers knot, the rose--- and the briar.

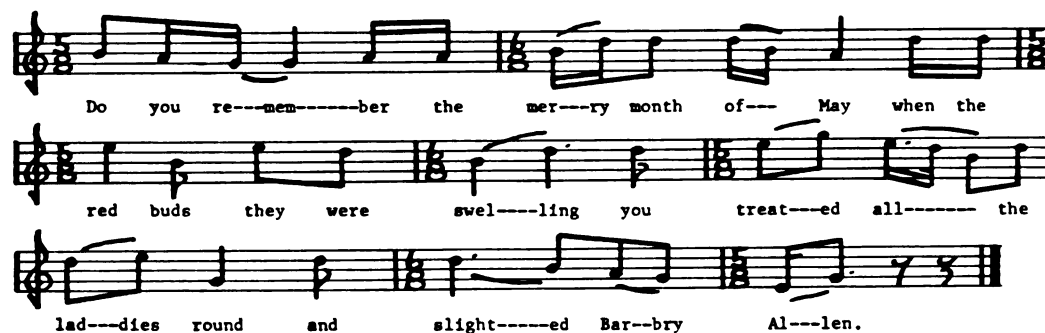
## Table 1.--Continued

## Barbry Allen

5-tone scale  
Range--VI - 1'

Disc #364  
Scale group(s) I

	Contour	Form
	3-2-1-2-3-5-2	A
	5-6-3-6-5-3-5	B
	5-6-1'-6-5-6-1	B'
	5-3-2-3-VI-1	C



Do you re-mem-ber the mer-ry month of May when the  
red buds they were swel-ling you treat-ed all the  
lad-dies round and slight-ed Bar-bry Al-len.

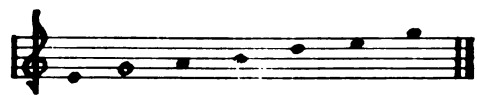


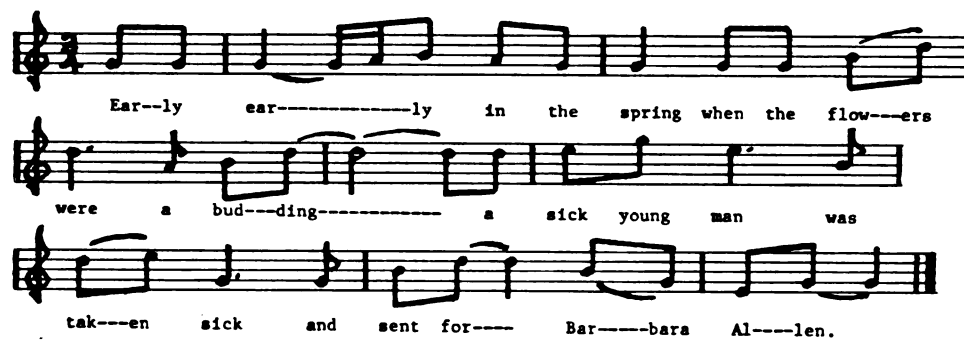
## Table 1.--Continued

## Barbry Allen

5-tone scale  
Range--VI - 1'

Disc # 431  
Scale group(s) I

	Contour	Form
	1-3-2-1	A
	1-3-5-2-3- [5]	B
	5-6-1'-6-3-5-   1	C
	1-3-5-3-VI-1	B'




Ear--ly ear-----ly in the spring when the flow---ers  
were a bud---ding----- a sick young man was  
tak---en sick and sent for--- Bar---bara Al---len.

## Table 1.--Continued

## Barbry Allen

5-tone scale  
Range--1 - 3'

Disc #470  
Scale group(s) I

	<u>Contour</u>	<u>Form</u>
	1-3-5-6-5-4-1	A
	1-2-5-2'- <span style="border: 1px solid black; padding: 0 2px;">5</span>	B
	5-1'-2'-3'-1'-5- <span style="border: 1px solid black; padding: 0 2px;">1</span> '	C
	1'-5-3-1	D



In Scar---let town where I was born a maid so fair----

was dwel---ling--- and every--- youth sigh with des----

pair and her name was Bar-----bra Al-----len.

The nine melodic variants included within the second pentatonic scale classification, scale group III, with the exception of disc 332, encompassed a range of a major tenth (Example 3.4).

Disc #195--major tenth  
 136--major tenth  
 235--major tenth  
 247--major tenth  
 256--major tenth  
 332-major ninth  
 361--major tenth  
 442--major tenth  
 452--major tenth

Example 3.4. Range characteristics for the second pentatonic scale classification.

The interval of a major tenth was the predominant range characteristic. The range of a major ninth in disc 332 was the only one of this type found within the second pentatonic scale classification. All melodies were derived from an authentic mode whose ambitus, with the exception of disc 332, extended from the subtonic to the upper supertonic. Although disc 332 contained an ambitus that extended from the final to the upper supertonic, it was still classified as a music example derived from an authentic mode.<sup>46</sup>

The melodic variants of the second classification, with the exception of disc 136, exhibited a consistent duple or common meter,

---

<sup>46</sup>For a detailed description of the music characteristics of authentic and plagal modes I would refer the reader to either Willi Apel's Harvard Dictionary of Music 2nd ed., or Stanley Sadie's The New Groves Dictionary of Music and Musicians, 2nd ed.

and concordant phrase lengths that were equal to two measures. In all the examples the melody always began as a pickup to the first measure. The pickup in all cases displaced each phrase so that the end of the phrase occurred within the middle of a measure. Disc 136 was the only music example that encompassed meters of  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  and contained phrase lengths that varied from eight to nine beats per phrase. The irregular phrase lengths of disc 136 combined with its varied metrical patterns were more characteristic of those variants found within the first pentatonic scale classification.

The melodic contour of all the variants within the second pentatonic scale classification were listed in numerical order according to their disc numbers. The following example represents the melodic contour of all the variants associated to the second pentatonic classification (see Example 3.5). The nine melodic variants all appeared to have a common melodic contour in both the first and second phrases. In every example both phrases, with the exception of disc 361, began on the subdominant and arched to the upper supertonic before returning to either the subdominant or dominant. Disc 361 was the only ballad citation to begin on the dominant. It, however, still had the same melodic contour of the previously described examples. In more specific terms the first phrase, with the exception of disc 361, began on the subdominant and cadenced on the subdominant. The second phrase in all the music examples began on the subdominant and cadenced on the dominant. In addition to the nearly identical phrase openings and cadential patterns there was a predominant occurrence of a

First cadence -- 136: 4-5-7-1'-2'-1'-7-5-4  
 195: 4-7-1'-2'-1'-7-4  
 235: 4-5-7-1'-2'-1'-5-4  
 256: 4-5-7-1'-2'-1'-5-4  
 332: 4-5-7-1'-2'-1'-7-5  
 361: 5-1'-2'-7-5-4  
 427: 4-5-1'-2'-1'-7-4  
 442: 4-5-7-1'-2'-1'-5-4  
 452: 4-5-1'-2'-1'-5-4

Mid. cadence -- 136: 4-5-7-1'-2'-1'-5  
 195: 4-7-1'-2'-1'-5  
 235: 4-5-7-1'-2'-1'-5  
 256: 4-5-7-1'-2'-1'-5  
 332: 4-5-7-1'-2'-1'-5  
 361: 1-4-5-1'-7-1'-5  
 427: 4-5-7-1'-2'-1'-5  
 442: 4-5-7-1'-2'-1'-5  
 452: 4-5-1'-2'-1'-5

Sec. cadence -- 136: 4-6-1'-7-5-4-VII  
 195: 5-7-2'-1'-7-5-2-VII  
 235: 4-7-5-4-5-2-VII  
 256: 7-5-4-2-VII  
 332: 7-1'-2'-1'-7-5-4-2  
 361: 4-7-5-2-VII  
 427: 1'-7-5-7-5-4-2-VII  
 442: 5-7-1'-5-4-2-VII  
 452: 7-5-4-2-VII

Final Cadence -- 136: 1-2-4-5-2-1  
 195: 1-2-4-5-4-1  
 235: 1-2-4-5-2-1  
 256: 1-2-4-5-2-1  
 332: 1-2-4-5-2-1  
 361: VII-1-2-5-2-1  
 427: 1-2-4-5-1  
 442: 1-2-4-5-1  
 452: 1-2-4-5-1

Example 3.5. Melodic Contours for the Second Pentatonic Scale Classification.

1'-2'-1'- melodic contour in all the ballad citations. The 1'-2'-1' contour pattern was not found in either the third or fourth phrase contours. The third phrase contour did not have a single characteristic phrase opening pattern, but did exhibit a consistent resolution to the subtonic. Disc 332 was the only example to resolve to the supertonic. The fourth phrase, much like the first and second phrases, had a consistent phrase contour in all the phrase citations. More specifically, each phrase within the final cadence listing began, with the exception of disc 361, on the tonic and cadenced on the tonic. Disc 361 was the only music example that began on the subtonic and cadence on the tonic. In general, the most prominent melodic characteristic of the third and fourth phrase contours was the consistent resolution to the subtonic on the third phrase and the resolution to the tonic at the final phrase (see Table 2).

The second scale classification, six-tone scales, encompassed two variants, disc 247 and 511. The two melodic variants were characterized by a scale structure that omitted the third scale degree and represented the composite form of pentatonic scale groups II and III (see Example 3.6).

Scale Group II --g-a-\_-c-d-e-\_-g = six-tone scale--g-a-c-d-e-f-g  
 Scale Group III--g-a-\_-c-d-\_-f-g

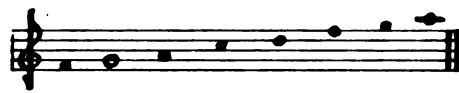
Example 3.6. Composite form of pentatonic scale groups II and III.

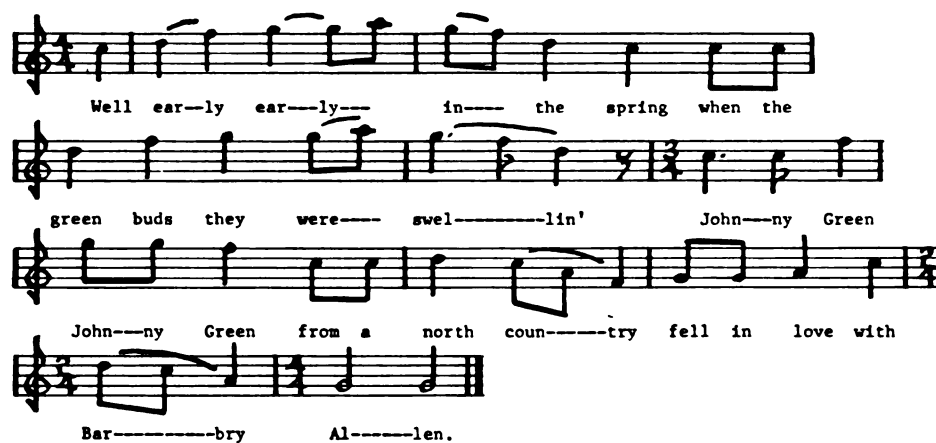
Disc 247 and 511 were the only six-tone music examples included within the variants of "Barbry Allen" of Chappell ballad collection. Few

## Table 2.--Analysis of Melodic Contour

Barbry Allen

5-tone scale  
Range--VII - 2'Disc #136  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-7-5-4	A
	4-5-7-1'-2'-1'-7-5	A'
	4-7-1'-7-4-5-4-   VII	B
	1-2-4-5-2-1	C




Well ear-ly ear-ly in the spring when the  
green buds they were swel-ling John-ny Green  
John-ny Green from a north coun-try fell in love with  
Bar-bry Al-len.

## Table 2.--Continued

## Barbry Allen

5-tone scale  
Range--VII - 2'

Disc #195  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-7-5-4]	A
	4-7-1'-2'-1'-[5]	A'
	5-7-2'-1'-7-5-2-[VII]	B
	1-2-4-5-4-1	C

There came a ser---vant--- to the-- town where--

in that she were----- dwel-----ling oh hur---ry to---- my----

mas-----ter's house if your name be Bar-----bry-- Al-----len.




## Table 2.--Continued

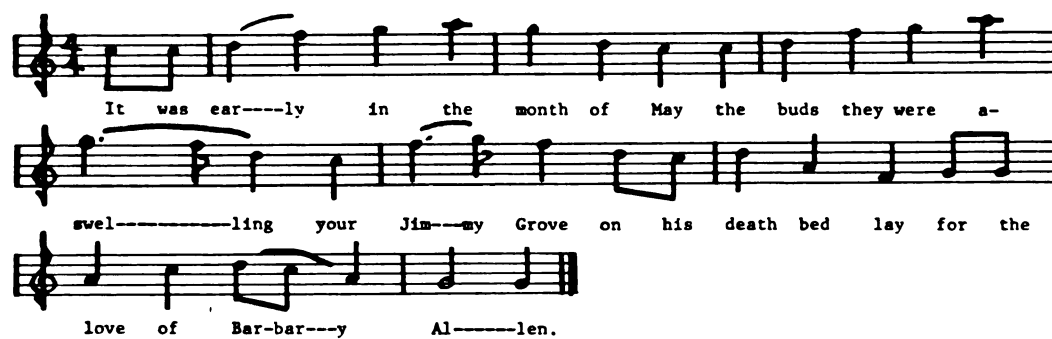
Barbry Allen

Disc #235

Scale group(s) III

5-tone scale  
Range--VII - 2'

	Contour	Form
	4-5-7-1'-2'-1'-5-4	A
	4-5-7-1'-2'-1'-5	A'
	4-7-5-4-5-2- <u>VII</u>	B
	1-2-4-5-2-1	C



It was ear---ly in the month of May the buds they were a-

swel-----ling your Jim---my Grove on his death bed lay for the


love of Bar-bar---y Al-----len.

## Table 2.--Continued

## Barbry Allen

5-tone scale  
Range--VII-2'

Disc #256  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-5-4	A
	4-5-7-1'-2'-1'-5	A'
	7-5-4-2- VII	B
	1-2-4-5-2-1	C




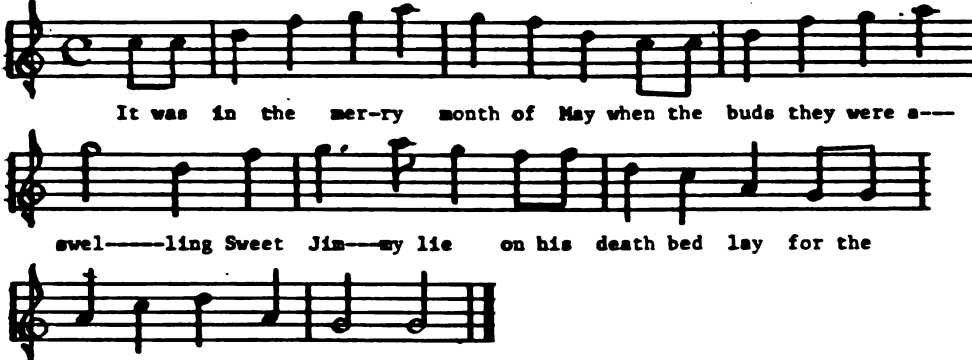
Twas in one mer-ry month of May when the  
green buds they were swell-ing young Jim-my Groves on his  
death bed-- lie for the love of Bar-bry Al-len.

## Table 2.--Continued

Barbry Allen

5-tone scale  
Range--1 - 2'Disc #332  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-7- 5	A
	4-5-7-1'-2'-1'- 5	A'
	7-1'-2'-1'-7-5-4- 2	B
	1-2-4-5-1	C



It was in the mer-ry month of May when the buds they were a--

swel--ling Sweet Jim--my lie on his death bed lay for the

love of Bar--bry Al--len.

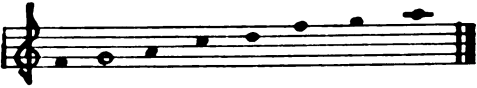


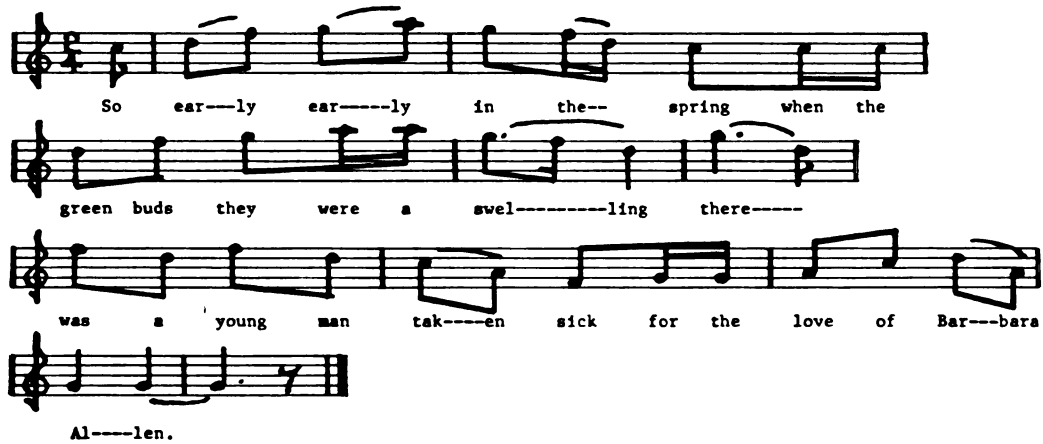
## Table 2.--Continued

Barbry Allen

5-tone scale  
Range--VII - 2'

Disc #427  
Scale group(s) III

	Contour	Form
	4-5-1'-2'-1'-7-4	A
	4-5-7-1'-2'-1'-5	A'
	1'-7-5-7-5-4-2-	B
	1-2-4-5-1	C



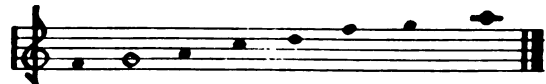
So ear--ly ear----ly in the-- spring when the  
green buds they were a swel-----ling there-----  
was a young man tak----en sick for the love of Bar---bara  
Al----len.

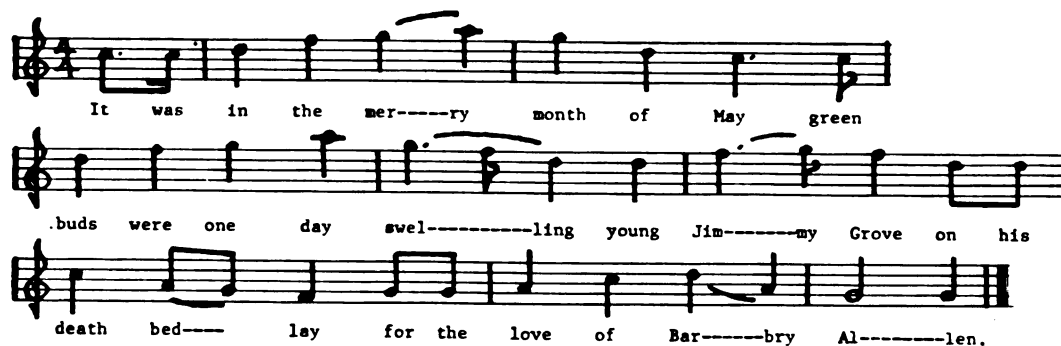
## Table 2.--Continued

## Barbry Allen

5-tone scale  
(transposed one octave higher)  
Range--VII - 2'

Disc #442  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-5-4	A
	4-5-7-1'-2'-1'-5	A'
	5-7-1'-5-4-1'-VII	B
	1-2-4-5-1	C



It was in the mer-ry month of May green

.buds were one day swel-ling young Jim-my Grove on his


death bed- lay for the love of Bar-bry Al-len.

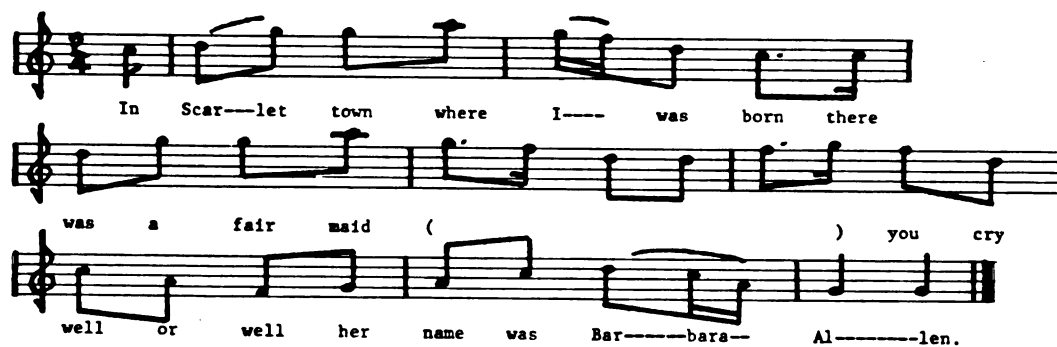
## Table 2.--Continued

## Barbry Allen

5-tone scale  
Range--VII - 2'

Disc #452  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-1'-2'-1'-5-4	A
	4-5-1'-2'-1'-5	A'
	7-5-4-2-VII	B
	1-2-4-5-1	C



In Scar-let town where I--- was born there

was a fair maid ( ) you cry

well or well her name was Bar---bara--- Al-----len.

citations of six-tone scale structures were included in the Bronson ballad collection. The comparative analysis was confined to those variants in the Bronson collection that were derived from scale group II. The six-tone variants in the Chappell collection represented the closest resemblance of scale contour and ambitus to the second classification of ballads in the Bronson collection.

The two variants included in the second scale classification encompassed a range of a major tenth. The major tenth was the same range characteristic as those melodic examples categorized into the second pentatonic scale classification. The melodies were all derived from an authentic mode whose ambitus extended from the subtonic to the upper supertonic. The two variants, however, did not exhibit a consistent metrical pattern or phrase length. Disc 247 was in common meter and was composed of four two-measure phrases that each began as a pickup to the following measure. Disc 511, on the other hand, varied between triple and quadruple meters, and was composed of four different phrase lengths. The phrase length, however, did appear to correspond directly to the text. The phrase length consistently varied according to the number of syllables sung to each phrase. This variant, unlike disc 247, did not have phrases that began consistently on the pickup to each phrase.

The melodic contour of the two variants are listed according to their respective disc numbers (Example 3.7). The two examples contained melodic contours that were nearly identical to those pentatonic music examples included within the second pentatonic scale classification.



First cadence--247: 4-5-7-1'-2'-1'-5-4  
                   511: 4-1'-2'-1'-6-4

Sec. cadence --247: 4-5-7-1'-2'-1'-5  
                   511: 4-5-7-1'-2'-1'-5

Mid. cadence --247: 6-1'-7-4-5-2-VII  
                   511: 6-7-5-4-2-VII

Final cadence--247: 1-2-4-5-2-1  
                   511: 1-2-4-5-1

Example 3.7. Melodic contours for the second scale classification.

The initial phrase in both examples began on the subdominant and arched to the upper supertonic before returning back to the subdominant. The second phrase, much like the first phrase, began on the subdominant and arched up to the upper supertonic, but resolved to the dominant rather than to the subdominant. The 1'-2'-1' melodic contour found in the first and second phrases of both variants was an exact repetition of the same contour pattern found among those variants of the second pentatonic scale category. The cadences on the subdominant and dominant were also the same as those included in the second pentatonic scale category. The third phrase began on the submediant and arched up to either the upper tonic or subtonic before descending to the lower subtonic. The third phrase, unlike the two previous phrases, did not resemble the contour of those variants of the second pentatonic scale classification. In no instance did any of the melodies of the second pentatonic scale category begin on the submediant, although all of them did resolve to the lower subtonic. The final phrase in both disc 247 and 511 began and ended on the tonic and resembled the same contour characteristics of the second pentatonic scale category. Given

these contour characteristics, it appears that these melodic variants are related to those variants in the second pentatonic scale classification with the addition of the sixth scale degree (see Table 3).

The seven melodic variants included in the third scale classification, seven-tone scales, were derived from varying forms of a seven-tone scale (i.e., major, minor, and modal scales) and encompassed ranges varying from the major seventh to the major tenth (Example 3.9).

Disc #7--major seventh  
 24--major ninth  
 57--major ninth  
 63--major ninth  
 277--minor seventh  
 343--major ninth  
 447--major tenth

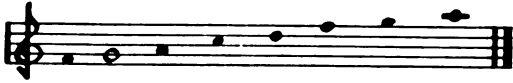
Example 3.8. Range characteristics for the third scale classification, seven-tone scales.

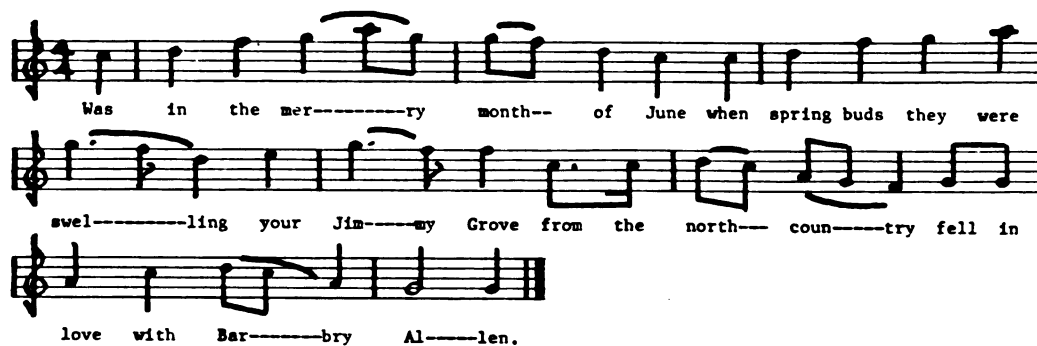
The major ninth was the most predominant range characteristic found among the melodic citations in the third scale classification with the exception of disc 7, 277 and 447. Disc 7 and 277 had a range of major seventh and a minor seventh, respectively. These two music examples were the only two seven-tone variants to encompass a range of less than an octave. Disc 447 was the only variant within this classification to encompass a range of a major tenth. The four variants, disc 24, 63, 343, and 447, each had a range that extended from the lower subtonic to either the upper subtonic or upper tonic and were labeled as plagal modes. The two variants, disc 7 and 57, each

## Table 3.--Analysis of Melodic Contour

Barbry Allen

6-tone scale  
Range--VII - 2'Disc #247  
Scale group(s) III

	<u>Contour</u>	<u>Form</u>
	4-5-7-1'-2'-1'-5-4	A
	4-5-7-1'-2'-1'-5	A'
	6-1'-7-4-5-2-   VII	B
	1-2-4-5-2-1	C



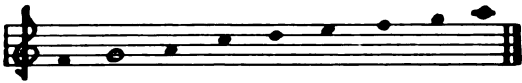
Was in the mer-----ry month-- of June when spring buds they were  
swel-----ling your Jim-----my Grove from the north-- coun-----try fell in  
love with Bar-----bry Al-----len.

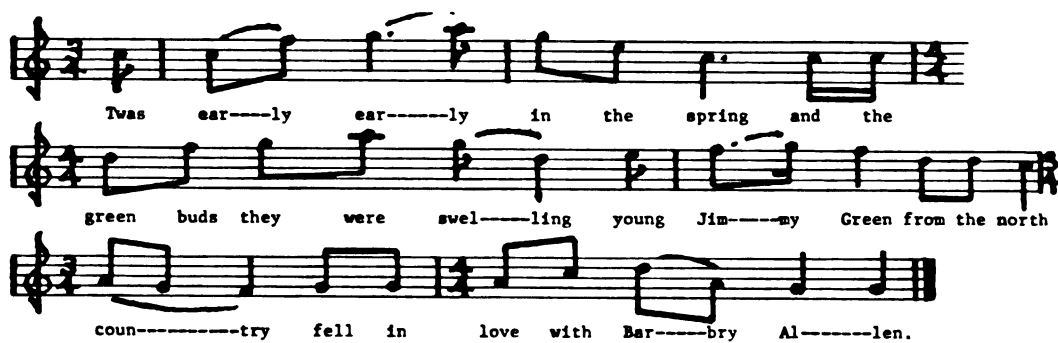
## Table 3.--Continued

## Barbry Allen

6-tone scale  
Range--VII - 2'

Disc #511  
Scale group(s)  
II and III

	<u>Contour</u>	<u>Form</u>
	4-1'-2'-1'-6-4	A
	4-5-7-1'-2'-1'- <span style="border: 1px solid black; padding: 0 2px;">5</span>	A'
	6-7-5-4-2- <span style="border: 1px solid black; padding: 0 2px;">VII</span>	B
	1-2-4-5-1	C



Twas ear-ly ear-ly in the spring and the  
green buds they were swell-ing young Jim-my Green from the north  
coun-try fell in love with Bar-bry Al-len.

had a range that extended from either the third or fourth below to a fifth or sixth above the tonic and were each labeled authentic modes. Disc 277 had a range of less than an octave, but its ambitus was characteristic of an authentic mode. The melodic range extended from the lower leading tone to the submediant above the tonic and was labeled as an authentic mode.

The scale structure of the seven variants, unlike those variants in the first two scale categories (i.e., five- and six-tone scale structures), encompassed four different scale patterns. The first pattern was classified as a g natural minor scale and included disc 7, 24, and 447. Disc 7 was the only example to exhibit both a raised sixth scale degree and the subtonic within the same scale structure. This scale pattern was not like either the natural, harmonic, or melodic minor scale structure, but was included in this category since no other scale category would suitably characterize this melodic variant. The second scale pattern was comprised of Mixolydian and Hypomixolydian modes and included disc 57 and 343. The third scale pattern was classified as a Locrian mode and included only disc 63. The use of the Locrian mode is highly unusual and not characteristic of most ballad melodies as described by Abrahams and Foss.<sup>47</sup> The tritone that occurred between the g and d<sup>b</sup> was not found in any of the other music examples of "Barbry Allen." The fourth and final scale pattern was characteristic of only disc 277 and encompassed a G major scale. Disc 277 was the only variant among the twenty-four

---

<sup>47</sup>Robert D. Abrahams and George Foss, Anglo-American Folksong Style (Englewood: Prentice-Hall, 1968).

music examples of "Barbry Allen" that was derived from a G major scale.

The melodic contours of the seven variants within the third scale classification were listed in numerical order according to their disc numbers and represent seven different contour patterns (Example 3.9). In no case were there any two or more phrase contours that were similar to one another in any cadential phrase group. There were no more than two phrase contours within any single cadential group of phrases that had the same starting pitch. For example, in the first cadential phrase group only disc 7 and 343 began on the subtonic, while disc 57 began on the tonic. This melodic diversity was found within each cadential phrase group. The phrase resolutions, with the exception of the final cadential phrase group were equally varied. The final cadential phrase group was the only group of citations to resolve to the tonic. Although the resolution to the tonic appeared to be the only consistent melodic contour among the seven variants, this occurrence was the direct result of the transposition of the melodies to a universal key, rather than to specific structural characteristics associated with seven-tone melodies. The final cadential resolution, when looked at closely, revealed that the penultimate note leading directly into the resolution was as varied as those found within the first three cadential phrase groups.

In more general terms, the melodic contours of the seven-tone variants were represented as either arched or descending melodic patterns. When described in these terms, the first-, mid-, and final

First cadence -- 7: 1-b3-4-5-4-b3-2-VII  
 24: b3-4-b6-7-1'-7-b6-b3  
 57: 1-3-2-3-1  
 63: b2-b3-b5-b6-7-b6-b5  
 277: 3-4-5-2-1  
 \*277: 3-5-3-2-1  
 343: VII-1-4-2-3-2-1  
 447: 5-7-5-b3-1

Mid. cadence -- 7: 1-b3-4-5-4-1  
 24: b3-4-b6-7-1'-b6-4  
 57: 1-3-5-3-5  
 63: b3-b5-b6-7-b6-b3  
 277: 3-5-2-1-3-5  
 \*277: 1-3-5-3-2-1-3-6  
 343: 7-6-4-6-5-4  
 447: 4-5-7-1'-2'-1'-5

Sec. cadence -- 7: 4-5-4-b3-2-1-VI  
 24: 4-b6-b3-4-2-VII  
 57: 5-6-5-4-1-5-3-b  
 63: b5-4-b3-1  
 277: 3-5-3-2-1  
 \*277: 6-4-5-6-5-3  
 243: 6-1'-4-6-5-3-1  
 447: 5-7-6-7-2-VII

Final cadence -- 7: VI-VII-2-b3-2-1  
 24: 1-2-b3-4-VII-1  
 57: V-VI-VII-2-V-VI-1  
 63: bVI-VII-b3-b2-1  
 277: 3-2-6-5  
 \*277: 3-2-3-4-#VII-2-1  
 343: 1-3-1-2-3-1  
 447: 3-2-1-5-1

**Example 3.9. Melodic Contours for the Third Scale Classification.**

\*The asterisk before the second citation of Disc #277 refers to consequential phrases that comprised the second half of the melody. The four consequential phrases followed the same cadential patterns as the four antecedent phrases of the first half of the melody and were listed in the same manner as the first four phrase contours.

cadential phrase groups represented various forms of an arched contour. The phrase variants within the sec. cadential phrase group were all characterized as varied forms of a descending melodic pattern. The use of conjunct and disjunct melodic movement was distributed equally among all the phrase variants. The seven variants, with the exception of disc 7 and 63, represented various contour structures that fell within the confines of a diatonic scale. Disc 7 and 63 represented melodic contour patterns that were not explained easily. These variants' melodic contours made no use of chromaticism or implied secondary dominants, but were not classified as melodic structures that were associated solely with a diatonic scale.

The metrical and phrase length patterns of the seven variants in the third scale classification was the only significant mensural characteristic found among the music citations. There were only two variants, disc 343 and 447, that exhibited common metrical and phrase length patterns. The remaining music examples exhibited either common metrical patterns and dissimilar phrase lengths or common phrase length patterns and dissimilar meters. The metrical patterns of the seven variants encompassed simple meters of  $\frac{2}{4}$  and  $\frac{4}{4}$ , compound meters of  $\frac{3}{4}$  and  $\frac{6}{8}$ , and complex meters of  $\frac{5}{4}$  and  $\frac{7}{8}$  (Example 3.10). The occurrence of common meter in disc 7, 57, 63, 277, 343, and 447 was by far the most common metrical pattern. However, only three variants, disc 57, 343, and 447 exhibited common meter exclusively. The remaining three variants, disc 57, 63, and 227 used the  $\frac{4}{4}$  mensuration in combination with either compound or complex meters. Disc 24 was the only example that



	<u>Metrical Patterns</u>	<u>Phrase Length Characteristics</u>
Disc # 7	$\frac{4}{4}$ , $\frac{5}{4}$ , and $\frac{6}{4}$	Phrase length varied for each phrase citation.
24	$\frac{2}{4}$	Phrase length varied for each phrase citation.
57:	$\frac{4}{4}$	Phrases were equal to two-measures.
63:	$\frac{2}{4}$ , $\frac{3}{4}$ , and $\frac{4}{4}$	Phrases one and four were equal to eight beats. Phrases two and three were equal to six beats.
277:	$\frac{4}{4}$ , and $\frac{7}{8}$	Phrases were equal to one-measure.
343:	$\frac{4}{4}$	Phrases were equal to two-measures.
477	$\frac{4}{4}$	Phrases were equal to two-measures

Example 3.10. Metrical and phrase length patterns encountered in the third scale classification.

made exclusive use of the  $\frac{2}{4}$  mesuration. The phrase length patterns, much like the metrical patterns, exhibited a very high degree of variability and precluded any generalization based upon relationship between meter and phrase length for the seven variants. There were no specific metrical and phrase length patterns common among the seven variants (see Table 4).


The single variant, disc 618, included in the fourth scale classification, a combination of a five-tone scale structure for the nine stanzas and a seven-tone scale structure for the phrase augmentation for the first and sixth stanzas, encompassed a range of a major tenth. The addition of the phrase augmentation for the first and sixth stanzas did not effect the overall range for the melodic citation.

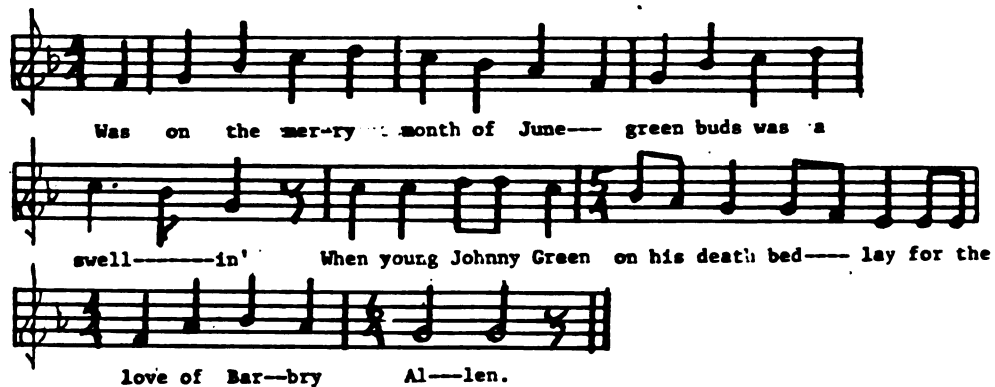
Table 4.--Analysis of Melodic Contour

Barbry Allen

7-tone scale  
Range--VI - 5

Disc #7  
Scale Group(s) II, III, and IV  
G natural minor

	<u>Contour</u>	<u>Form</u>
	1-b3-4-5-4-b3-2-VII	A
	1-b3-4-5-4-I	B
	4-5-4-b3-2-I-VI	C
	VI-VII-2-b3-2-I	D



Was on the mer-ry month of June— green buds was a

swell—in' When young Johnny Green on his death bed— lay for the

love of Bar—bry Al—len.

## Table 4.--Continued

## Barbry Allen

7-tone scale  
Range--VII - 1'

Disc #24  
Scale group(s) III, IV, and V

ContourForm

b3-4-b6-7-1'-7-b6-b3|  
b3-4-b6-7-1'-7-b6-4  
4-b6-b3-4-2-VII  
1-2-b3-4-VII-I

A  
A'  
B  
C



It was ear-ly ear-ly in the- spring when the green buds were a  
swel-ling young- John-ny Green from the north ( )  
( ) fell in love with Bar-bry Al-len.

## Table 4.--Continued

## Barbry Allen

7-tone scale  
Range--V - 6

Disc #57  
Scale group(s) I, II, and III

ContourForm

1-3-1-2-3-1|

A

1-3-5-3- [5]

B

5-6-5-4-1-5-3- |v

C

V-VI-VII-2-V-VI-1

D




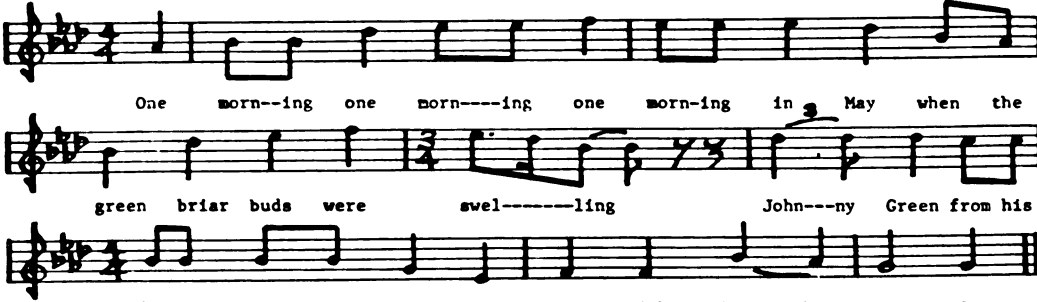
## Table 4.--Continued

## Barbry Allen

7-tone scale  
Range--VI - 7

Disc #63  
Scale group(s) V

	Contour	Form
	b2-b3-b5-b6-7-b6-b5	A
	b3-b5-b6-7-b6-b3	B
	b5-4-b3-1	C
	bVI-VII-b3-b2-1	D



One morn--ing one morn----ing one morn-ing in May when the  
green briar buds were swel-----ling John---ny Green from his  
for-eign co-----un-----try in love with Bar-----bry Al-----len.

Table 4.--Continued

## Barbry Allen

7-tone scale  
Range--#VII - 6

Disc #277  
Scale group(s) I and II

Contour of first period	Form
3-4-5-2-1	A
3-5-2-1-3- <span style="border: 1px solid black;">5</span>	B
3-5-3-2- <span style="border: 1px solid black;">1</span>	C
3-2-6-5	D
Contour of second period	
3-5-3-2-1	A
1-3-5-3-2-1-3- <span style="border: 1px solid black;">6</span>	B
6-4-5-6-5- <span style="border: 1px solid black;">3</span>	C
3-2-3-4-#VII-2-1	D



It was ear---ly ear---ly in the spring when  
 flow---ers were a- bloom---ing- sweet  
 Wil---li---am in his death bed lay for the  
 love of Bar---bry Al---len. He sent his girl in---to the town the  
 town which he did go in--- say---ing Mas---ter Wil---ly sent me here if your  
 name be Bar-----bry Al---len.

## Table 4.--Continued

## Barbry Allen

7-tone scale  
Range--VII - 1'

Disc #343  
Scale Group(s) I, II, and III

ContourForm

VII-1-4-2-3-2-1|  
7-6-4-6-5-4  
6-1'-4-6-5-3-1  
1-3-1-2-3-1

A  
B  
C  
D



Musical notation for the song 'Barbry Allen' in 4/4 time. The melody is written on a treble clef staff. The lyrics are: 'It was all in the month of May Springtime flowers were blooming Sweet Wil- liam on his death Bed lay for the love— of Bar—bry Al— len.' The melody includes a triplet of eighth notes in the final line.

## Table 4.--Continued

## Barbry Allen

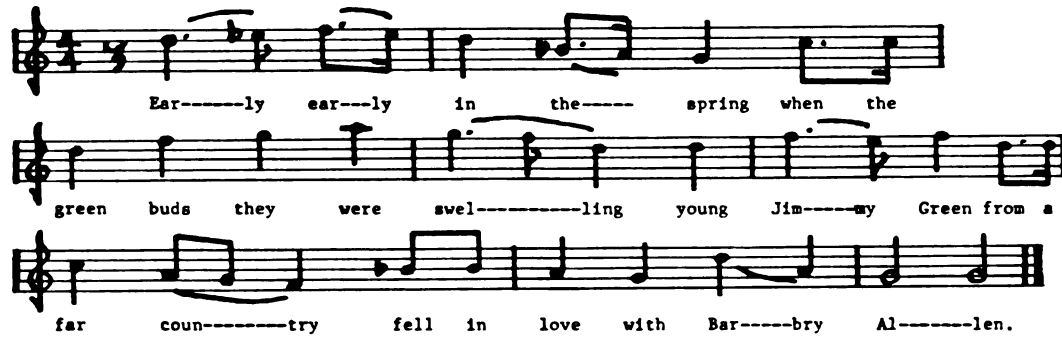
7-tone scale  
Range--VII - 2'

Disc #447  
Scale group(s) III, IV, and V  
G natural minor with inflected E  
in second phrase.

ContourForm

5-7-5-3-1|  
4-5-7-1'-2'-1'-[5]  
5-7-6-5-4-2-[VI]  
b3-2-1-5-1

A  
B  
A'  
C





The pentatonic scale, gacdf, was classified as a member of pentatonic scale group III and the seven-tone scale, gabcdef, was classified as a mixolydian mode. The two-scale structures, both extending from F below to a' above g, were also classified as authentic modes. Common meter was consistent throughout the nine stanzas and the phrase lengths for the four phrase stanza and phrase augmentation was two measures.

The melodic contour for disc 618 included the complete numerical illustration for the first stanza and the four measure phrase augmentation (Example 3.11). The melodic contour for all the stanzas, with

First cadence--618: 4-5-7-1'-2'-1'-5-4

Mid. cadence --618: 4-5-1'-2'-1'-5

Sec. cadence --618: 7-4-5-1-VII

Final cadence--618: 1-2-4-2-1

Phrase Augmentation

Sec. cadence --618: 4-5-7-5-4-3-2-VII

Final cadence--618: 1-2-4-2-1

Example 3.11. Melodic contour for Disc #618--fourth scale classification.

the exception of the phrase augmentation, was nearly identical to those phrase contours of the nine variants in the second pentatonic scale classification. The first and second phrases both began on the subdominant and cadenced on the subdominant and dominant. This characteristic combined with the 1'-2'-1' melodic contour also found in the first and second phrases indicated a probable relationship between this variant and those variants in the second scale classification. The third and fourth phrase contours also resembled the same contour

patterns as those variants of the second classification. The phrase augmentation was nearly an exact repetition of the third and fourth phrase contours with the addition of the mediant and submediant scale degrees. The decision to label the two phrases of the phrase augmentation as a Sec. cadence and Final cadence was based solely on the similarity between these phrase contours and the final two phrases of the initial ballad citation. Although the submediant was classified as an ornamental embellishment and not included in the contour analysis, its only appearance did have a significant effect on the scale structure. The mediant, on the other hand, was included in the contour analysis of the first phrase of the phrase augmentation and also had a significant effect in the establishment of the Mixolydian mode. The similarities between disc 618 and those variants in the second scale classification, regardless of the addition of the mediant and submediant scale degrees, represented the only cross relationship between two different scale classifications within the entire collection of "Barbry Allen" variants of the Chappell ballad collection (see Table 5).

The commercial music influences that were most likely to have some effect on these variants were defined as those wandering minstrel shows of the late nineteenth-century and the commercial radio music of the early twentieth-century. According to A. H. Saxon, there were no records of large traveling music companies (i.e., P. T. Barnum's European concert series dating from 1843 to 1857), that traveled into

Table 5.--Analysis of Melodic Contour

Barbry Allen

7-tone scale      5 tone scale for verses 1-6      Disc #618  
 Range--VII - 2'    7 tone scale for verse 7.      Scale group(s) VII

ContourForm

4-5-7-1'-2'-1'-5-4|

A

4-5-1'-2'-5

A'

7-4-5-1-VII

B

1-2-4-2-1

C



Note: parenthesis indicate notes found in verse seven alone.

John Green took sick on Sat---ur---day night he  
 sends for Bar---bry Al-----len she turned her---self all a-  
 round and a----bout she came down stairs he smil----ing say-ing  
 I could have saved that young mans--- life if I had a done my  
 du---ty.

the small communities of West Virginia.<sup>48</sup> In general, these traveling music shows would only perform in either large cities where they would be guaranteed a marginal profit or in smaller rural communities that would guarantee financial backing to cover traveling expenses. The small rural communities/cities of West Virginia had no means of guaranteeing the financial backing that was needed to bring these road shows to their towns. This combined with the inaccessibility to many communities due to the lack of paved roads helps to explain why no traveling music shows performed in West Virginia.

The advent of electricity and radio apparently had little effect on most of the rural communities of West Virginia. Communities with populations of 200 to 10,000 residents were not influenced by commercial radio, simply due to the lack of the availability of electricity. According to the 1941 government census, Directory of Electrical Utilities in the United States,<sup>49</sup> only ten communities out of a total of twenty-three found within the Chappell collection had some form of electrical power.<sup>50</sup> Five of these ten communities had electricity only for the public offices and businesses and did not have private service for individual customers. Without access to some form of electricity, there was no means of powering a radio and hence the

---

<sup>48</sup>A. H. Saxon, Selected Letters of P. T. Barnum (New York: Columbia University Press, 1983).

<sup>49</sup>Federal Power Commission, Directory of Electrical Utilities in the United States (Washington, D.C.: Government Printing Office, 1941).

<sup>50</sup>Ibid.

likelihood of commercial music influences upon this collection was defined as negligible. With this in mind, it was assumed that the twenty-four variants of "Barbry Allen" in the Chappell collection represent ballads that were not influenced by commercial music, but rather, illustrated variations in both melodic and textual structures that were directly related to the process of ballad degeneration. The comparative music analysis, using this information, did not need to evaluate any form of commercial music, but rather restricted itself to the comparative analysis of the twenty-four variants in the Chappell collection and the entire collection of "Barbry Allen" variants in the Bronson collection.

The evaluation and classification of the 198 "Barbry Allen" variants of the Bronson ballad collection displayed similar scale, range, meter, phrase length, and melodic contours to those music structures in the Chappell ballad collection. The Bronson collection divided the "Barbry Allen" variants into four music categories according to scale structure. Three of these music categories appeared to coincide directly with three of the five scale classifications of the Chappell collection. In all three cases, there were marked similarities between the Bronson and Chappell ballad collection, but the degree of semblance appeared to vary for each scale classification. The two-scale classifications of the Chappell collection, six-tone and a combination of five- and seven-tone scales, were not included in the Bronson collection. In each of these cases, the six-tone and five- and seven-tone melodies were classified into one of the Bronson scale

categories according to those range, meter, phrase length, and melodic contours that had the greatest number of similarities. The comparative analysis that follows includes a detailed description of each of the four music categories used by Bronson and determined which of the classifications of the Chappell collection were related most closely.

The first classification of ballad variants, as described by Bronson, were consistently major, heptatonic, and equally separated between authentic and plagal modes. The majority of the melodies were taken from English resources and usually encompassed a  $\frac{5}{4}$  meter. This metrical characteristic was commonly found among Cecil Sharp's ballad melodies from Somerset.<sup>51</sup> In most of the melodies, the initial phrase cadenced on the tonic. The melodies derived from an authentic mode usually began on the tonic arched up to the dominant and descended back down to the tonic. The second phrase continued from the tonic and arched up to the upper tonic before descending back to either the lower subtonic, VII, or the lower dominant, V. The third phrase contour tended to imitate the first phrase and the fourth phrase usually imitated the second phrase contour but cadencing on the tonic. The four individual phrase contours, although resembling each other's melodic contours, were seldom exact repetitions and were usually represented as A-B-C-D. The melodies derived from a plagal mode had a similar melodic contour, although the second phrase would usually begin on the lower subtonic and only rise to the supertonic or mediant.

---

<sup>51</sup>A detailed analysis of English folk-songs by Cecil Sharp may be found in English Folk-song; Some Conclusions (London: Athenaeum Press, 1907).

This melodic arch was much rarer than those melodic contours discussed previously and tended to vary a great deal more than those melodic characteristics of the authentic modes.

The metrical patterns of the first classification in the Bronson collection, consistently used a  $\frac{5}{4}$  meter. The ballad variants attributed to Cecil Sharp's collection of ballad melodies taken from Somerset comprised nearly half of the ballad citations within this first classification of music examples. The  $\frac{5}{4}$  meter occurred more frequently than any other meter pattern within this classification. Although many different varieties of simple and compound time were found among the many ballad citations in this category, these occurrences were much less frequent.

The seven-tone scale structures of the Chappell collection, labeled as the third scale classification, most closely resembled the ballad citations included within Bronson's first scale classification. The seven ballad variants were all derived from various seven-tone scale structures and were divided equally between authentic and plagal modes.

The remaining music structures (i.e., range, phrase length, meter, and melodic contour) of the Chappell collection did not resemble the same music structures in the Bronson collection. The first dissimilarity between the two ballad collections occurred among the authentic modal variants. In only three of the five authentic modal variants in the Chappell collection did the first cadence resolve to the tonic and in no case did the melodic contour of the first phrase

revolve exclusively around a tonic-dominant-tonic tonal center. In no case did any of the authentic modal variants begin on the tonic. The second phrases in all the ballad citations, with the exception of disc 447, did not rise to the upper tonic, but rather imitated the general melodic contours of the first phrase. Disc 447 was the only example that did rise to the upper supertonic before descending to the dominant as was described in Bronson's first ballad classification. The third and fourth phrase contours of the seven variants in the Chappell collection did not repeat the melodic contours of the first and second phrases, but rather established new ones. Regardless of the melodic contours in either of the ballad collections, the form was consistently described as A-B-C-D. The plagal modal melodies for each collection contained the same similarities and dissimilarities as were associated with the authentic model melodies.

The seven variants of the Chappell ballad collection, with the exception of disc 7, were composed entirely of either compound or simple meters. These variants did not contain the  $\frac{5}{4}$  meter that was characteristic of the variants included in Bronson's first ballad classification. Disc 7 was the only variant in the Chappell collection that used a  $\frac{5}{4}$  meter in combination with  $\frac{4}{4}$  and  $\frac{6}{4}$  meter. The majority of variations in  $\frac{5}{4}$  time in the Bronson collection, however, did not use the  $\frac{5}{4}$  meter in combination with any other meter. The phrase lengths in both collections varied from one to two measures and appeared to be directly related to the variable lengths of textual phrases.



The second classification of ballad variants, as were described by Bronson, were derived mainly from Scottish folksongs. The melodies were derived generally from either Dorian or Aeolian modes and indicated a marked preference for common time. There was a consistent use of dotted rhythms usually on either the third beat of a measure, or when the phrase length was greater than a single measure, before the second syllabic stress. There was little consistency in the melodic contour of the first phrases and in only the most general of contour descriptions did the melodic contour of the second phrase resemble an arched contour. The second phrase contour would either rise from the lower dominant to the tonic or from the lower flat seventh to the upper tonic. In both instances the second phrase was characterized by the use of a feminine ending on either the subdominant or the dominant. There was no consistent melodic contour pattern that was associated with the third phrase contour and the fourth phrase contour was usually some type of repetition of the second phrase contour. Melodic affiliates were found with a number of ballads, the most notable were "Binorie" (No. 10), "The Cruel Mother" (No. 20), "Geordie" (No. 209), "Yarrow" (No. 215), and "Tifty's Annie" (233).<sup>52</sup>

The ballad citations included in Bronson's second scale classification appeared to have little in common with any of the variants included in the Chappell ballad collection. There were very few melodies in the Chappell collection that were derived from a Dorian

---

<sup>52</sup>The numbers that follow each ballad citations refer to the catalog numbers used in Francis Child's collection of ballad texts, titled The English and Scottish Popular Ballads.

mode and there were no melodies that were derived from an Aeolian mode. The variants included in Bronson's ballad collection did not have a consistent range characteristic. The ambitus, on the other hand, seemed to be equally divided between plagal and authentic modes. The range characteristics of almost all the ballad citations in the Chappell collection were classified as either being equal to or greater than the octave. The melodic contour characteristics of the second scale classification of the Bronson collection did not resemble any of the contour characteristics in the Chappell collection. The complete absence of similarities between Bronson's second scale classification and the entire Chappell collection indicated that the music structures were not related directly in the same manner to Scottish folk ballads.

The third scale classification of ballad variants, as was described by Bronson, centered around a pentatonic scale which lacked both the fourth and seventh scale degrees. The melodies, with few exceptions, were composed entirely from plagal modes. The most consistent features were the somewhat chaconne-like rhythm, with a held note at the second stress of each phrase, and the rising melodic inflection from the third to the fifth scale degrees in the second phrase. The second phrase was characterized by a feminine cadence on the dominant. The query of the second phrase was always answered in the final phrase with a cadence on the tonic. In general, most of the individual phrase cadences, with the exception to the second phrase cadence, resolved to the tonic. The meter in all the variants

of Bronson's third scale classificationen compassed either  $\frac{3}{4}$ ,  $\frac{5}{4}$ , or  $\frac{3}{2}$  time.

The five melodic variants of the Chappell collection that were classified as members of the first scale classification, pentatonic scale group I, were derived from the same pentatonic scale structure that was previously described in Bronson's third-scale classification. The absence of the fourth and seventh scale degrees in the Chappell and Bronson scale classifications was the most common music characteristic between the two ballad collections. The melodic ranges for the "Barbry Allen" variants in the Chappell collection were nearly identical to those melodic ranges of "Barbry Allen" in the Bronson collection. The ranges of the five variants of the Chappell collection, with the exception of disc 283, encompassed either the major ninth or the major tenth. The ranges of the eighty-six variants of Bronson's third scale classification, with the exception of the five music examples that contained ranges of less than one octave, encompassed either the octave, major/minor ninth, or the major/minor tenth. Disc 283 was the only music example that encompassed a range of a major sixth.

The metrical structures of the five variants of the Chappell collection exhibited the same high degree of similarity to the Bronson collection as did the scale and range characteristics. The five variants of the Chappell collection, with the exception of disc 364, contained meters of  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{5}{4}$ . Disc 364 was the only variant within this classification that contained meters of  $\frac{5}{8}$  and  $\frac{6}{8}$ . The ambitus characteristics, on the other hand, exhibited a very high degree of

dissimilarity between the two collections. The melodies of the Chappell collection were derived almost exclusively from authentic modes instead of plagal modes. Disc 195 was the only music example among the five variants that was derived from a plagal mode.

The melodic contours of each set of variants, those belonging to the Chappell collection and those belonging to the Bronson collection, contained marked similarities between the second and fourth phrase contours. The second phrase in all the examples of the Chappell collection and almost all the music examples of the Bronson collection resolved to the dominant. All the final phrase contours in both collections cadenced on the tonic. The melodic contours of the five variants of the Chappell collection emphasized the tonic triad almost exclusively with little melodic movement outside the tonic triad. This characteristic was not as common among the variants of the Bronson collection which emphasized melodic motion between the tonic triad and an implied triad built on the supertonic. Although the fourth scale degree was absent from these melodic variants, there was a higher degree of occurrence of the supertonic and submediant notes in the Bronson collection than in the Chappell collection.

The fourth and final scale classification of "Barbry Allen" ballad variants, as described by Bronson, were taken exclusively from American resources. The entire collection of melodies within this classification were derived from the "ubiquitous Boyne Water"<sup>53</sup> tune family. The term Boyne Water tune family refers to a specific group

---

<sup>53</sup>Bertrand Bronson, The Traditional Tunes of the Child Ballads (New Jersey: Princeton University Press, 1959-1972), p. 322.

of ballad variants that were taken from a single music resource much like those variants recorded by Cecil Sharp from Somerset. These melodic variants encompassed common scale, metrical, phrase length, and melodic contour characteristic not found in any of the other four scale classifications in the Bronson collection.

The fourth scale classification in the Bronson collection dealt exclusively with either a pentatonic scale that was characterized by the absence of the mediant and the submediant scale degrees or a pentatonic scale that was characterized by the absence of the supertonic and the submediant scale degrees. There were some ballad citations that were composed from a six-tone scale structure that were characterized by the absence of the mediant scale degree. In general, these few melodic citations were the exceptions to the common pentatonic scale structures included in this fourth scale classification.

The modality was not easy to determine because of the lack of common scale characteristics. The scale structure could have been interpreted in either of two ways. The melodies could have been described as members of pentatonic scale group III, g-a-c-d-f, with the first two phrases beginning on the subdominant as a pickup to the dominant and emphasizing the dominant scale degree as the implied tonic. In general, the melodies ascribed to this melodic description were all classified as authentic modes. The melodies, on the other hand, could have been described as members of pentatonic scale group IV, g-b-c-d-f, with the pickup on the subdominant acting as the lower

range extreme in relation to the upper tonic of a plagal melody. The cadence on the dominant of the mid. cadence would then be taken as the tonic of the melody. But since the melodies in this classification were originally the second half of the "Boyne Water" tune family, it was assumed that the final note of the fourth phrase was designated as the true tonic which resulted in the designation of pentatonic scale group III as the appropriate scale classification for Bronson's fourth scale category.

The melodic contours of Bronson's fourth scale classification were separated into three distinctive melodic contours. The first phrase almost always began on the subdominant as a pickup to the dominant and arched to the upper supertonic before returning back to the subdominant. The second phrase was a repetition of the first phrase with a resolution on the dominant in place of the subdominant. Both phrase contours were characterized by the repeated occurrence of 1'2'1' melodic contour. The third phrase contour in most of the ballad citations were characterized by a melodic contour descending to the lower subtonic. The final phrases illustrated no common melodic contour other than the cadence on the tonic.

The nine melodic variants of the Chappell collection classified as members of the second scale classification, pentatonic scale group III, were derived from the same pentatonic scale structure in Bronson's fourth scale classification. The absence of the third and sixth scale degrees in the Chappell and Bronson scale classifications was the most recurrent melodic characteristic found between the two ballad categories. The melodic ranges for the nine variants in the Chappell

collection were nearly identical to those variants included in Bronson's fourth scale category. The ranges of the nine variants of the Chappell collection encompassed either the major ninth or the major tenth and the variants in Bronson's fourth classification, with very few exceptions, also encompassed ranges of major/minor ninth and the major/minor tenth. The few instances in the Bronson collection that were not equal to the major/minor ninth or the major/minor tenth contained ranges of either less than or equal to the octave. There were no melodic examples in the Bronson collection that included a range that was less than the perfect fifth.

The melodic contours of all the ballad citations in both the Chappell and Bronson collections contained the greatest degree of similarity found between any of the other previously described ballad classifications. The melodic contours of the first and second phrases in both ballad collections contained an identical 1'-2'-1' arched contour at the acme of each phrase. In addition to this melodic characteristic the first phrase in all nine variants of the Chappell collection and most of the variants in Bronson's fourth category began and ended on the subdominant scale degree. The second phrase in both the Chappell and Bronson collection began on the subdominant and resolved to the dominant. This patterned occurrence between the first and second phrase contours appeared in all the music examples within this ballad classification and was not found among any of the other ballad classifications.

The third and fourth phrase contours did not exemplify the same degree of similarity as was found between the first and second

phrase contours in both ballad collections. There was no common phrase contour for the third phrase in either of the ballad collections. The melodic contour, 2-VII, found in most of the ballad citations of the Chappell collection was not characteristic of the Bronson collection. The fourth phrase contours of the Chappell and Bronson collections began on the tonic and arched up to the dominant before descending to the final cadence on the tonic. In all cases the melodic movement from the initial tonic to the dominant scale degrees was by conjunct motion and the resolution back to the final cadence was by disjunct motion. The final cadence in most of the ballad citations in both ballad collections, was interrupted usually by the supertonic creating a melodic contour of 5-2-1 for the final phrase cadence. The supertonic always occurred on the accented melodic beat which in turn corresponded to the unstressed syllable of "Bar-bry" within the literary context. This cadence pattern had all the appearances of a plagal cadence, but the aural effect of the dominant to tonic relationship seemed to override this perceptual tendency. The general effect was a softening of the authentic, dominant to tonic, cadence which was characteristic of only these melodic variants.

The metrical patterns of the nine variants in the Chappell collection, with the exception of disc 136, were strictly in a duple meter. In no instance was there an example that exhibited a triple meter for the entire ballad citation. Disc 136 was the only example that used a triple meter in conjunction with a duple and common meters. There appeared to be an equal division between duple and triple meters in the Bronson collection with no metrical pattern predominating.



The three remaining variants not previously included in one of the four scale classifications used by Bronson; disc 237 and 511, six-tone melodies, and disc 618 a combination of a five- and seven-tone melody, were not discussed specifically by Bronson. In no case was there a specific scale classification designated for these three melodic variants. The melodic contours, phrase length, metrical, and range characteristics were identical to those variants included in Bronson's fourth scale category. The melodic contour for all three music examples were identical to those phrase contours of the fourth classification. The first and second phrases each began on the subdominant, contained the characteristic 1'-2'-1' arched melodic contour, and cadenced on the subdominant and dominant scale degrees as had those examples in the fourth category. The third phrase contour included the 5-2-VII pattern and the final phrase contours, characterized by the 1-2-4-2-1- pattern, appeared to be identical to those ballads previously described in Bronson's fourth scale category. The meter of each variant was also characteristic of metrical patterns of the Bronson classification. Discs 247, 511, and 618 were classified, based upon the melodic analysis, within Bronson's fourth scale classification. The range, melodic contour, meter, and phrase length characteristics were identical to those characteristics of the fourth classification.

In conclusion, the previous information appears to indicate that there were indeed major musical similarities between the 198 melodic variants of "Barbry Allen" in the Bronson ballad collection and the 24 variants in the Chappell ballad collection. The degree of

similarity appeared to vary according to the specific scale classifications used for the comparative analysis of each ballad collection. The seven melodic variants from the Chappell collection that were included within Bronson's first scale classification appeared to contain fewer scale, range, melodic contour, and metrical structural similarities than any of the remaining variants. This was due in part to the vast variety of seven-tone scale structures included in Bronson's first scale category. The second, third, and fourth scale categories that were used by Bronson were directly related to a single type five- or seven-tone scale structure. The nine variants in the Chappell collection that were derived from pentatonic scale group III and included in Bronson's fourth scale classification exhibited the greatest degree of similarity between the two ballad collections.

The degree of variation from one scale classification to another appeared to be highest when dealing with those music variants predominantly associated with English melodies recorded within the United States. The degree of variation appeared to be lowest when dealing with those music examples predominantly associated with American variants. There were no music examples in the Chappell collection that contained musical characteristics that were associated with Scottish ballad variants.

In all the melodies previously discussed, regardless of the degree of similarity, there appeared to be common music structures associated with each scale classification. These common music structures appeared to show little change regardless of the number of

variants collected by any one individual. This indicated that there was little or no melodic degeneration of ballad melodies for each scale classification. The term melodic degeneration referred to a process of continual variation of key melodic structures to the point of complete deterioration of any and all music structures, scale, meter, phrase length, melodic contour, that were strongly associated with the general melodic structure of the original ballad melody. Keeping this in mind, it would be safe to assume that the melodic structures of all the "Barbry Allen" variants previously discussed illustrate prevalent structural patterns that were characteristic of each ballad collection.

## CHAPTER IV

### LITERARY ANALYSIS

The literary analysis analyzed and classified each textual variant of the Chappell collection in numerical order according to the same disc numbers that were used during the melodic analysis. The complete textual citation was given for each variant and included a detailed analysis of the semantic and genological characteristics that occurred in each of the examples. The biographical information that was given for each variant within the music analysis; (i.e., performer, residence, and date of recording were not included in the literary analysis. The literary analysis did not attempt to determine whether a ballad variant originated from Scotland, England, or America, but rather noted those textual characteristics that were associated commonly with any one society.

The first textual variant, disc 7, was composed of thirteen stanzas that were each comprised of four verses (Example 4.1). The individual verses were each composed of either seven or eight syllables and contained on the average three or four agogic accents for each phrase. The rhyme schemes occurred either between the second and fourth phrase finals or between the first and third and second and fourth phrase finals. The rhyme schemes in both cases were described

1. Was on the merry month in June,/ green buds was a-swellin;  
When young John Green on his death bed lay,/ for the love of Barbry Allen.
2. He sent his servant to the hall,/ where live ( ) dwellin'  
Oh, won't you come to Langdon Hall,/ if your name be Barbry Allen.
3. For death is printed on his face,/ and on his heart is killin;  
I hate to wait for to come for me,/ a lovily Barbry Allen.
4. It's death she printed on his face,/ and on his heart is killin'  
Never better he may be,/ for the maid Barbay Allen.
5. Oh slowly, slowly she went up,/ slowly, slowly, slowly  
She drew the curtains by (his) side,/ "young man I think you're dyin'
6. He turned his face to the ( ) wall./ and ( )  
Oh pretty maid come pitty me,/ I'm on my death bed lying.
7. If you weren't on you death bed lying,/ why need you ( ) tellin'  
I can not keep you from your death,/ adieu said Barbry Allen.
8. Oh don't you remember the other day,/ when ( ) were a-swellin'  
You treated all certain maids,/ although to Barbry Allen.
9. As she was riding cross the fields,/ she heard the death bell tolling  
And every time it seemed to sing,/ "hard hearted Barbry Allen."
10. As she was riding on the field,/ (break in the tape)  
She turned all around and looked all about,/ and saw the corpse a-comin'
11. Lie down, lie down the sweet cold/ corpse,/ so I may look a upon him  
She looked on him with a smile on her face,/ Hard hearted Barbry Allen.
12. Oh slowly, slowly she went home,/ slowly slowly, slowly.  
Oh mother, mother make my bed,/ go make it soft and easy
13. Young Johnny Green had died for love,/ and I shall die for sorrow  
(tape ends at this point)

Example 4.1. Ballad text for Disc 7 at it was performed by Miss  
Hattie Malcomb.

as either a-b-c-b or a-b-a-b. In no instance was there any internal rhyme within the ballad text.

The textual citation illustrated two different literary conventions and included specific word and phrase groups that were characteristic of English and Scottish ballad variants. The convention of diction was represented by the proper name, "Langdon Hall" that occurred in third verse of the second stanza. The proper name, although not representative of most English and Scottish archaisms, was not used in any of the remaining ballad citations of the Chappell collection and was not a common name associated with most American folk dialects. The convention of epithet was represented by the phrase, "Sweet cold corpse" that occurred in the first verse of the eleventh stanza. The conventions of phrase and commonplace were not included within this ballad citation. The reference to the month of May in the first stanza was a common phrase that was characteristic of only English ballads. The statement of the young man's plight in the sixth stanza was a common textual characteristic of only Scottish ballads. In addition to these semantic and genological characteristics, the ballad text appeared to characterize the heroine as both a compassionate woman, characteristic of the "Bonny Barbara Allen" that was included in the Tea-Table Misellany IV,<sup>54</sup> and a cruel woman that was characteristic of the variant, "Barbara Allen's Cruelty" that was included in the Roxburghe Ballads.<sup>55</sup>

---

<sup>54</sup>Francis Child, The English and Scottish Popular Ballads (New York: Dover Publications, 1881-1898; reprint ed. New York: Dover Publication Inc., 1965), 2:277.

<sup>55</sup>Ibid.

The second textual variant, disc 24, was composed of six stanzas that were comprised, with the exception of the sixth stanza, of four verses. The sixth stanza was characterized as a four verse stanza with a repetition of the last two verses in the form of a phrase augmentation (Example 4.2).

1. It was early, early in the Spring,  
when the green buds were a swelling  
Young Johnny Green from the north country,  
fell in love with Barbry Allen.
2. Young Johnny Green were taken very sick,  
a-lying in a low condition  
And all he say both night or day,  
was send for Barbry Allen.
3. He sent his little servant boy to the town,  
where she were dwelling  
Saying unto my master you must go,  
if your name be Barbry Allen.
4. Slowly, slowly she got up,  
and slowly she came high him  
All all she said when she got there,  
"young man I think you're a-dying.
5. He turned his pale face to the wall,  
death and crape all lay round him  
Adieu, adieu to all fair maids,  
and adieu to Barbry Allen.
6. Oh mother, oh mother go make my sound,  
make it long and narrow  
Young Johnny Green died this very day,  
and I will die tomorrow  
Young Johnny Green died this very day,  
and I will die of sorrow.

Example 4.2. Ballad text for Disc 24 as it was performed by Everett "Bob" Ratliff.

The individual verses were each composed of either eight or nine syllables and contained between three and four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and

fourth phrase finals and was represented as an a-b-c-b- rhyme pattern. There was no use of internal rhyme in any of the stanzas. The convention of diction was represented by the word "adieu" that occurred in the third verse of the fifth stanza. The word "adieu" was derived from both the middle-English and middle-French words ad and Dieu which were joined together to create the meaning, "farewell." The conventions of epithet, phrase, and commonplace were not illustrated in this example. There were also no textual phrases that were specifically characteristic of English, Scottish, or American ballad texts.

The third textual variant, disc 57, was composed of nine stanzas that were each comprised of four verses (Example 4.3.) Each verse was composed of either seven, eight, or nine syllables and contained between four and five agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented by an a-b-c-b rhyme pattern. The use of internal rhyme was limited to the second and third verses of the sixth stanza. The internal rhyme occurred between the word, "death" in the second verse, and the words, "better" and "never" in the third verse. Since the occurrence of the internal rhyme was restricted to this one stanza, it was highly probable that the internal rhyme was purely accidental.

The convention of epithet was represented by the phrase, "corpse of clay" that occurred in the third verse of the seventh stanza. The conventions of diction, phrase, and commonplace were not represented in this example. The reference to the month of May in the second



1. In Scarlet town where I was born,  
there was a fair maid dwellin'  
Made every youth cried well away,  
her name was Barbry Ellen.
2. Was in the very month of May,  
when green buds they were swellin'  
Sweet William came from a western state,  
and he courted Barbry Ellen.
3. Was in the very month of June,  
when the Spring time flowers were blooming  
Sweet William on his death bed lay,  
for the love of Barbry Ellen.
4. He sent a servant to the town  
where Barbry was a dwellin'  
Your master's sick and sends for you,  
if your name be Barbry Ellen.
5. So slowly, slowly she got up,  
and slowly she came nigh him  
And all she said when she got there,  
"young man I think you're a dyin'"
6. So yes I'm sick, I'm very sick,  
and death is on me a dwellin'  
No better, no better I never shall be be,  
if I can't have Barbry Ellen.
7. She looked to the east, she looked to the west,  
she spied his corpse a-comin'  
Lay down, lay down that corpse of clay,  
that I migh look upon him.
8. So she was buried in the old churchyard,  
and he was buried nigh in  
On William's grave there grew a rose,  
on Barbry's grew a green briar.
9. They grew and grew to the old church wall,  
and they could not grow any higher  
They grew and tied in a true love knot,  
red roses and green briar.

Example 4.3. Ballad text for Disc 57 as it was performed by  
Mr. Veach Lambert.

stanza was characteristic of English ballad texts. The reference to the rose/briar motif in the eighth and ninth stanzas was characteristic of American ballad texts. There were no word or phrase groups that were solely characteristic of Scottish ballad texts.

The fourth textual variant, disc 63, was composed of six and a half stanzas there were, with the exception of the sixth stanza and the fragment of the seventh stanza, comprised of four verses and a two-verse phrase augmentation. The phrase augmentation in the first five stanzas was an exact repetition of the third and fourth phrases. The sixth stanza was composed of only four verses and the remaining portion of the seventh stanza was not included on the recording (Example 4.4). The individual verses were each composed of either seven, eight, or nine syllables and contained between three and four agogic accents for each phrase. The two most frequently encountered rhyme schemes occurred either between the second and fourth phrase finals or between the first, third, and fourth phrase finals. The two rhyme schemes were represented as either a-b-c-b or a-a-b-a. The phrase augmentations in the first five stanzas had no effect on the rhyme scheme of the original four-verse stanza.

The variant contained word and phrase groups that were characteristic of English and Scottish texts and made no apparent use of any of the literary conventions. The references to the month of May in the first verse of the first stanza and the request of a kiss in the third and fourth verses of the fourth stanza were characteristic of English ballad texts. The references to the young man's plight in the

1. One morning, one morning, one morning in May,  
when the green briar buds were swelling  
Johnny Green from his foreign country,  
be in love with Barbry Allen,
2. He sent his servant down to the place,  
where Barbry she was dwelling  
Crying, "come to your master's house,  
if your name be Barbry Allen"  
Crying, "come to your master's house,  
if your name be Barbry Allen"
3. Oh slowly, slowly we drew nigher,  
Oh slowly we drew nigher  
But all she said when she got there,  
"young man I think you're dying."  
But all she said when she got there,  
"young man I think you're dying."
4. Oh yes, oh yes (memory slip) I am a dying  
But one sweet kiss from your tender lips  
will save my soul from dying.  
But one sweet kiss from your tender lips  
will save my soul from dying.
5. Oh Johnny, oh Johnny, do you remember well,  
down at your father's dwelling  
When you drank your life with all the maids all around,  
and slighted Barbary Allen.  
When you drank your life with all the maids all around,  
and slighted Barbry Allen.
6. Oh yes, oh yes I remember well,  
down at my father's dwelling  
When I drank my life with all the maids around,  
and slighted Barbry Allen.
7. And slowly, slowly we went home  
(tape ends at this point).

Example 4.4. Ballad text of Disc 63 as it was performed by  
Mrs. Arnie G. Evans.

third and fourth verses of the third stanza and the implied tavern scene in the fifth stanza were characteristic of Scottish ballad texts. There were no specific references to either the young man's defense of himself or the rose/briar motif that were encountered among American ballad texts.

The fifth textual variant, disc 136, was composed of nine stanzas that were comprised, with the exception of the ninth stanza, of four verses. The ninth stanza was comprised of four verses and a two-verse phrase augmentation. The phrase augmentation contained two new phrases of text that were sung to the first two musical phrases of the ballad melody (Example 4.5). The parenthesis in second and eighth stanzas indicate portions of text that were not audible on the original recording and could not be notated. The verse structure for all the stanzas was composed of eight to nine syllables which contained between three and four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas. The phrase augmentation of the ninth stanza represented a partial repetition of the third and fourth verse rhyme schemes. The rhyme scheme of the ninth stanza was represented as a-b-c-b-d-b.

The ballad illustrated the use of two literary conventions and included word and phrase groups that were characteristic of English, Scottish, and American ballad texts. The convention of diction was represented by the word, "adieu," that occurred in the third and fourth verses of the sixth stanza. The convention of epithet was represented

1. Well early, early in the Spring,  
when the green bugs they were a-swellin'  
Johnny Green, Johnny Green from the north country,  
fell in love with Barbry Allen.
2. He sent his (     ) to the town,  
where Barbry was a-dwellin'  
Sayin', "come up, come up to father's house,  
if your name be Barbry Allen.
3. So, slowly, she was drawn to him,  
cause she came to Johnny's dwellin'  
First word she said when she got there,  
was young man I fear you're dyin'.
4. Very right, very right, very right said he,  
quite right it's true I am a-dyin'  
But one sweet kiss from your red rose lips,  
would save my soul from dying.
5. Do you remember last summer well,  
when I at your father's house wood dwellin'  
You drank your health to the maids all around,  
and you slighted Barbry Allen
6. He turned his pale face to the wall,  
cold death come and took him  
Adieu, adieu to my friends all,  
and adieu to Barbry Allen.
7. As she walked slowly hime through the fields,  
she heard the deathbell ringing.  
No longer (     )  
hard hearted Barbry Allen.
8. Mother make my bed in the back room hall,  
make it long and narrow  
Johnny Green he died for me today,  
I'll die for him tomorrow.
9. On Johnny's grave grew a deep red rose,  
on Barbry's grew a green briar  
They grew as high as the new church house,  
They could not grow any higher.  
And there they tied a true lover's knot,  
with the deep red rose and the briar.

Example 4.5. Ballad text for Disc 136 as it was performed by  
Mr. W. E. "Ed" Day.

by the phrase, "red rose lips," that occurred in the third verse of the fourth stanza. There was no use of either the convention of phrase of the convention of commonplace in this citation. The references to the young man's plight in the first and second verses of the fourth stanza combined with the request of a kiss in the third and fourth verses of the same stanza were the only examples that were characteristic among English texts. The reference to the implied tavern scene in the third and fourth verses of the fifth stanza was characteristic of Scottish variants. The final references to the rose/briar motif in the ninth stanza were characteristic of American variants.

The sixth ballad citation, disc 159, represented two different versions of the "Barbry Allen" ballad and were analyzed separately for specific semantic and genological characteristics. The first version was composed of sixteen stanzas that were comprised of four verses (Example 4.6). The individual verses were constructed of seven, eight, or nine syllables and contained four agogic accents for each phrase. The syllabic structure of each verse was nearly identical for each stanza. The first verse was consistently constructed of either eight or nine syllables, while the second verse included either seven or eight syllables. The third verse was composed almost exclusively of eight syllables and the fourth verse repeated the syllabic structure of the second verse. The most frequent rhyme scheme occurred either between the second and fourth phrase finals, the first and third phrase finals, or between the first and third phrase finals and the second and fourth phrase finals. The three different rhyme schemes were represented as either a-b-c-b, a-b-a-c, or a-b-a-b.

1. In Scarlet town where I was born,/ there was a fair maid dwellin'  
Who made very youth cry well away,/ her name was Barbry Allen.
2. It was in the merry month of May,/ when buds they were a-swellin'  
Sweet William came from a western state,/ and he courted Barbry Allen.
3. It was in the merry month of June,/ when all things they were bloomin'  
Sweet William on this death bed lay,/ for the love of Barbry Allen
4. He sent his servant to the town,/ where Barbry was a-dwellin'  
"My master's sick and he's sent for you,/ if your name is Barbry Allen.
5. And death is painted on his brow,/ and on him death is stealing'  
"Oh hasten away to comfort him,/ lovely Barbry Allen.
6. Then slowly, slowly she got up,/ and gladly she drew nigh him  
And all she said when she got there,/ "young man I think you're dying."
7. "Oh yes, I'm sick, I'm very sick,/ and death is on me tellin'"  
No better, no better you never can be,/ for you can't get Barbry Allen."
8. "Oh yes you're sick, you never can be,/ and death is on you dwellin'"  
No better, no better you never can be,/ for you can't get Barbry Allen."
9. For don't you remember in Yonders town,/ when you was at a tavern  
You gave your health to the ladies all around,/ and slighted Barbry Allen.
10. Yes I remember in Yonders town,/ when in Yonders town I was drinking  
I gave a health to the ladies all around,/ but my heart to Barbry Allen.
11. As she was on her high way home,/ she heard the deathbell knellin'  
And every chime did seem to say,/ "Hard hearted Barbry Allen."
12. As she was going through the field,/ she saw the corpse a-comin'  
"Lay down, lay down the ice cold corpse that I may look upon him."
13. The more she looked, the more she mourned,/ till she fell to the ground a-cryin'  
"Oh gather me up and take me home,/ for now I am now a-dyin'.
14. Mother, mother, oh make my bed,/ oh make it long and narrow.  
Sweet William died of pure, pure love,/ but I shall die of sorrow.
15. Father, father go dig my grave,/ go dig it long and narrow  
Sweet William died for me today,/ I'll die for him tomorrow.
16. They buried her in that old churchyard,/ and he lay buried by her  
On William's grave grew a red, red rose,/ on Barbry's grew a green briar.

Example 4.6. Ballad text for Disc 159, version I, as it was performed  
by Mr. Worthy Perkins.

The citation exhibited two literary conventions and included four different phrases that were characteristic of either English, Scottish, or American texts. The convention of diction was represented by the proper name, "Yonders Town," that occurred in the first verse of both the ninth and tenth stanzas. The proper name, although not characteristic of either English or Scottish archaisms, was not frequently encountered among other variants of the Chappell collection. The phrase, "and death was painted on his brow and on him death is stealin'" as it occurred in the first and second verses of the fifth stanza, although exhibiting unusual uses for the words "painted" and "stealin,'" was not included as examples of the convention of diction. The convention of epithet was represented by the phrase, "ice-cold corpse" which occurred in the third verse of the twelfth stanza. The conventions of phrase and commonplace were not exhibited in the ballad text. The references to the month of May in the first verse of the second stanza and the "ice-cold corpse" in the third verse of the twelfth stanza were characteristic of English texts. The references to the tavern scene in the ninth and tenth stanzas and the statement of the young man's plight in the fifth stanza were characteristic of Scottish texts. The reference to the rose/briar motif in the sixteenth stanza was the only example of a phrase group that was characteristic of American ballad texts.

The second version of disc 159 was composed of five stanzas that were each comprised of four verses (Example 4.7). Each verse was composed of eight or nine syllables and contained four agogic



1. In Scarlet town where I was born,  
there was a fair maid dwellin'  
Who made every youth cry well obey,  
her name was Barbara Allen
2. It was in the merry month of May,  
when the buds they were a-swellin'  
Sweet William came from a western state,  
and courted Barbara Allen.
3. It was in the merry month of June,  
when all things they were bloomin'  
Sweet William on his death bed lay,  
for the love of Barbry Allen.
4. He (sent) his servant to the town,  
where Barbry was a-dwellin'  
My master's sick and he sends for you,  
if your name is Barbry Allen
5. And if you think a dawn is (brow),  
and gorian death is stealin'  
Oh hasten away to comfort him,  
oh lovely Barbry Allen.

Example 4.7. Ballad text for Disc 159, version II, as it was performed by Mr. Worthy Perkins.

accents for each phrase. The syllabic structure of the second version of disc 159 did not exhibit the symmetry that was characteristic of the first version. The rhyme schemes occurred most frequently between either the second and fourth phrase finals or between the first and third and second and fourth phrase finals. The rhyme scheme for both patterns was represented as either an a-b-c-b or a-b-a-b. There was no use of internal rhyme in any of the stanzas for this ballad citation.

The text exhibited no use of any of the literary conventions and contained only one reference that was characteristic of English ballad texts. The modifying adjective, "gorian," as it occurred in

the second verse of the fifth stanza, represented a specific type of death that was not encountered in any of the remaining variants of the Chappell collection. The term, although highly unusual, was not listed in either the Webster's Seventh New Collegiate Dictionary or the Random House Dictionary of Terms and was not considered an example of the convention of diction. The reference to the month of May in the first verse of the second stanza was the only example of a phrase that was, however, characteristic of English texts. There were no word or phrase groups that were characteristic of either Scottish or American folksong texts. In addition to these characteristics both versions of disc 159 exhibited textual qualities not found in most ballad texts. The first version, composed of sixteen stanzas, represented one of the few examples in the Chappell collection that contained such a large number of stanzas. Most of the variants in the Chappell collection were confined to eight or nine stanzas. The second version exhibited a change in the heroine's name, from Barbara Allen to Barbry Allen, that was not encountered in any of the other Chappell ballad variants.

The seventh ballad citation, disc 195, was composed of twelve stanzas that were each comprised of four verses (Example 4.8). The individual verses for each stanza were composed of six, seven, or eight syllables and contained either three to four agogic accents for each phrase. The twelfth stanza was the only exception. It was composed of only three verses that contained eleven syllables for the first and second verses and eight syllables for the final verse. The most frequent rhyme scheme occurred between the second and fourth

1. There came a servant to the town,  
wherein that she were dwelling  
Oh hurry to my master's house,  
if your name be Barbry Allen.
2. My master's sick and sends for you,  
death is round and stealing  
Never better will you do,  
til he gets Barbry Allen.
3. Till slowly, slowly she rose up,  
slowly she went to him  
She drew the curtains round the bed,  
to see a man, you're dyin'
4. Oh, yes I'm sick, I'm very sick,  
death is round me stealing  
Never better will I do,  
til I get Barbry Allen.
5. Oh, yes you're sick and very sick,  
death is round you stealing  
But never better will you be,  
you can't get Barbry Allen.
6. He turned his face onto the wall,  
and he burst out into cryin'  
Adieu, adieu to all my briends,  
farwell to Barbry Allen.
7. The slowly, wlowly she rose up,  
slowly she went from him  
She had not done more than they square,  
til she heard his death bells calling.
8. She turned herself around and around,  
she saw the corpse a-coming  
Lie down, lie those corpse for me,  
till I do look upon him.
9. Poor fellow, him for me to slight,  
when I knew he loved me dearly  
Oh mother, mother make my bed,  
for I will die tomorrow.
10. Young Willy died on Saturday night,  
Barbry died on Monday  
The good old mother died for all,  
she died on Easter Sunday.
11. Young Will was buried on the green churchyard,  
Barbry buried in the other  
And out of Willy's breast there grew a white rose,  
out of Barbry's a briar.
12. They grew and they grew,  
'til they could grow no higher  
They laughed and they tangled in a true lovers heart,  
the rosy round the green briar.

Example 4.8. Ballad text for Disc #195 as it was performed by  
Mrs. Belle Land.

phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas of the ballad citation.

The ballad text, illustrated one literary convention and included two phrase groups that were found commonly in either English or American folk song texts. The convention of diction was represented by the word, "adieu" that occurred in the third verse of the sixth stanza. The conventions of epithet, phrase, and commonplace were not represented in the ballad text. The reference to the young man's corpse in the second and third verses of the eighth stanza was characteristic of English texts. The reference to the rose/briar motif in both the eleventh and twelfth stanzas was associated with American folksong texts. There were no word or phrase groups that were characteristic of Scottish variants. The reference to the mother's death on Easter Sunday in the fourth verse of the tenth stanza was one of the few examples in the Chappell collection that involved a third party in the folksong narrative. This characteristic, although not commonly associated with either English, Scottish, or American folksong variants, appeared to be more typical of American folksongs than either English or Scottish folksongs.

The eighth textual variant, disc 235, was composed of eleven stanzas that were each comprised of four verses (Example 4.9). Each verse was composed of either seven or eight syllables and included three, four, or five agogic accents for each phrase. The most frequently encountered rhyme scheme occurred between the second and fourth phrase finals. There was, however, a large number of stanzas

1. It was early in the month of May,  
the buds they were a-swelling  
Your Jimmy Grove on his deathbed lay,  
for the love of Barbary Allen.
2. He sent his servant to the town,  
where this fair maid was dwelling  
Say, "Haste ye unto young Jimmy Groves,  
if your name be Barbary Allen."
3. So slowly, slowly she arose,  
slowly she went to him  
And all she said when she got there,  
"young man I think you're dying."
4. Oh yes, I'm bound, indeed I'm bound,  
and I'll never be no better  
One kiss from thee would comfort me,  
if you still think I'm dying.
5. Don't you remember Yonder's town,  
where you got kisses many?  
You kisses all them girls around,  
and you slighted Barbary Allen.
6. He turned his face unto the wall,  
and he bid adieu to many  
But the worst of all was his own true love,  
who grievin' the worst of any
7. As she was coming through the field,  
she heard the death bell ringing  
And every stroke it seemed for to say,  
"cruel hearted Barbary Allen."
8. Oh it's mother, mother make my bed,  
go make it neat and narrow  
For he who dies for me today,  
I'll die for him tomorrow.
9. Jim Groves he was buried in the churchyard light,  
likewise and her in another  
(third and fourth verses not included in recording)
10. Out of his grave grew a red, red rose,  
and out of hers a briar  
For the death to the world that he died for his love,  
and she dared die for his sorrow.
11. They grew and they grew to the highest church to go,  
til they could not grow no higher  
And the vine grewed around and the leaves settled down,  
and were tied in a true love knot.

Example 4.9. Ballad text for Disc #235 as it was performed by  
Mr. W. R. Lowers

that did not exhibit any formal rhyme scheme between the four phrase finals. In either case the rhyme schemes were represented as either a-b-c-b- or a-b-c-d. There was limited use of internal rhyme within different verses but since there was no regular pattern to these rhymes, it was assumed that it was purely accidental.

The textual variant did, however, illustrate numerous examples of the convention of diction and included many word and phrase groups that were characteristics of either English, Scottish, or American variants. The convention of diction was represented by the phrases "haste ye unto," the third verse of the second stanza, "Yonders Town," the first verse of the fifth stanza, and the word "adieu" in the second verse of the sixth stanza. In all three instances the word and phrase groups were characteristic of English archaism. There was no use of the conventions of epithet, phrase or commonplace. The textual references to the month of May, in the first verse of the first stanza, the proper name, "Jimmy Grove," in both the third verse of the first stanza and the third verse of the second stanza, and the reference to the kiss, in the third verse of the fourth stanza as a means of comforting the dying young man, were all commonly characteristic of English folksong texts. The reference to the many kisses the man gave to different women in Yonders Town was a variant of the tavern scene that was characteristic of Scottish ballad texts. The reference to the rose/briar motif in both the tenth and eleventh stanzas was characteristic of American folksongs.

The ninth ballad variant, disc 247, was composed of only one and a half stanzas. The first stanza was comprised of four verses

and the second stanza was comprised of only two verses. The third and fourth verses of the second stanza were omitted from the ballad recording (Example 4.10).

1. Was in the merry month of June,  
when Spring buds they were swelling  
Young Jimmy Grove from the north country,  
fell in love with Barbry Allen.
2. She moved along the merry road,  
until she come to near him  
(the third and fourth verses have been omitted).

Example 4.10. Ballad text for Disc 247 as it was performed by Mr. W. P. Jeffrey.

The one and a half verses were composed of seven, eight, or nine syllables and contained four agogic accents for each phrase. There was no rhyme between phrase finals and no use of internal rhyme. The rhyme scheme for the first stanza was represented as an a-b-c-d. The variant did not exhibit the conventions of diction, epithet, phrase, and commonplace. The variant did, however, include a single reference to the proper name, "Jimmy Grove," in the third verses of the first stanza which was characteristic of English folksong texts. The reference to the month of June, although occurring in the same textual position as the common English reference to the month of May, was not characteristic of English variants and was not included within this genological classification. There were no other textual references that were characteristic of either Scottish or American folksong texts.

The tenth variant, disc 256, was composed of ten stanzas that were each comprised, with the exception of the second stanza, of four

verses. The second stanza was the only example composed of three verses (Example 4.11). The individual verses were composed of either seven or eight syllables and contained between three and four agogic accents for each phrase. There were some instances in which longer verses were comprised of ten, eleven, and twelve syllables, but these were limited to one and two verses within the entire variant. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas of this variant.

The text exhibited no use of any of the four literary conventions, but did contain several word and phrase groups that were characteristic of specific genological classifications. The references to the month of May, first verse of the first stanza, the proper name "Jimmy Groves," in the third verse of the first stanza, and the young man's corpse in the third verse of the seventh stanza were all characteristic of English ballad texts. The references to the young man's plight in the fourth stanza and the suggested implication of the tavern scene in the fifth stanza were both typically found among Scottish texts. The reference to the rose/briar motif in both the ninth and tenth stanzas was characteristic of American texts.

The eleventh variant, disc 277, was composed of four stanzas that represented the only example of composite stanzaic structure. Each stanza was comprised of two complete four verse-stanzas that when joined formed an eight verse stanza (Example 4.12). In most variants the melody would normally have contained only one stanza



1. Twas in one merry month of May,  
when the green buds they were swelling.  
Young Jimmy Groves on his deathbed lie,  
for the love of Barbry Allen.
2. He sent his servant to the town,  
to the town where she was dwelling  
Saying, "you must come to my master's yard,  
(fourth verse missing)
3. Slowly, slowly she got up,  
and slowly she went nigh him  
All she said when she got there,  
"young man I fear you're dying."
4. Oh yes, oh yes I'm very sick,  
and death is in my dwelling  
No better, no better will I ever be,  
if I don't get Barbry Allen.
5. Young man, young man, remember well,  
when the flowers were green and yellow  
You'd drunk a health to the ladies all around,  
and slighted Barbry Allen.
6. As she go walking through the field,  
she heard the death bells ringing  
And every word they seemed to say,  
Hard-hearted Barbry Allen.
7. She looked to the east, she looked to the west,  
she saw the corpse coming  
"Lay down, lay down them corpse three,  
til I may gaze upon him."
8. The more she looked, the more she mourned,  
til she fell to the ground, lay crying  
Saying, "pick me up and carry me home,  
for now I am a-dying."
9. And they were buried in the old churchyard,  
and he was buried beside her  
Out of his grave grewed a red rosebush,  
and out of hers a briar.
10. They grewed til they grewed to the top of the church,  
and they could not grow no higher  
There they tied in a true love knot,  
the rose bush and the briar.

Example 4.11. Ballad text for Disc #256 as it was performed by  
Mr. Jim Copeland

1. It was early, early in the Spring,  
when flowers were a-blooming  
Sweet William in his deathbed lay,  
for the love of Barbry Allen.  
He sent his girl into the town,  
the town which he did go in  
Saying Master Willey sent me here,  
if your name be Barbry Allen.
2. Then slowly, slowly she got,  
and slowly she went to him  
But all she said when she got there,  
"young man I think you're dyin'"  
Oh don't you remember the other day,  
when we were in the tavern  
You drank a health to maidens fair,  
and slighted Barbry Allen.
3. She looked to the east and she looked to the west,  
she saw the corpse a-coming  
"Oh put him down by me" she cried  
that I may gaze upon him  
The more she looked, the more she weeped,  
she burst into crying  
Saying, "pick me up and carry me home,  
for I feel like I am dying."
4. They buried Will in the old church year,  
and Barbry in the new one  
On Willy's grave there grew a rose,  
on Barbry's sweet briar  
They grew and they grew to the old church wall,  
and they could not grow any higher  
And there they tied in a true love knot,  
the rose bush and the briar.

Example 4.12. Ballad text for Disc #277 as it was performed by  
Mr. Jesse James.

that was comprised of four verses. The melody of disc 277, however, was composed of either seven or eight syllables and contained between three and four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second, fourth, sixth, and eighth phrase finals and was represented as a-b-c-b-d-b-e-b. There was no use of internal rhyme in any of the stanzas of this variant.

The variant illustrated no use of the four literary conventions, but did exhibit word and phrase groups that were characteristic of all three genological classifications. The references to the young man's plight in the third and fourth verses of the first stanza and the reference to the corpse in the second verse of the third stanza represented the only two common phrase groups that were associated with English ballad variants. The reference to the tavern scene in the fifth, sixth, seventh, and eighth verses of the second stanza was the only textual example that was commonly related to Scottish variants. The reference to the rose/briar motif in the fourth stanza was the only textual citation that was commonly associated with American variants.

The twelfth variant, disc 283, was composed of nine stanzas that were comprised, with the exception of the ninth stanza, of four verses. The ninth stanza, much like the stanzaic structure of disc 277, was comprised of eight verses that encompassed two complete stanzaic citations within a single citation of the ballad melody (Example 4.13). The seventh stanza was comprised of three verses that corresponded to the three melodic phrases for this stanzaic citation. The occurrence of a three verse stanza was exclusively characteristic of the seventh

1. In Scarlet Town where I was born,  
there was a fair maiden dwellin'  
And every youth cried well away,  
and her name be Barbry Allen.
2. All in the merry month of May,  
when the green buds were a-swellin'  
Young Jimmy Green from a far country,  
fell in love with Barbry Allen.
3. He sent his man into the town,  
to the place where she was dwellin'  
Sayin', "Rise and go to my master,  
if your name be Barbry Allen."
4. Oh slowly, slowly she rose up and,  
and slowly she came nigh him  
And all she said when she got there,  
"young man I think you're dying."
5. Oh yes, you're sick and very sick,  
and on your deathbed lying  
No better, no better will you ever be,  
if your love's for Barbry Allen.
6. Oh recollect, oh recollect,  
when you boarded at my tavern  
You drank in your wealth with the ladies around,  
and slighted Barbry Allen.
7. I drank in-na wealth to the ladies around,  
and I made my love go around and about  
(third verse was not included in this stanza)  
and my love to Barbry Allen.
8. As Barbry's cruising o'er the fields,  
she heard deathbells a-knelling  
And every thought seemed to say,  
"Hard hearted Barbry Allen."
9. Lay down, lay down the man she said,  
and let me gaze upon him  
Young Jimmy's died for me today,  
I'll die for him tomorrow.  
Oh, Jimmy's buried in one churchyard, and Barbry in another  
An' out of his grave sprang a rose, an' out of hers a briar.  
They grew and they grew to the church top, and they  
couldn't grow no higher  
They locked an' they tied in a true lovers knot, the  
rose and the briar.

Example 4.13. Balled text for Disc #183 as it was performed by  
Mrs. Mary Reynolds

1. It was in the merry month of May  
when the buds they were a swelling  
Sweet Jimmy lie on his deathbed lay  
for the love of Barbry Allen.
2. He sent his servant to the town  
where this fair maid was dwelling  
And let her come to my bedside  
(     ) Barbry Allen.
3. So slowly, slowly she rose up,  
slowly she went to him.  
(tape stops at this poing).
4. As she was a-going off through the field  
she heard that death bell knolling  
And as it knolled it seemed to say,  
"Hard Hearted Barbry Allen."
5. She looked to the east, she looked to the west,  
she spied that cold corpse calmly.  
Lay down, lay down that mournful  
(                     )
6. The more she looked the more she (     )  
fell on the ground a-crying  
Go pick me up and carry me home  
for I am now a-dying.
7. They buried him in the old churchyard  
and they buried her near by him  
And out of his bosom there grew a red rose  
and out of her's grew a green briar.
8. They grew, they grew 'til they took to the tower  
and couldn't grow no higher  
They met and tied in a true lover's knot  
red rose wrapped 'round the green briar.

Example 4.14. Ballad text for Disc #332 as it was performed by  
Mr. Burton Bennett.

verse for the textual example. The individual verses were composed, with few exceptions, of eight syllables and included either three or four agogic accents for each phrase. The seventh stanza was composed of three verses that were comprised of seven syllables. It, however, still contained either three and four agogic accents for each verse. The rhyme schemes that were most frequently found in the first six and the eighth stanzas occurred between the second and fourth phrase finals. It was represented as a-b-c-b. The seventh and ninth stanzas did not exhibit any end rhyme and was represented as either a-b-c, seventh verse, or a-b-c-d-e-f, ninth verse. There was no use of internal rhyme in any of the stanzas for the example.

The citation included four different phrases that were characteristic of three genological classifications and exhibited no use of any of the four literary conventions. The references to the month of May, in the first verse of the second stanza, and the young man's corpse in the second verse of the ninth stanza, were commonly associated with English ballad texts. The references to the young man's plight in the fifth stanza and the tavern scene in the sixth and seventh stanzas were characteristic of Scottish ballads. The reference to the rose/briar motif in the ninth stanza was the only textual citation that was characteristics of the American ballads.

The thirteenth variant, disc 332, was composed of eight stanzas that each included four separate verses (Example 4.14). The individual verses were composed of either seven or eight syllables and consisted of four agogic accents. Those verses that incorporated less

than seven syllables contained three agogic accents for each phrase. There were no verses that were composed of less than six or more than eight syllables. The most frequent rhyme schemes occurred either between the second and fourth phrase finals or between the first, second, and fourth phrase finals. The two different rhyme schemes were represented as a-b-d-b- or an a-a-b-a. There was no use of internal rhyme in any of the stanzas for the ballad text.

The genological analysis displayed four different phrase groups that were characteristic to each one of the classifications. The references to the month of May in the first verse of the first stanza and the young man's corpse in the second verse of the fifth stanza were the only two phrase groups that were characteristic of English variants. The reference to the young man's plight in the third and fourth verses of the first stanza were the only examples of a phrase group that was characteristic of Scottish textual variants. The references to the rose/briar motif in the seventh and eighth stanzas were the only examples commonly associated with American variants. In addition to these classifications, there was only a single phrase that was representative of the convention of epithet. It was represented by the phrase, "cold corpse calmly" that occurred in the second verse of the fifth stanza. There were no other textual examples within the ballad citation that illustrated the conventions of diction, phrase, and commonplace.

The fourteenth ballad text, disc 343, was composed of three stanzas that were comprised, with the exception of the third stanza,

of four verses. The third stanza included only the first and second verses while the remaining two verses were not included in the original recording (see Example 4.15).

1. It was all in the month of May  
Springtime flowers were blooming  
Sweet William on his death bed lay  
for the love of Barbry Allen.
2. He sent his servant to the town,  
to the town where she did dwell in,  
Saying master's sick and he sends for you  
if your name be Barbry Allen.
3. Oh yes he's sick and very sick,  
death is on him dwelling,  
(tape ends at this point).

Example 4.15. Ballad text for Disc 343 as it was performed by Mr. Charles Turner.

The verse structures were composed, with few exceptions, of eight syllables and contained either three or four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as an a-b-c-b. There was no use of internal rhyme. In addition to these characteristics, there were only two phrases that were related to either English or Scottish genological classifications. The reference to the month of May in the first verse of the first stanza was associated commonly with English texts. The reference to the young man's plight in the first and second verses of the third stanza was characteristic of Scottish ballad texts. There were no textual references that were characteristic of American ballad texts and there was no use of any of the literary conventions.



The fifteenth variant, disc 361, consisted of four stanzas that were each comprised of four verses (see Example 4.16).

1. She said to mother make me a bed  
a bed very long and narrow  
For he had died for me last night  
and I'll die for him tomorrow.
2. So he was laid in the green churchyard  
and she was laid beside him  
And out of his grave grows a red rosy bush  
and out of hers a sweet briar.
3. And they grew very high and they grew very nigh  
and they grew in and out together  
And they grew 'til they tied in a true lover's knot  
and they grew in and out together.
4. And they grew very high and they grew very nigh  
and they grew in and out together  
And 'twas left for this wide world to see,  
that couple loved each other.

Example 4.16. Ballad text for Disc #361 as it was performed by Mr. Freeman VanGilder.

The verses were composed of either eight or nine syllables and contained four agogic accents. The number of syllables for each verse was more variable than any of those variants previously discussed. The number of syllables in this variant ranged from seven syllables per verse to twelve syllables per verse. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas for this ballad variant.

The text contained three stanzas, the second, third, and fourth, that referred exclusively to the rose/briar motif that was characteristic of American folksong variants. There were no word or

phrases that were characteristic of either the English or Scottish text classifications and there was no use of any of the four literary conventions. The most unusual textual characteristic illustrated by this variant was the truncation of the plot line. The variant began with Barbry Allen's final statement regarding her preparations for her own death and ended with the rose/briar motif. The entire variant was involved exclusively with the death and final joining of the two lovers that was represented by the rose/briar motif..

The sixteenth textual variant, disc 364, consisted of eleven stanzas that were comprised, with the exception of the eighth and ninth stanzas, of four verses. The eighth stanza was composed of three verses and the ninth stanza consisted of two verses (Example 4.17). The individual verses consisted of either seven or eight syllables and three or four agogic accents. Those verses that were composed of nine and eleven syllables continued to exhibit the four agogic accent pattern for each phrase citation. The most frequent rhyme scheme, with the exception of the fifth stanza, occurred between the second and fourth phrase finals and was represented as a-b-c-b. The rhyme scheme for the fifth stanza consisted of alliterations between the first and third phrase finals and the second and fourth phrase finals. It was represented as a-b-a-b. Beyond these two different rhyme forms, there was no use of internal rhyme.

The ballad exhibited a set of word and phrase groups that were characteristic of one or more of the genological classifications. The references to the month of May in the first verse of the first and

1. Do you remember the merry month of May  
When the red buds they were swelling  
You treated all the ladies round,  
and slighted Barbry Allen.
2. Yes, I remember the merry month of May  
when the red buds, they were swelling  
I treated all the ladies round,  
and my love to Barbry Allen.
3. He sent a servant to the town,  
where Barbry, she was dwelling  
Your master sent me here for you,  
if your name be Barbry Allen.
4. And slowly, slowly she got up  
and slowly she went to him  
And all she said when she got there  
Young man, I believe you're dying.
5. Yes, I'm low, I'm low indeed  
and on my deathbed lying.  
And better ever can never be,  
if I don't get Barbry Allen.
6. He turned her pale to the wall,  
and turned his back upon her.  
Adieu, adieu to all around  
adieu to Barbry Allen.
7. She got not gone but a mile or two  
till she heard the death bells ringing  
Lie down, lie down then pale face corpse  
and let me look upon them.
8. The more she looked, the more loved  
oh mother, oh mother, it ain't my fault  
You would not let me have him.
9. Sweet William died for me today  
I'll die for him tomorrow.  
Sweet William was buried in the old churchyard  
and Barbry by the side him.
10. And out of his wrist a red rose sprang  
out of hers, a green briar.
11. They growed, they growed, they growed so high  
till they could not grow no higher.  
They tied themselves in a true love knot,  
the red rose and the briar.  
(End of tape at this point.)

Example 4.17. Ballad text for Disc 364 as it was performed by  
Mr. Jim Wright.

second stanzas and the young man's corpse in the third verse of the seventh stanza were characteristic of English ballads. The single statement of the young man's plight in the fifth stanza was the only example that was characteristic of Scottish ballads. The references to the rose/briar motif in both the tenth and eleventh stanzas are commonly associated with American folksong texts. The remaining stanzas did not contain specific references to any of the genealogical classifications. In addition to these textual characteristics, the variant illustrated the use of the convention of diction. It was represented by the word "adieu" that occurred in both the third and fourth verses of the sixth stanza.

The truncation of both the eighth and ninth stanzas was unusual for this ballad variant, since the remaining nine stanzas were composed of four verses. In each stanza the melody was truncated to correspond to the number of verses. The eighth stanza consisted of three melodic phrases, the first, second, and fourth melodic phrases of the original four phrase folksong melody. The ninth stanza consisted of two verses that were set to the first and fourth melodic phrases, while truncating the second and third melodic phrases. Whether or not this was an intentional or accidental occurrence could not be determined by the textual citation. The two stanzas cannot be combined as a single stanzaic citation with a single phrase augmentation. The repeated use of the first and fourth melodic phrases warranted the need to state each group of phrases as two separate and distinct stanzaic structures. The occurrence of the question and answer

1. So early, early in the spring  
when the green buds they were a swelling  
There was a young man taken sick  
for the love of Barbara Allen.
2. He sent slipper (servant) once through the slate (place)  
where he thought she might be growlin (dwel<sup>l</sup>in')  
Come my dear love (mother oh,) my pretty little miss,  
make her (let your) name be Barbara Allen.
3. Come closer ( ) when she got up,  
(So slowly, slowly she got up) and (slowly she) tole  
him she went to him  
And know what (all) she said when she got there?  
"Young man I believe you're dying."
4. "Oh no, oh no, not yet," said he,  
for things are in me growling (but death is in me dwelling)
5. Oh no, oh no, not yet said she  
if that be bringing your growling (death is in you dwellin)
6. Oh don't you remember the other night  
when we gone (we's all) in the barn together  
You drank to the (your) health of the ladies all around,  
but you slighted Barbara Allen.
7. If (yes) I remember the other night  
when we gone (we's all) in the barn together  
I drank to the (a) health to the ladies all around,  
yet (give) my heart to Barbara Allen.
8. He turned his pale face to the wall  
and then he commenced crying  
And bid (Adieu) adieu to the ladies all around  
for I believe I'm dying.  
He (tape ends at this point).

Example 4.18. Ballad ext for Disc #42 as it was performed by  
Mrs. George Nelson

Note: The underlined words represented inaccurate textual transcriptions of the original Chappell recording of Disc #427 that were given in M. Phibbs textual transcription on February 10, 1975. The words that were enclosed in the parentheses represent those corrections, changes, and additions to the original transcription as they occurred on the original Chappell recording.

sequence between the two characters in the first and second stanzas is characteristic of the folksong dialogue and was not commonly found among folksong ballads in the Chappell collection.

The seventeenth variant, disc 427, was composed of nine stanzas that were each comprised, with the exception of the ninth stanza, of four verses (Example 4.18). The ninth stanza consisted of the first and part of the second verse. The remaining two verses for all of the stanzas consisted of eight, nine, and ten syllables and included between three and four agogic accents. There were no verses that were composed of greater than ten or less than eight syllables per phrase. The most frequent rhyme schemes occurred either between the second and fourth phrase finals or between the first and third phrase finals and the second and fourth phrase finals. The two different rhyme schemes were represented as either a-b-c-b- or a-b-a-b. There was no use of internal rhyme in any of the stanzas for the textual citation.

The variant included three different phrases that were characteristic of two of the three genological classifications and only one phrase that represented the convention of diction. The conventions of epithet, phrase, and commonplace were not exhibited in the textual citation. The references to the young man's plight in the third verse of the first stanza and the implied tavern scene in the sixth and seventh stanzas was characteristic of Scottish folksong texts. The statement of the young man's defense of himself in the fourth verse of the seventh stanza was associated commonly with American ballads.

There were no word or phrase groups that were characteristic of the English folksong texts. The convention of diction was represented by the word, "adieu" that occurred in the third and fourth verses of the sixth stanza.

The eighteenth textual variant, Disc 431, was composed of seven stanzas that consisted, with the exception of the fifth stanza, of four verses of variable length. The fifth stanza consisted of four verses and a two-verse phrase augmentation that corresponded to a repetition of the third and fourth melodic phrases (Example 4.19). The verses for each stanza were comprised almost entirely of eight syllables and included between three and four agogic accents for each phrase. Those verses that were composed of less than eight syllables continued to contain three to four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and fourth phrase finals. The absence of a rhyme scheme between phrase finals was also frequently encountered. The rhyme schemes were represented as either a-b-c-b or a-b-c-d. There was no use of internal rhyme.

The variant contained two phrase groups that were associated with English and American ballad texts. The text illustrated no use of any of the four literary conventions. The reference to the young man's corpse in the second verse of the fourth stanza was the only example of a phrase group that was affiliated exclusively with English variants. The references to the rose/briar motif in the sixth and seventh stanzas was characteristic of American ballad texts. There were no textual references that were associated with the Scottish ballad texts.

1. Early, early in the Spring,  
when the flowers were a-budding  
A sick young man was taken sick,  
and sent for Barbara Allen.
2. Slowlie, slowly she got up,  
and slowlie she went to him  
Young man, young man you are a-dying,  
that pretty, beautiful face.
3. He turned his pale face to the wall,  
and his back to Barbara Allen  
He turned his pale face to the wall,  
and his back to Barbara Allen.
4. She had not rode one mile from town,  
'til she saw his corpse a-coming  
Oh lay, oh lay, oh lay him down,  
and let me look upon him.
5. They must be loved, they must we wed  
(The more she loved, the more she wept),  
until she burst out a-cryin'  
Sweet William died (     ),  
and Barbara died tomorrow.  
Sweet William died on (Easter Sunday)  
and Barbara died on Monday.
6. Sweet William was buried in yon churchyard  
and Barbara buried by him  
And out of a William's (his) grave there spring a red  
  rose bush,  
and out of her's a briar.
7. They growed and growed to such a height,  
and could not grow no higher  
They up and tied a true love know,  
a (the remaining portion of verse was not included on  
  the recording.

Example 4.19. Ballad text for Disc #431 as it was performed by  
Mrs. Mary Jane Dyson.



The phrase augmentation of the fifth stanza did represent, however, an unusual textual feature that was not encountered in other "Barbry Allen" variants of the Chappell collection. It was the only phrase that stated the exact date of the young man's death and the death of Barbry Allen. The reason for this statement was unclear, but may be in part an attempt by the performer to make the folksong more authentic through the use of a specific reference to Easter Sunday and the preceeding Monday. The reference to Easter Sunday did not appear to be an attempt to consecrate or sanctify the ballad, but rather, added some credibility to the folktale.

The nineteenth variant, disc 442, consisted of eleven stanzas that were composed, with the exception of the eleventh stanza, of four verses. The eleventh stanza was comprised of four verses and a two-verse phrase augmentation (Example 4.20). Each verse was composed of either seven, eight, or nine syllables and contained between three and four agogic accents for each phrase. The few verses that consisted of more than nine syllables contained no more than four agogic accents. There were not verses that were composed of less than seven syllables. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. The absence of a rhyme scheme between phrase finals was also frequently encountered and was represented as a-b-c-d. There was no use of internal rhyme in any of the stanzas of this example.

The variant included several words and phrases that were characteristic of all three genological classifications, but exhibited only two examples that illustrated the convention of diction. The

1. It was in the merry month of May,  
green buds were one day swelling  
Young Jimmy Grove on his death bed lay,  
for the love of Barbry Allen.
2. He sent his servant to the town,  
the town where she did live  
Saying, hey it's away to my master's room,  
if "yer" name be Barbry Allen.
3. So slow, so slow she arose,  
so slowly she went to him  
And as she drew the curtains by,  
"young man I think you're a-dying."
4. Oh yes, I'm dying, indeed I'm bad,  
and I'll never be no better  
And it's all secure true love's face,  
for the love of Barbry Allen.
5. Don't you remember at hinder fair,  
when you got kisses many  
You pledged to run to the lady gold,  
and ye slighted Barbry Allen.
6. He turned his pale face to the wall,  
his back a-lying to her  
Adieu, adieu to all those girls,  
be kind to Barbry Allen.
7. As she went slowly to the town,  
she heard the death bells tolling  
At every stroke they seemed for to say,  
"hard hearted Barbry Allen."
8. She looked east and she looked west,  
til she spied the corpse a-coming  
Lie down, lie down and corpse of pray,  
that I might look upon him.
9. With scournful eyes she did look on the cheeks,  
( )  
Oh had I been more kind to him,  
when he was alive and near me.
10. Go mother, mother make my bed, go make it neat and  
mourning (narrow)  
For he who died for me today,  
I'll die for him tomorrow.
11. So she was buried in the old churchyard,  
and he was buried in the same one  
And out of his breast there grew a red rose,  
and out of hers a briar. They (laughed) and they turned  
in a true lover's knot,  
the red rose and the briar.

Example 4.20. Ballad text for Disc #442 as it was performed by  
Mrs. J. Conrad.

references to the month of May in the first verse of the first stanza and the proper name, "Jimmy Grove" were characteristic of English folksong texts. The references to the young man's plight in the fourth verse of the first stanza and the implied tavern scene in the fifth stanza were typical of Scottish variants. The reference to the rose/briar motif in the eleventh stanza were characteristic of American variants.

The convention of diction was represented by the words "ye" in the fourth verse of the fifth stanza and "adieu" in the third verse of the sixth stanza. In each case the single word citations representing the convention of diction did not affect the textual content of either phrase group. Whether the two-word insertions were intentional or accidental could not be determined by an examination of the ballad text. The phrase, "With scornful eyes she did look on the cheeks" that was taken from the first verse of the ninth stanza, appeared to be directly related to those ballad variants of "Barbara Allen's Cruelty" that were taken from the Roxburghe Ballads<sup>56</sup> rather than from the ballad "Bonny Barbara Allen" of the Tea-Table Miscellany.<sup>57</sup> The reference to the tolling bell's response, "hard hearted Barbry Allen" in the fourth verse of the seventh stanza further confirmed this conclusion. The reference to the "lady gold" in the third verse of the fifth stanza was not encountered in any of the other

---

<sup>56</sup>English and Scottish Popular Ballads.

<sup>57</sup>Ibid.

variants of the Chappell collection and may be taken from another ballad that was not related to the "Barbry Allen" ballad variants.

The twentieth variant, disc 447, was composed of eleven stanzas that were each comprised of four stanzas (see Example 4.21). The ballad variant exhibited verse structures that consisted of either eight or nine syllables and contained between three and four agogic accents for each phrase. There were no verse structures that were composed of less than eight syllables or greater than ten syllables. The most frequent rhyme schemes occurred either between the second and fourth phrase finals or between the first and third phrase finals and the second and fourth phrase finals. There were also some stanzaic structures that contained no rhyme scheme between any of the phrase finals. The rhyme schemes in all three instances were represented as eight a-b-c-b, a-b-a-b, or a-b-c-d. There was no use of internal rhyme in any of the stanzas for this textual citation.

The variant included several word and phrase groups that were characteristic of all three genological classifications and contained several words that illustrated the convention of diction. There were no word or phrase groups that illustrated the conventions of epithet, phrase, and commonplace. The references to the young man's plight in the first and second verses of the second stanza and the fifth stanza and the request for a kiss in the third verse of the fifth stanza were found commonly among English variants. The reference to the implied tavern scene in the sixth stanza was the only textual example that was characteristic of Scottish ballads. The stanza,

1. Early, early in the Spring,  
when the green buds they were swelling  
Young Jimmy Green from a far country,  
fell in love with Barbry Allen.
2. This young man be taken sick,  
and he lay in a low condition  
But all he cried both night and day,  
"go send for Barbry Allen."
3. They sent the servant to the town,  
where Barbry whe was dwelling  
Arise, arise and up ye to,  
if "yer" name be Barbry Allen.
4. Slowly, slowly she arose,  
slowly she drew near him  
But all she said when there she come,  
was "young man I think you're dying."
5. "Yes kind miss" he answered her,  
"for I lay in a low condition  
But one sweet kiss would comfort me,  
hard hearted Barbry Allen"
6. Young Jimmy Green you remember when,  
when around the table seated  
You drank ye health to all fair maids,  
and slighted Barbry Allen.
7. He turned his pale face to the wall,  
his back along to her  
Adieu, adieu to all pretty maids,  
and woe to Barbry Allen.
8. She turned, she turned unto her home,  
she heard the death bell ringing  
And the more it rang it seemed for to say,  
hard hearted Barbry Allen.
9. "Mother, oh mother go make my sham,  
go make it long and narrow  
Young Jimmy Green had died for love,  
and I shall die for sorrow."
10. They buried him in the church yards green,  
they buried her in a choir  
And out of his grave a red rose sprung,  
and out of hers a briar.
11. They grew, they grew to the church steeple top,  
where there they grew no higher  
It was there they twined in a true lover knot,  
the rosie and the green briar.

Example 4.21. Ballad text for Disc #447 as it was performed by  
Mrs. Rose Butcher.

although not referring directly to the tavern, contained characteristics that were associated commonly with the tavern scene. These characteristics were represented by the young man's toasting his health to the ladies around him and the slighting of Barbry Allen. The references to the rose/briar motif in the third and fourth verses of the tenth stanza and all verses for the eleventh stanza were characteristic among American variants. The remaining portions of the variant did not represent any specific genological classification.

The convention of diction was represented by the words "ye" in the third verse of the third stanza, "adieu" in the third verse of the seventh stanza, and "unto" in the first verse of the eighth stanza. The word "sham" in the first verse of the ninth stanza was not encountered in any of the other variants in the Chappell collection and appeared to refer to the grave. The term, although highly unusual, was not included in either the Webster's Seventh New Collegiate Dictionary or the Random House Dictionary and was classified as a folksong colloquialism. The word "choir" as it occurred in the second verse of the tenth stanza, represented another unusual word usage that was not commonly associated with standard English. Neither term was included within the convention of diction since they represented colloquialism, rather than archaisms. There were no other words or phrase groups that illustrated the convention of diction in this variant.

The twenty-first variant, disc 452, consisted of seven stanzas that were each comprised of four verses of varied length (Example 4.22).

1. In Scarlet town where I was born,  
there was a fair maid (     )  
(     ) you cry well or well,  
her name was Barbara Allen.
2. All the many month(s) of May,  
when the green buds want a plowin'  
(were a-swellin')  
Young Jimmg Grove on his death bed lay,  
for the love of Barbara (Barbry) Allen.
3. He sent us (a servant) through the town,  
and unto her/him a-tellin'  
Bring her to me where "er" she be,  
let her name be Barbara (Barbry) Allen.
4. Then slowly, slowly she come up,  
to the place where he was lying  
And all she said to him there she come,  
"young man I think you are dying."
5. He turned his sights onto her (     ),  
with death looks all sighing  
O pretty maid come here to me,  
I'm on my death bed lying.
6. If on your death bed you do lay,  
but need your parents (     )  
I cannot keep you from your death,  
"Farewell" said Barbara Allen.
7. When was dead and in his grave,  
her heart was struck with sorrow  
That I'd have been more kind to him,  
when he was alive and near me.

Example 4.22. Ballad text for Disc 452 as it was performed by  
Mrs. Marshall.

The individual verses were composed of either eight or nine syllables and included between three and four agogic accents for each phrase. The most frequently encountered rhyme scheme occurred either between the second and fourth phrase finals. The absence of a rhyme scheme between phrase finals was also frequently encountered. The rhyme schemes in both instances were represented as either a-b-c-b or -A-B-C-D. There was no use of internal rhyme in any of the seven stanzas for the ballad citation. The convention of diction was represented by the single word "unto" that occurred in the second verse of the third stanza. There were no other word or phrase groups that represented the conventions of diction, epithet, phrase, and commonplace in the textual example. The reference to the month of May in the first verse of the second stanza was the only textual example that was classified as part of the English genological classifications. There were no word or phrase groups that were characteristic of either the Scottish or American genological classifications. The truncation of the rose/briar motif, although not uncommon for those "Barbry Allen" variants that were classified as purely English or Scottish variants, was not characteristic of the remaining twenty-three variants of the Chappell collection. The closing rose/briar motif was replaced apparently by a statement of regret by the heroine.

The twenty-second textual variant, disc 470, consisted of four stanzas that were each composed of four verses (see Example 4.23). The individual verses were composed of either eight or nine syllable and consisted of four agogic accents for each phrase. The most frequent



1. In Scarlet Town where I was born,  
a maid so fair was dwelling  
And every youth sigh with dispair,  
and her name was Barbra Allen.
2. It's early, early, early in the Spring,  
the green grass was a-growing  
Sir Johnny Grimm from a distant place,  
came a-courtin' Barbara Allen.
3. Twas in the merry month of June,  
when Sir Johnny Grim fell ailing  
Took to his bed with a broken heart,  
for the love of Barbara Allen.
4. He sent his men into the town,  
to the place where she was dwelling  
Saying, come, oh come with us who pray,  
if your name be Barbara Allen.

Example 4.23. Ballad text for Disc #470 as it was performed by  
Mrs. Allie Nuzum.

rhyme schemes occurred either between the second and fourth phrase finals or between the first and second phrase finals. The two rhyme schemes were represented as either a-b-c-b or a-a-b-c. There was no use of internal rhyme in any of the stanzas for the ballad citation. The convention of diction was represented by the word "twas" that occurred in the first verse of the third stanza. There were no other word or phrase groups that represented the conventions of epithet, phrase, and commonplace. In addition to these characteristics, the reference to the young man's plight in the third stanza was characteristic of only the Scottish ballad variants. The remaining stanzas were not characteristic of either the English, Scottish, or American genological classifications. The truncation of the story line appeared to be the most unique characteristic of this ballad variant.

The twenty-third variant, disc 511, consisted of a single stanza that was composed of four verses (Example 4.24).

1. Twas early, early in the Spring,  
and the green buds they were selling  
Young Jimmy Green from the north country,  
fell in love with Barbry Allen.

Example 4.24. Ballad text for Disc 511 as it was performed by Mr. J. W. "Bill" Patterson.

The individual verses were comprised of either seven, eight, or nine syllables and contained four agogic accents for each phrase. The rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in the single stanza of this variant. The convention of diction was represented by the single word "twas" that occurred in the first verse of the first stanza. There were no other word or phrase groups that illustrated the conventions of epithet, phrase, and commonplace in the ballad text. There were no word or phrase groups that represented any of the three genological classifications for this example.

The twenty-fourth variant, disc 618, was composed of nine stanzas that were each comprised of four verses (see Example 4.25). The first and sixth stanzas were the only two examples that were composed of four verses and a two-verse phrase augmentation. The individual verse structures consisted of either seven, eight, or nine syllables and contained between three and four agogic accents for each phrase. The addition of the phrase augmentation for the first and sixth stanzas had no effect upon the syllable and agogic accent

1. John Green took sick on Saturday night,  
he sends for Barbry Allen  
She turned herself all around and about,  
she came down stairs, he smiling.  
Saying I could've saved that young mans life,  
if I had done my duty.
2. She dressed herself in satin-silk,  
her servants also in green  
And every time (town) that she rode through,  
they took her to be some queen.
3. The very first word she said to him,  
young man I think you're dying  
He turned his pale fact to the wall,  
his back to Barbry Allen.
4. Saying young man have you forgot,  
Oh let one certain tavern  
You treated all the other girls,  
you slighted Barbry Allen.
5. He turned his pale face to the wall,  
his back to Barbry Allen  
Saying, "Farewell to all the world,  
twas (and love) to Barbry Allen."
6. She hadn't gone (got) more than one mile,  
when she heard these death bells ringing  
She turn(ed) herself all around and about,  
she saw his pale corpse coming  
Saying, "I couldn've saved that young man's life,  
if I had done my duty."
7. John Green took sick on Saturday night,  
I (and) Barbry Allen on Sunday  
Her mother grieved and died for all,  
she died on Easter Monday.
8. They buried John Green in one churchyard,  
and Barbry Allen in the other  
Out of John Green sprang a double red rose,  
and Barbry Allen a briar
9. They both grew up to the top of the church,  
they coundn't (not) grow no higher  
They laughed and tied in a true loves knot,  
the rose wrapped around the briar.

Example 4.25. Ballad text for Disc #618 as it was performed by  
Mr. Edward Clay.

patterns. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. The rhyme scheme for the first and sixth stanzas was identical to the four-verse stanzas with the addition of two unrhymed phrase finals for the phrase augmentation. The rhyme scheme for these two stanzas was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas for the ballad citation.

The variant included several word and phrase groups that were characteristic of one or more of the three genological classifications and contained a single phrase group that was classified as an example of the convention of epithet. The implied reference to the young man's plight in the first stanza and the reference to the tavern scene in the fourth stanza were characteristic of Scottish variants. The statement made by the heroine, "I could've saved that young man's life if I had done my duty" in the sixth verse of the first stanza, was not characteristic of any of the variants in either the Francis Child ballad collection or the remaining variants of the Chappell ballad collection. The reference to the young man's plight was apparently always made by the young man and not the heroine. There appeared to be no particular textual implication with the use of this statement and represented a textual characteristic that was common only to this variant. The reference to the young man's corpse in the fourth verse of the sixth stanza was characteristic of Scottish ballad variants. The reference to the rose/briar motive in the eighth and ninth stanzas was commonly characteristic of only American variants. The remaining stanzas

contained no specific references to any one of the three genological classifications.

The convention of epithet was represented by the phrase, "double red rose" that occurred in the third verse of the eighth stanza. There were no word or phrase groups that illustrated the conventions of diction, phrase, and commonplace in the ballad example. The most unusual textual characteristic associated with this ballad variant was the transposition of a segment of text from the ballad, "Lord Thomas and Fair Annet" (Child 73)<sup>58</sup> into the second stanza of this "Barbry Allen" variant. The transposition of an entire stanza from the ballad "Lord Thomas and Fair Annet" into the "Barbry Allen" variant was the only occurrence of this type within the entire Chappell ballad collection.

The following summarization presents a summary of the literary characteristics for the twenty-four "Barbry Allen" variants of the Chappell collection that were similar to those literary structures of the three different "Barbry Allen" variants of the Child ballad collection. The syllabic structures, agogic accent patterns, and rhyme schemes varied to different degrees for each of the twenty-four textual variants of the Chappell collection. The divergent occurrences of two of the literary conventions (i.e., the convention of diction and the convention of epithet) within the Chappell collection illustrated the absence of any one common word or phrase convention that might have been associated with the ballad texts. The absence of the convention

---

<sup>58</sup>The English and Scottish Popular Ballads, p. 179.

of phrase and the convention of commonplace was characteristic of all the literary examples. In general, the literary conventions illustrated greater diversity among the Chappell variants than either the syllabic structures, agogic accent patterns, or the rhyme schemes. The genological analysis, in addition to the semantic analysis, illustrated the occurrence of word and phrase groups that represented more than one of the genological classifications for most of the textual citations. In only two examples, discs 361 and 452 were there textual citations that represented the American genological classification. In discs 24, 247, and 311, the ballad texts did not represent any of the three genological classifications.

The syllabic structure for the twenty-four variants, was more diversified than either the agogic accent patterns or the rhyme schemes. The syllabic structure for all the variants was determined by listing the three most frequent syllabic patterns (e.g., eight syllables per verse, nine syllables per verse, and ten syllables per verse) for each ballad citation (see Table 1). In all the variants, with the exception of Disc 361, the average number of syllables included within a single verse for any textual citation was eight. Regardless of those variants that contained syllabic structures which were greater or less than the median average. The divergent syllabic structures of Disc 361 were not included in Table 1 since there was no one common pattern that was characteristic of this ballad variant. Only one Disc, No. 195, contained six syllables per verse and only one disc, No. 427, contained ten syllables for any two or more verse citations.

	4	5	6	7	8	9	10	11
Disc No.								
7								
24								
57								
63								
136								
159								
195								
235								
247								
256								
277								
283								
332								
343								
361								
364								
427								
431								
442								
447								
452								
470								
511								
618								

Table 1. Number of Syllables per Verse.

The agogic accent patterns for the twenty-four textual variants illustrated a consistent form of three and four syllabic stresses for each verse and were listed in the same manner as the syllabic structures (see Table 2). In only two instances, Disc 57 and 235, were there individual verses that were composed consistently of five syllabic stresses. There were no textual examples that consisted of less than three or greater than five syllabic accents. The variation of the metrical structure of some of the ballad melodies did not have an effect upon the general agogic accent patterns for those ballad

	1	2	3	4	5	6
Disc Number						
7						
24						
57						
63						
136						
159						
195						
235						
247						
256						
277						
283						
332						
343						
361						
364						
427						
431						
442						
447						
452						
470						
511						
618						

Table 2. Number of Stresses per Phrase.

variants. The number of syllabic accents varied consistently for all four phrase finals and phrase augmentations. This indicated that the number of agogic accents for each verse was not the result of either metrical variations of the melody or specific phrase finals, but rather, the direct result of the number of syllables contained within any specific verse of a ballad citation.

The number of different rhyme schemes that occurred frequently among the twenty-four variants of the Chappell collection were restricted to four formal patterns (Example 4.26).



1. a-b-c-b: occurred in all twenty variants
2. a-b-c-d: occurred in six variants
3. a-b-a-b: occurred in six variants
4. a-a-b-a: occurred in two variants

Example 4.26. Common rhyme scheme patterns for the twenty-four "Barbry Allen" variants of the Chappell collection

The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented in two or more stanzas for all the textual citations. The a-b-c-b pattern was the only rhyme scheme that occurred in all the "Barbry Allen" variants within the Chappell collection. The rhyme scheme, a-b-c-b, corresponded directly with the mid. and final melodic cadences of all textual examples. In general, the a-b-c-b rhyme scheme was the only pattern that highlighted the two most significant melodic cadences within a single stanza. The second most common rhyme scheme encountered among the twenty-four variants was in actuality a complete absence of rhyme between any of the phrase finals. The absence of rhyming occurred in only five examples and illustrated a significant contrast between the first and second rhyme scheme patterns. It should be noted that this rhyme pattern, according to Abrahams and Foss (1965),<sup>59</sup> was the most typical rhyme scheme found among American folksong ballads. The absence of rhyme, as it was suggested by Abrahams and Foss, illustrated the significant difference between those ballad texts that were composed (e.g., broadside ballad texts) and those texts that were not composed

---

<sup>59</sup>Roger D. Abrahams and George Foss, Anglo American Folksong Style (Englewood: Prentice-Hall, 1968), p.

by professional artists. The significant occurrence of an a-b-c-b-rhyme scheme instead of an a-b-c-d rhyme scheme indicated a contradiction between the findings of the Chappell collection and the Abrahams and Foss model. The cause for such a contradiction could not be determined with the present data.

The use of one or more of the literary conventions, with the exception of the conventions of phrase and commonplace, and the genealogical classifications for all the "Barbry Allen" variants of the Chappell collection was far more consistent than the semantic structures discussed previously. The convention of diction was represented usually by individual words that were associated with English and Scottish archaisms. There were no instances in which a phrase group from any one of the ballad citations contained more than one archaism. These archaisms were always interjected within a single phrase that was composed exclusively of standard and colloquial English. In no case were these archaisms used for an entire ballad text and in most cases appeared to be interjected within the text at the performer's discretion. The most common word that represented the convention of diction was "adieu" which occurred in nearly one-third of the textual citations. There were no other archaisms that occurred as frequently within this collection of variants.

The convention of epithet was represented in every case by references to either the young man's corpse or the rose/briar motif. The convention of epithet, unlike the occurrences of the convention of diction, was not encountered frequently within these ballad variants

of the Chappell collection. The convention of epithet occurred in only six variants. In each instance the convention of epithet appeared to accentuate the points of highest dramatic content (i.e., the death of the young man and the reuniting of the two lovers) through the use of two modifying adjectives. There was no use of either the convention of phrase or the convention of commonplace among the Chappell variants. This lack of occurrence appeared to be unique to the Barbry Allen variants since the conventions of phrase and commonplace were encountered frequently in other ballad variants. In general, the twenty-four Chappell variants illustrated the use of the conventions of diction and epithet more frequently than either the convention of phrase or commonplace.

The genological analysis determined that no textual variant within the twenty-four Chappell variants was exclusively characteristic of any specific genological classification. The entire collection of textual variants, with the exception of those variants either composed of a single stanza containing a truncated ballad text, included word and phrase groups that were characteristic of two or three different classifications. In more than half of the variants, there was at least one and sometimes two stanzas entirely devoted to the rose/briar motive. The reference to the rose/briar motif occurred in fourteen variants and constituted the most frequent textual reference.

The reference to the month of May, which occurred in twelve different variants, and the reference to the young man's corpse, which occurred in ten different variants, were the two most frequent textual

citations characteristic of English texts. Those references to a request for a kiss, in six different variants, and the references to "Jimmy Grove," in three variants, represent the less frequent English usages among the Chappell variants. In general, the textual citations that were associated with English texts encompassed single verse and single stanzaic citations, but never occurred in more than one stanza.

The references to the tavern scene, which occurred in eleven different variants, and the statement of the young man's plight, which occurred in nine different variants were characteristic of Scottish ballad texts. The most instances the references to the tavern scene was nearly as significant as the references to the month of May.

The three most characteristic phrase references associated with the twenty-four Chappell variants involved all three genological classifications. In nearly half of the variants there were textual references to the month of May, the young man's corpse, and the rose/briar motif. This indicated that nearly half, if not more than half, of the Chappell textual variants were derived from more than one genological root. It is, therefore, indicated that many of these variants represented a composite textual form.

### Textual Degeneration

The evaluation of the degree of textual degeneration was based upon a comparative analysis of the three ballad variants of the Child collection with those variants of the Chappell collection. The three "Barbry Allen" variants of the Child collection represent the earlier

printed examples of this ballad. The three Child variants represented the first category in the cycle of ballad degeneration (i.e., composed song). Before an evaluation of the textual degeneration can be made a brief discussion of the three textual variants of the Child collection must be given.

The first variant of the Child collection, "Bonny Barbara Allen" first appeared in the Tea-Table Miscellany, IV, in 1740 and was reprinted in 1765 with the title, "Sir John Grehme and Barbara Allen" and included in Percy's Reliques, III (Example 4.27). The text was composed of nine stanzas that were each comprised of four verses. Each verse consisted of either seven, eight, or nine syllables and contained four agogic accents for each phrase. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme in any of the stanzas for the citation.

The variant contained two different stanzas that were representative of Scottish ballad texts and did not illustrate the conventions of epithet, phrase, and commonplace. The convention of diction was not applicable to this variant since the archaisms that comprised a major portion of this text were accepted as standard English for the eighteenth century. The references to the young man's plight in the fourth stanza and the references to the tavern scene in the fifth stanza were the only phrases that represented the Scottish genological classification. There were, however, no specific textual references that were characteristic of either the English or American genological classifications. The most significant characteristic of this variant

1. It was in and about the Martinmas time,  
When the green leaves were a falling,  
That Sir John Graeme, in the West Country,  
Fell in love with Barbara Allan.
2. He sent his men down through the town,  
To the place where she was dwelling:  
"O haste and come to my master dear,  
Gin ye be Barbara Allan."
3. O hooly, hooly rose she up,  
To the place where he was lying,  
And when she drew the curtain by,  
"Young man, I think you're dying."
4. "O it's I'm sick and very, very sick,  
And 't is a' for Barbara Allan:  
"O the better for me ye's never be,  
Tho your heart's blood were a spilling.
5. "O dinna ye mind, young man," said she,  
"When ye was in the tavern a drinking,  
That ye made the healths gae round and round,  
And slighted Barbara Allan?
6. He turned his face unto the wall,  
And death was with him dealing:  
"Adieu, adieu, my dear frinds all,  
And he kind to Barbara Allan."
7. And slowly, slowly raise she up,  
And slowly, slowly left him.  
And sighing said, she could not stay,  
Since death of life had reft him.
8. She had not gane a mile but twa,  
When she heard the dead-bell ringing,  
And every jow that the dead-bell geid,  
It cry'd, Woe to Barbara Allan!
9. "Oh mother, mother, make my bed!  
O make it soft and narrow!  
Since my love died for me today,  
I'll die for him to-morrow."

Example 4.27. Ballad text for "Bonny Barbara Allan" as it appeared  
in the Tea-Table Miscellany.

Source: The English and Scottish Popular Ballads, pp. 276-177.

was the absence of the rose/briar motif that was commonly associated with American ballad texts. The variant, unlike most of those variants included in the Chappell collection, ended with the death of the heroine.

The second variant in the Child ballad collection, "Barbara Allen's Cruelty" first appeared in the Roxburghe Ballads, III, and was a broadside ballad that formerly belonged to Bishop Percy. The variant as it appears in the following example was taken from Percy's Reliques that was published in 1765 (Example 4.28). The second variant consisted of fifteen stanzas that were composed of four verses and did not include any use of phrase augmentation. The individual verses were comprised of either seven, eight, or nine syllables and included between three and four agogic accents. The most frequent rhyme scheme occurred between the second and fourth phrase finals and was represented as a-b-c-b. There was no use of internal rhyme.

The second variant exhibited the use of only the convention of epithet and contained words and phrases that were commonly characteristic of English and Scottish ballad texts. The convention of epithet was represented by the phrase, "corpse of clay" that occurred in the third verse of the eleventh stanza. There was use of the conventions of diction, phrase, and commonplace in this example. The reference to the month of May in the first verse of the second stanza and the references to the young man's corpse in the second and third verses of the eleventh stanza were the only two phrases that were characteristic of an English ballad texts. The reference to the young man's plight that occurred in the third and fourth verses of the second

stanza was characteristic of Scottish ballad texts. The only other unique textual characteristic that occurred within the ballad variant was the use of phrase repetition. The phrase repetition occurred between the third and fourth verses of the third and fourth stanzas and appeared to accentuate the importance of the young man's request for the presence of Barbara Allen at his bed side. The use of phrase repetition did not occur in any of the remaining stanzas for this ballad variant.

The third variant included in the Child collection, "Barbara Allan" first appeared in the Motherwell manuscript as it was performed by Mrs. Duff, Kilbirnie, Scotland, on February 9, 1825 (see Example 4.29). The variant was composed of nine stanzas that consisted of four verses. The verses were comprised of either eight or nine syllables and contained between three and four agogic accents for each phrase. The most frequent rhyme schemes occurred either between the second and fourth phrase finals or between the first and third phrase finals and the second and fourth phrase finals. The two rhyme schemes were represented as either a-b-c-b or a-b-a-b. There was no use of internal rhyme in any of the stanzas for the text example. In addition to these textual characteristics, there was no use of any of the four literary conventions and only a single phrase that was characteristic of Scottish geological classification (i.e., the reference to the young man's plight in the eighth stanza). There were no words or phrases that were characteristic of either the English or American geological classifications.



1. In Scarlet Town, where I was bound,/ there was a fair maid dwelling  
Whom I had chosen to be my own,/ and her name it was Barbara Allen.
2. All in the merry month of May,/ when green leaves they was springing  
This young man on his death-bed lay,/ for the love of Barbara Allen.
3. He sent his man unto her then,/ to the town where she was dwelling  
You must come to my master dear,/ if your name be Barbara Allen.
4. For death is pringed in his face,/ and sorrow's in him dwelling  
And you must come to my master dear,/ if your name be Barbara Allen.
5. If death be printed in his face,/ and sorrow's in him dwelling  
Then little better shall he be,/ for bonny Barbara Allen.
6. So slowly, slowly she got up,/ and so slowly she came to him  
And all she said when she came there,/ young man, I think you are dying.
7. He turned his face unto her then,/ if you be Barbara Allen  
My dear, said he, "come pitty me,/ as on my death-bed I am lying."
8. If on your death-bed you be lying,/ what is that to Barbara Allen?  
I cannot keep you from (your) death,/ so farewell, said Barbara Allen.
9. He turned his face unto the wall,/ and death came creeping to him  
Then adieu, adieu, and adieu to all,/ and adieu to Barbara Allen.
10. And as she was walking on a day,/ she heard the bell a ringing  
And it did seem to ring to her,/ "Unworthy Barbara Allen."
11. She turned herself round about,/ And She spy'd the corps a coming  
Lay down, lay down the dorps of clay,/ that I may lie upon him.
12. And all the while she looked on,/ so loudly she lay laughing  
While all her friends dry'd (out) amain,/ unworthy Barbara Allen!
13. When he was dead, and laid in grave,/ then death came creeping to she  
"Oh mother, mother, make my bed,/ for his death hath quite undone me."
14. "A hard-hearted creature that I was,/ to slight one that loved me so dearly  
I wish I had been more kinder to him,/ the time of his life when he  
was near me.
15. So this maid she then did dye,/ and desired to be buried by him  
And repented her self before she dy'd,/ that ever she did deny him.

Example 4.28. Ballad text for "Barbara Allen's Cruelty" as it appeared in Percy's Reliques.

Source: The English and Scottish Popular Ballads, p. 277.

The most interesting textual feature of the third ballad variant was the use of the word, "tocher" which occurred in the third verse of the second stanza. The word was the Scottish equivalent to the English word, "dowry." Its use in the ballad implied that the young man had alternative reasons for his love of the heroine.

"Tocher," as it was first used in the second stanza, implied that the young man was not interested in just the love of Barbara Allen, but in her dowry. Tocher did not appear in either of the other two variants of the Child collection. The remaining portions of the folk narrative followed the same sequence of events as the two previously discussed ballad texts. It was also interesting to note that the content of this variant did not end with the death of both the young man and the heroine, but rather a statement of remorse by the heroine about the young man's death.

The final analysis of the twenty-four variants of the Chappell collection and the three variants of the Child collection determined the degree of change (i.e., ballad degeneration) that occurred between the earliest print variants of the "Barbry Allen" and the American variants. In no instance was there one definitive original ballad variant of "Barbry Allen" that could be used for the comparative literary analysis of the twenty-four variants of the Chappell collection. The three variants of the Child collection, therefore, represent a collective representation of what the original ballad variant might have been. This in no way assumed that any one of the three Child variants was more accurate than the other two variants. The degree of

1. It fell about the Lammas time,  
when the woods grow green and yellow  
There came a wooe out of the West,  
a wooing to Barbara Allan.
2. It is not for your bonny face,  
nor for your beauty bonny  
But it is all for your tocher good,  
I come so far about ye.
3. If it be not for my comely face,  
Nor for my beauty bonnie  
My tocher good ye'll ver get paid,  
down on the board before ye.
4. O will ye go to the Highland hills,  
to see my white corn growing?  
Or will ye go to the rive side,  
to see my boats a rowing?
5. O he's awa, and awa he's gone,  
and death's within him dealing  
And it is all for the sake of her,  
his bonnie Barbara Allan.
6. O he sent his man unto the house,  
where that she was a dwelling  
O you must come my master to see,  
if you be Barbara Allan.
7. So slowly aye as she put on,  
and so stoutly as she gaed till him  
And so slowly as she could say,  
"I think young man you're lying."
8. O I am lying in my bed,  
and death within me dwelling  
And it is all for the love of thee,  
my bonny Barbara Allan.
9. She was not ae mile frae the town,  
till she heard the dead-bell ringing  
Och home, oh hone, he's dead and gone,  
for the love of Barbara Allan.

Example 4.29. Ballad text for "Barbara Allan" as it appeared in the Motherwell manuscript.

Source: The English and Scottish Popular Ballads, p. 178.

ballad degeneration for the twenty-four variants of the Chappell collection was determined by a collective comparison of these variants to the three textual variants of the Child collection.

There were no variants within the Chappell collection that were identical to those variants of the Child collection. The majority of the Chappell variants contained textual characteristics similar to those of the Child collection. The three variants of the Child collection were the only examples that were included in the first category (i.e., composed song) for the cycle of ballad degeneration. The majority of the variants of the Chappell collection fell within the second and third categories of the cycle of ballad degeneration (i.e., traditional folk ballad and the lyric) and only in a few instances were there ballad variants that were included in the third and fourth categories (i.e., the nonsense song and the composite ballad form).

The variants that were classified within the second category of the cycle of ballad degeneration consisted of disc 7, 24, 57, 63, 136, 159, 195, 235, 256, 277, 283, 332, 364, 427, 442, and 452. These variants most closely resembled the three variants within the Child ballad collection. In most examples within the Chappell collection, there was a specific date that associated with the series of events that led to the death of the young man. The date, although not consistent among all the variants in either the Child or the Chappell collections, did represent an attempt by most performers to lean authenticity to the folktale. In all cases there was conflict between the young man and the heroine which always resolved in the death of

the young man and in all the examples of the Chappell collection resulted in the death of Barbry Allen. In only the first variant of the Child collection was a definite reference to a tavern scene which leads to the young man's death. The second and third variants of the Child collection did not use the tavern scene which was almost always found in the variants of the Chappell collection.

The Chappell variants did, however, illustrate one textual characteristic that was not encountered among the three Child variants. The constant shifting from the first to the third person point of view within a single stanza and between different stanzas was far more characteristic of the Chappell variants than the Child variants. The constant shifting of the point of view appeared to be related directly to the varied textual declensions. There appeared to be no consistent pattern to these textual changes within any of the Chappell variants. There was no other textual characteristic within the Chappell collection that was not in part directly or indirectly related to the Child variants.

There was only one variant within the Chappell collection that was closely associated with the third category in the cycle of ballad degeneration. Disc 470 was the only variant which was solely involved with the action of the folktale and did not contain the common series of events that were normally characteristic of this ballad. The variant was not similar to the three ballad texts of the Child collection and did not represent a common occurrence among any of the remaining Chappell variants. In addition to this single variant there were two

variants that were classified in the fourth classification in the cycle of ballad degeneration. Disc 247 and 361 were classified as representatives of the ballad category (i.e., nonsense song) since their texts did not contain the common series of events that were associated with the traditional ballad forms and were not involved primarily with the action of the folktale. In both cases the texts were very dissimilar to the three ballad texts in the Child collection and were not considered as definitive representations of the original variants of "Barbry Allen."

The fifth category in the cycle of ballad degeneration was represented with the single variant, disc 618. The variant, although not a complete representation of a composite ballad form, did have a single stanza that was directly related to the ballad, "Lord Thomas and Fair Annet" and was not commonly associated with the remaining variants of the Chappell collection or the three variants in the Child collection. The variant illustrated this single stanzaic occurrence and did not contain any other citations from the borrowed ballad text or any other ballad text. The remaining stanzas contained the same series of events that were typical of most of the ballad variants of the Chappell collection and the three variants of the Child collection. Discs 343 and 511 were not classified in any of the ballad categories since their texts did not represent significantly any one of the ballad categories.

As a final summary of the literary analysis, the majority of the Chappell textual variants illustrated semantic and genological similarities to the three variants of the Child collection. There were

no textual citations in the Chappell collection that were significantly different from the three variants of the Child collection and only three examples within the Chappell collection were classified as either nonsense or composite song forms. The textual variants, unlike the melodic variants, illustrated a greater variety in genological content and semantic relationships than were encountered in the melodic analysis. There appeared to be greater use of melodic conventions (i.e., common melodic contours and phrase cadences) than literary conventions. This occurrence indicated a greater stability in the melodic material than was encountered with the literary material.

## CHAPTER V

### SUMMARY

The purpose of this study was to make a comparative analysis of both music and text for the twenty-four variants of "Barbry Allen" (Child 84) found in the Louis Watson Chappell Archive. The research was accomplished in two parts. The first stage was to analyze all the melodic variants of "Barbry Allen" according to the Abrahams and Foss Model (1968).<sup>60</sup> Once this was completed, all the variants were classified into scale, range, melodic contour, meter, and phrase length categories. These melodic categories were used as a means for comparing variants in the Chappell Archive with those "Barbry Allen" variants in the Bronson ballad collection, The Traditional Tunes of the Child Ballads; With Their Texts According to the Extant Records of Great Britain and America,<sup>61</sup> in order to search out general melodic similarities. The second stage was to evaluate and to classify literary phrases according to Hendren's genological classifications<sup>62</sup> and the

---

<sup>60</sup>Roger D. Abrahams and George Foss, Anglo American Folksong Style (Englewood Cliffs, N.J.: Prentice-Hall, 1968).

<sup>61</sup>Bertrand H. Bronson, The Traditional Tunes of the Child Ballads; With Their Texts According to the Extant Records of Great Britain and America (New Jersey: Princeton University Press, 1972).

<sup>62</sup>Joseph W. Hendren, "Bonny Barbara Allen," Texas Folklore Society 25 (1953): 47.



Thorpe Literary Model (1964).<sup>63</sup> A close examination of the potential for music interaction and the availability of such commercial music sources as radio and minstrel shows was included in the study to determine the degree of influence these sources had upon the twenty-four variants of the Chappell collection.

The melodic analysis of the variants of "Barbry Allen" in the Chappell collection determined that the variants employed four different scale structures. These were classified as: (1) pentatonic scales derived from pentatonic scale groups I and III; (2) six-tone scales; (3) seven-tone scales; and (4) a composite scale structure that encompassed both five- and seven-tone scale structures. Although some seven-tone scale structures that were derived from pentatonic scale groups II, IV, and V were found in the Chappell collection, there were no citations within the entire collection that were exclusively derived from these pentatonic scale groups (see Chapter I, p. 9, for listings of all possible scale structures derived from a pentatonic scale).

The four-scale classifications that were associated with the Chappell ballad collection were encountered frequently among three of the four ballad classifications within the Bronson ballad collection and were used as the primary melodic characteristic for the comparative analysis of the two different ballad collections. Once the ballad variants of the Chappell collection were classified according to scale structure, they were analyzed to determine the common range, meter, phrase length, and melodic contour characteristics within each scale

---

<sup>63</sup>James Thorpe, Literary Scholarship: A Handbook for Advanced Students of English and American Literature (Boston: Houghton Mifflin Company, 1964).

classification. The comparative music analysis determined whether the previously described music characteristics found in the Chappell collection were also encountered in the Bronson collection.

The first scale classification of the Chappell ballad variants, pentatonic scale group I, included discs 159, 283, 364, 431, and 470. The variants included in this classification resembled most closely Bronson's third ballad classification. Bronson's third scale classification of ballad variants centered on a pentatonic scale which lacked both the fourth and seventh scale degrees. In addition to the scale structure, most of the melodies were composed from plagal modes. The melodies of the Chappell collection were almost exclusively derived from authentic modes. Disc 195 was the only example from the Chappell collection that was derived from a plagal mode.

The metrical structures of the five variants of the Chappell collection, on the other hand, were similar to those variants of the third classification of the Bronson collection. The meter of all the variants in Bronson's third classification encompassed either triple or quintuple time. The five variants of the Chappell collection, with the exception of disc 364, exhibited triple, quadruple, or quintuple time. Disc 364 was the only variant within this classification of the Chappell collection that exhibited a meter of  $\frac{5}{8}$  and  $\frac{6}{8}$ . In contrast to the similar metrical characteristics, the consistent chaconne-like rhythmic features that was characteristic of most of the Bronson variants was not encountered among any of the five variants of the Chappell collection.

The range of the eighty-six variants included in Bronson's third scale classification, with the exception of the five music examples that contained ranges of less than one octave, encompassed either the octave, major/minor ninth, or the major/minor tenth. The range of the five variants of the Chappell collection, with the exception of disc 283, encompassed either the major ninth or the major tenth. Disc 283 was the only example that encompassed a range of less than one octave (i.e., a major sixth).

The melodic contours of the five variants of the Chappell collection and the eighty-six variants of the Bronson collection exhibited a marked similarity between the second and fourth phrases. The second phrase in all the examples was characterized by a feminine cadence on the dominant. Although the melodic contours for both the second and fourth phrases were similar for each ballad collection, there existed little or no similarity between the first and third phrase contours for either ballad collection. In general, the rising melodic inflection of the second phrase and the descending melodic inflection of the fourth phrase were the only two melodic contour characteristics that were common between the two collections.

The second pentatonic scale classification of the Chappell ballad variants, pentatonic scale group III, included discs 136, 195, 235, 247, 256, 332, 442, and 452. The nine variants included in the second pentatonic classification resembled most closely those melodic variants that were categorized as members of the fourth-scale classification of the Bronson ballad collection. The fourth scale

classification of the Bronson collection, much like the second pentatonic classification of the Chappell collection, dealt exclusively with a pentatonic scale that was characterized by the absence of both the mediant and submediant scale degrees. The variants in the Bronson collection were also characterized as representatives of pentatonic scale group IV when the note of resolution at the mid. cadence was defined as the tonic. The scale form in this case would then have been characterized by the absence of both the supertonic and submediant scale degrees. This second form of scale classification, although not completely incorrect, was not used for the comparative analysis since the note of resolution at the final cadence and not at the mid. cadence was defined as the tonic. In addition to these two scale forms, there were some ballad citations in each collection that were composed from a six-tone scale structure that were characterized by the absence of the mediant scale degrees. In general, these melodic citations were the exceptions to those variants that were included in either the second pentatonic classification of the Chappell collection or the fourth classification of the Bronson collection. The variants of the Chappell collection that were derived from a six-tone scale structure, unlike those six-tone variants of the Bronson collection, were not listed in the same scale classification, but listed as a separate classification.

The range of the nine variants of the Chappell collection encompassed either the major ninth or the major tenth. The range of most of the variants included in Bronson's fourth scale classification

encompassed either a major/minor ninth or a major/minor tenth. The few instances in which the range of a variant within Bronson's fourth classification was neither a major/minor ninth or the major/minor tenth was either less than or equal to the octave. There were no melodic examples in the Bronson and Chappell collections that included ranges of less than the perfect fifth.

The metrical structures of the nine variants included in the Chappell collection, with the exception of disc 136, were strictly in a duple meter. Disc 136, on the other hand, was the only example that contained duple, triple, and quadruple time within a single melodic citation. The variants included in Bronson's fourth classification appeared to be equally divided between variants in duple and triple time. There was no similarity in the metrical structures between the two ballad collections.

The melodic contours of the nine variants of the Chappell collection and those variants listed in Bronson's fourth scale category were nearly identical. The melodic contours of the Bronson variants were separated into three distinctly different groups. The initial phrase almost always began on the subdominant as a pickup to the dominant and arched to the upper supertonic before returning back to the subdominant. The second phrase was a nearly identical repetition of the first phrase with a cadence on the dominant, rather than on the subdominant. Both phrase contours were characterized by the repeated occurrence of a 1'-2'-1' melodic contour. The third phrase contour in most of the ballad citations of the Bronson collection was

characterized by a melodic contour that descended to the lower sub-tonic. The final phrase contours of the Bronson collection, unlike those previously described, exhibited no one specific melodic contour common among them other than a final cadence on the tonic.

The melodic contours of the nine variants included in the Chappell collection exhibited some similarities to those of the Bronson ballad collection. The most common melodic contour characteristic that occurred between the two ballad collections was the 1'-2'-1' melodic contour for the first and second melodic phrases. In addition, the first phrase in all nine variants of the Chappell collection began and ended on the subdominant scale degree. The second phrase in all nine variants of the Chappell collection also began on the subdominant and resolved to the dominant scale degree. The third and fourth phrase contours represented a high degree of dissimilarity between the two ballad collections. There was no common phrase contour for the third phrase in either of the ballad collections. However, the fourth phrase's cadential formula, 2-VIII, occurred frequently in the Bronson and the Chappell collection. The fourth phrase contour in both collections usually began on the tonic and arched to the dominant before resolving back to the tonic scale degree. In all cases the melodic movement of the fourth phrase contour from the initial tonic to the dominant scale degree was by conjunct motion and the resolution back to the tonic was by disjunct motion in both collections. The melodic contour of the final cadence in most of the variants in either ballad collection was represented as a 5-2-1 melodic pattern.

The second scale classification of the Chappell ballad variants, six-tone scale structures, included discs 247 and 511. These variants resembled most nearly those six-tone examples that were included in Bronson's fourth classification. The scale structure of these examples in both collections was characterized by the absence of the mediant scale degree and represented the authentic, rather than the plagal form. The range for both examples in the Chappell collection was a major tenth. The metrical patterns of the two six-tone Chappell variants were not similar to those metrical structures of the Bronson ballad collection. The meter of disc 247 was  $\frac{5}{4}$  and the meter of disc 511 was a combination of  $\frac{3}{4}$  and  $\frac{4}{4}$  times. The melodic contour for all four phrases of the two six-tone variants of the Chappell collection were identical to those melodic contours previously described in Bronson's fourth classification.

The relatively few six-tone melodies that were encountered in both the Bronson and Chappell ballad collections indicated that the six-tone scale structure was not common among the two ballad collections. The six-tone scale structure--although not solely characteristic of Bronson's fourth classification--occurred more frequently in this category than in the remaining three classifications. The six-tone scale structure occurred in five different variants in Bronson's first scale classification, four variants in the second, eleven variants in the third, and sixteen variants in the fourth classification. It should be noted that the fourth scale classification, as described by Bronson, included only American variants. This would

probably indicate that the six-tone scale structure was more characteristic--although not exclusively characteristic--of American, rather than English or Scottish ballad variants.

The third scale classification of the Chappell ballad variants, seven-tone scale structures, included discs 7, 24, 57, 63, 277, 343, and 447. The seven variants included in this classification generally resembled those variants that were included in Bronson's first scale classification. The variants included in Bronson's first classification were described as being consistently major, heptatonic, and equally separated between authentic and plagal modes. The majority of ballad citations listed in this category were in a  $\frac{5}{4}$  meter and did not exhibit a consistent range characteristic.

The melodies of the Bronson collection that were derived from an authentic mode did not exhibit a consistent melodic contour pattern between any of the four verses of the single melodic stanza. The first phrase usually began and ended on the tonic scale degree while the second phrase continued from the tonic and arched to the upper tonic before resolving to either the lower subtonic or the lower dominant. The third phrase contour tended to imitate the first phrase contour and the fourth phrase imitated the second phrase contour, but cadenced on the tonic rather than on the dominant or the subtonic. The melodies that were derived from a plagal mode had a melodic contour pattern similar to those melodies derived from an authentic mode. The plagal melodies differed from the authentic examples at the second phrase which usually began on the lower subtonic and arched to either the supertonic or mediant scale degrees.



The seven ballad variants of the Chappell collection that were derived from various seven-tone scale structures were divided equally between authentic and plagal modes. This was the only melodic characteristic that was common between the Bronson and Chappell ballad collections. The majority of the variants of the Chappell collection were not in a major, but rather in a minor or modal form. The  $\frac{5}{4}$  meter that was encountered frequently in the Bronson collection was not exhibited frequently in the Chappell collection. The majority of the Chappell variants were comprised of either compound or simple meters. Disc 7 was the only variant in the Chappell collection that used a  $\frac{5}{4}$  meter in combination with  $\frac{4}{4}$  and  $\frac{6}{4}$  meters. The seven variants of the Chappell collection, much like those variants in Bronson's first classification, did not exhibit a single range. The melodic contours for both authentic and plagal melodies of the Chappell collection were not similar to those previously discussed melodic contours included in Bronson's first classification.

The fourth and final scale category of the Chappell collection, a combination of a five- and seven-tone scale structure, included disc 618. The occurrence of a composite scale structure was not encountered in the Bronson collection. The melodic contour, phrase length, metrical, and range characteristics were identical however to those variants that were included in Bronson's fourth classification. The addition of both the mediant and submediant scale degrees, although not commonly associated with the fourth classification of the Bronson collection, had no significant effect upon any of the remaining music

parameters. The use of five- and seven-tone scales in different stanzas of a ballad citation, composite scale form, was not encountered frequently in either ballad collection and represented an uncommon form.

The second classification of ballad variants in the Bronson collection appeared to have little in common with any of the ballad variants included in the Chappell collection. The variants included in this second category were derived generally from either a Dorian or Aeolian mode and encompassed common time. There was no consistent range characteristic associated with any of the variants included in this classification. There was little consistency in the melodic contour among all of the ballad variants and in only the most general of contour descriptions did the melodic contour of the second phrase resemble an arched contour. The second phrase contour would rise from either the lower dominant to the tonic or from the lower subtonic to the upper tonic. In either instance the second phrase was characterized by the use of a feminine ending on either the subdominant or the dominant scale degrees. There was no common contour pattern associated with the third phrase of any of the ballad citations in this classification while the fourth phrase contour was usually, but not always, a repetition of the second phrase contour.

The few ballad citations of the Chappell ballad collection that were derived from a Dorian mode did not contain any other melodic characteristics that were commonly associated with the second category of variants in the Bronson collection. There were no melodic examples

in the Chappell collection that were derived from an Aeolian mode. The scale forms for those variants included in Bronson's second category were divided equally between plagal and authentic. The melodic contour characteristics of the second classification of the Bronson collection did not resemble any of the contour characteristics encountered in the Chappell collection. In addition to the dissimilarity of melodic contour between each ballad collection, the metrical structures of the second scale category of the Bronson collection resembled some, if not most, of the variants included in all four scale classifications of the Chappell collection.

The discussion of phrase length and the effects of melodic phrase augmentation upon the ballad citations was delayed until a complete description of the melodic analysis was given for all the variants included in both the Bronson and Chappell ballad collections. In general, there was no consistent phrase length pattern associated with the twenty-four variants of the Chappell collection or the one hundred and ninety-eight variants of the Bronson collection. The variability of phrase length appeared to be directly related to the textual and not the melodic structures. The varied phrase length pattern--although never varying more than two beats for any one stanza of a ballad citation--had no effect upon the scale structure, range, and melodic contour of the music examples. The varied phrase lengths for one or more verses of a single stanza, however, did have an effect upon the meter. The occurrence of phrase augmentations in some of the ballad citations in the Chappell collection did not have an effect upon the

music structures. The phrase augmentation--much like the varied phrase length characteristics--was related directly to the additions of text and not melodic material.

The literary analysis of the twenty-four variants of "Barbry Allen" in the Chappell collection illustrated semantic and genological features that were similar to the three textual variants included in the Child ballad collection. The conventions of diction and epithet appeared sporadically throughout the Chappell collection and had little effect upon the ballad texts. The conventions of phrase and commonplace did not appear in any of the ballad citations in either the Chappell or Child ballad collections. The analysis of the variants for the effect of ballad degeneration determined that the ballad texts and not the melodies exhibited the greatest amount of variance. The discussion that followed outlines the most frequent textual occurrences that were encountered in the Chappell collection.

The semantic analysis illustrated the frequent variations of textual structures that were encountered in the twenty-four variants of the Chappell collection. The number of syllables that composed any one verse of a single ballad stanza varied anywhere from six syllables per verse to ten syllables per verse. The most frequent number of syllables for each verse was eight. This occurred in nearly all of the textual citations. Although the Chappell variants also contained verse structures that exhibited agogic accent patterns of three and five accents per verse, the most frequent pattern was four agogic accents per verse. The number of agogic accents was proportional to

the number of syllables within a single verse and the meter. Whether the text functioned as the controlling agent of the melodic meter or the melodic meter as the controlling agent of the agogic accent patterns was not determined by the literary analysis.

The rhyme schemes in the Chappell collection were restricted to four patterns and represented the last structural category within the semantic analysis. The most frequent rhyming scheme occurred between the second and fourth phrase finals and was labeled a-b-c-b. This pattern occurred in one or more stanzas of every variant included in the Chappell collection and was encountered frequently among the three variants in the Child collection. The absence of any rhyme scheme was encountered frequently in most of the ballad citations of the Chappell collection and was labeled a-b-c-d. It was interesting to note that occurrence of the a-b-c-b form was nearly twice the number of the a-b-c-d form. The rhyme schemes that occurred either between the first and third phrase finals and second fourth phrases, labeled a-b-a-b, or between the first, second, and fourth phrase finals, labeled a-a-b-a, were the only other patterns encountered among the Chappell variants. The later two rhyme schemes occurred in no more than two stanzas of any ballad text within the Chappell collection.

The occurrence of the conventions of diction and epithet among the melodic variants of the Chappell and the Child collections were the least significant among literary analysis. As was previously mentioned, there was no occurrence of the conventions of phrase and commonplace in either ballad collection. In addition to the absence

of the conventions of phrase and commonplace the convention of diction was not applicable to the three variants included in the Child collection. The three textual variants of the Child collection were derived exclusively from either English and Scottish archaisms and did not illustrate the intrusions of archaisms. There were, however, no instances in the Chappell collection in which a phrase group from any one of the ballad citations contained more than one archaism.

The convention of epithet--although not encountered as frequently as the convention of diction--was always represented by references to either the young man's corpse or the rose/briar motive. In general, the convention of epithet was represented more often by the references to the young man's corpse than by the rose/briar motive. The convention of epithet was not encountered with any other references within the ballad texts of the Chappell collection. The convention of epithet in the Child collection, on the other hand, was represented solely by the references to the corpse and did not include any references to the rose/briar motive. The rose/briar motive, according to Hendren's genological classifications, was characteristic of only American variants of "Barbry Allen" and was not illustrated in the three variants included in the Child collection. This would help to explain the single reference to the young man's corpse as it represented the convention of epithet in the Child collection.

The genological analysis determined that no one textual variant within the twenty-four Chappell variants was exclusively characteristic of any one of the genological classifications. The entire

collection of textual variants, with the exception of those variants either composed of a single stanza or those containing truncated ballad texts, included word and phrase groups that were characteristic of two and three different classifications. The three most characteristic phrase references associated with the Chappell variants involved the references to the month of May, the young man's corpse, and the rose/briar motive. The textual references to both the tavern scene and the statement of the young man's plight--although not encountered as frequently as the previously described references--were found to be common among nearly one-third of the ballad citations. It was assumed --based on the numerous word and phrase groups that were characteristic of the three genological classifications encountered in the Chappell variants--that the twenty-four Chappell variants represented a composite textual form.

The final analysis of the twenty-four variants of the Chappell collection and the three variants of the Child collection determined the degree ballad degeneration that had occurred between the two ballad collections. The three variants of the Child collection were designated as the earliest printed examples of "Barbry Allen" since no one example in the Child collection would represent the original ballad text. The degree of ballad degeneration for the twenty-four variants of the Chappell collection was determined by a collective comparison of these variants to the three textual variants of the Child collection.

The twenty-four variants of the Chappell collections, when compared to the three Child variants, illustrated similar textual

characteristics to the three Child variants. The majority of the variants in the Chappell collection fell within the second and third categories of the cycle of ballad degeneration and were classified as either traditional folk ballads or lyrics. In only a few instances were there examples within the Chappell collection that fell into the fourth and fifth categories of the cycle of ballad degeneration. These ballad citations were classified as either nonsense songs or composite ballad forms. There were no other textual characteristics commonly associated among the Chappell variants that were not in some part directly or indirectly related to the Child variants. In general, the ballad texts illustrated a greater diversity of literary structures than was encountered among the melodic citations.

The evaluation of the research procedures determined that there were some deficiencies associated with the Abrahams and Foss model, Thorpe Literary Model, and Hendren's genological classifications. The deficiencies, although not dramatically effecting the actual melodic and literary analyses, did restrict the outcome of the study. The following discussion illustrates these deficiencies and includes possible alternatives. These solutions do not attempt to eliminate, but rather improve them by making them more versatile.

The melodic analysis, as it was derived from the Abrahams and Foss Model was able to satisfactorily illustrate the scale structure, range phrase length, and meter of all the "Barbry Allen" variants of the Chappell collection. It, however, was not able to accurately illustrate the melodic contour, especially embellishments added to one or



more stanzas of a ballad citation. Only those variants that contained melodic embellishments on stressed syllables illustrated these notes within the contour analysis.

The numerical representations of the melodic contour gave no indication of the implied harmonies encountered in the melodic citations. The occurrence of implied harmonies within a single line melody must be included within the melodic analysis if an accurate description of each ballad melody is to be given. A numerical illustration must represent the contour of a melody, the varied use of melodic embellishments, and the occurrence of implied harmonies if the melodic analysis is to be accurate. The most probable solution for this deficiency in the melodic analysis is to use some form of Schenkerian analysis. This process of melodic analysis would separate the essential elements from the raw materials of a melodic citation. Schenkerian analysis would illustrate all the aspects of a melodic structure in a hierarchical order from the most to the least essential musical structures.

The literary analysis--as it was derived from the Thorpe Literary Model and Hendren's genological classifications--was able to satisfactorily illustrate syllabic structure, agogic accent patterns, rhyme schemes, and the conventions of diction and epithet. The analysis did not satisfactorily illustrate the conventions of phrase and commonplace, the constant shifting from first to third person point of view, and those word and phrase groups that were not characteristic of any one of the three genological classifications, but were encountered frequently among the Chappell variants. The conventions of phrase and

commonplace were not encountered among any of the variants of the Chappell or Child collections and therefore generally had no effect upon the literary analysis. The absence of these conventions from the ballad citations of both collections may be in part a characteristic among all the "Barbry Allen" variants although it was more probable that the conventions of phrase and commonplace were not defined clearly in the procedures.

The genological classifications presented a unique problem for the literary analysis. The word and phrase groups that were listed for each classification did not include variations derived from them. The reference to the proper name "Jimmy Grove," for example, was characteristic of the English genological classification and was encountered frequently in the Chappell collection. The reference to the name "Jimmy Grove," although the most common name assigned to the young hero, was not the sole name given to him. The names "Johnny Green," "Jimmy Green," "Master Jimmy," and "Sweet William" were some of the different names that were given to the hero, but were not characteristic of the English genological classification. The difficulty arises in whether or not to include these variations on the young man's names as part of this classification. This was just one example of the number of variations on word and phrase groups that were not listed with the three genological classifications and were encountered in the Chappell collection.

The next problem encountered with the genological classifications was the classifications of word and phrase groups that were not

characteristic of any one of the three classifications and yet were exhibited frequently in the Chappell collection. The word "adieu," for example, was frequently encountered in both the Chappell and Child collections and yet there was no genological classification assigned to this word. Granted, the genological classifications could not possibly include all word and phrase groups that would be encountered in any one classification. There were no guidelines for the classification of word and phrase groups outside those examples already assigned to one or more genological category. The solution to these two significant problems is by no means easily determined and will require more research into the genological classifications of other Anglo-Scottish ballads before a satisfactory solution can be reached. The immediate solution to the genological classifications for the "Barbry Allen" variants in both the Chappell and Child collections is a clearer definition of those word and phrase groups assigned to each classification and guidelines for determining the genology of word and phrase groups that were encountered frequently within a group of ballads and are not characteristic of any one of the three categories.

Once all the deficiencies in the melodic and literary analyses have been corrected, the procedures that have been outlined in the previous four chapters may be applied to other variants within the Chappell collection. The continued research of the Chappell ballad collection, using these procedures, will enable the researcher to compile a detailed catalog of the variants in the same manner as the Bronson ballad collection. The catalog would not necessarily give a

detailed analysis for each text and melody in the Chappell collection, but rather compile a concise list of all the melodies for each ballad type (i.e., "Barbry Allen," "Sweet William and Fair Elenor," and "Two Sisters," that would be prefaced with a detailed description of the most frequently encountered melodic and textual characteristics. This type of catalog would enable future researchers the opportunity to examine the entire Chappell collection without having to transcribe and analyze each one of the variants. The catalog of all the Chappell variants would create yet another scholarly resource of American folk music for future generations of scholars interested in the early American folk music forms and traditions of West Virginia.

## APPENDIX

# APPENDIX

Disc #63

Original Key

One morn---ing one morn--ing one morn---ing in May When the  
green briar buds were swel-----ling John--ny Green from his  
for---eign co-----un-----try in love with Bar-----bry Al-----len.

The musical score is written on three staves in 4/4 time. The melody is in the treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff contains the first line of the melody and lyrics. The second staff contains the second line of the melody and lyrics. The third staff contains the third line of the melody and lyrics. The melody is a simple, folk-like tune. The lyrics are: "One morn---ing one morn--ing one morn---ing in May When the green briar buds were swel-----ling John--ny Green from his for---eign co-----un-----try in love with Bar-----bry Al-----len."

## ANNOTATED BIBLIOGRAPHY

## ANNOTATED BIBLIOGRAPHY

### Periodicals

- Abrahams, Roger D. "Patterns of Structure and Role Relationships in the Child Ballads in the United States." Journal of American Folklore 79 (1967): 448.  
A study of the folklore traditions of the southeastern United States. Includes a brief description of the procedures used for collecting ballads and discussion of the comparison and interpretation of the "Child Ballads" in America.
- Bethke, Robert D. "Narrative Obituary and Native American Balladry." Journal of American Folklore 83 (1970): 61.  
A succinct discussion of Collin's and Law's early research of Anglo-American ballad texts. The texts were all analyzed to determine those characteristics that are frequently encountered among English ballad texts. No discussion of melody is included within this article.
- Boswell, George. "Reciprocal Controls Exerted by Ballad Texts and Tunes." Journal of American Folklore 80 (1967): 169.  
A brief discussion and critical evaluation of the "Child" ballads encountered frequently in the southeastern United States. Included in the article were definitions of reciprocal controls, the determinants for changes exerted on ballad melodies and texts. The article does not include examples of texts of melodies.
- Boswell, George W. "Stanza and Music-Imposed Scansion in Southern Ballads." Southern Folklore Quarterly 31 (1967): 320.  
A concise analysis of traditional southern ballad textual and metrical structures including all known variants of the "Child" ballads and post-"Child" ballads. Text and melodic examples were included in this article.
- Bradley, F. W. "Old Joe Clark." Southern Folklore Quarterly 23 (March 1959): 172.  
A complete textual edition of the Virginia ballad, "Old Joe Clark" and the complete story behind the narrative. No melodic citations are included in this article.



- Burman-Hall, L. C. "Southern American Folk Fiddle Styles." Ethnomusicology (January 1975): 47.  
An analysis of forth-three complete performance variants of two common fiddle tunes. It included a detailed discussion of the European ballad idioms that are encountered frequently in the American fiddling style.
- Cohen, N. "Notes on Some Old Time Musicians from Princeton, West Virginia." John Edwards Memorial Foundation 8 (Summer 1972): 94.  
Included biographies, photographes, and discographies from Bernice Coleman, Joe Gore, Fred Pendleton, and Richard Harold, old-time hillbilly musicians from Princeton, West Virginia, who had made commercial recordings during the 1920-1930s.
- Cuccinello, Louis S. "The Frog Went A-Courtin'." Southern Folklore Quarterly 26 (June 1965): 97.  
A critical analysis of the Scottish ballad "The Frog Came to the Myl Dur" and the traditional Virginia ballad, "A Frog Went A-Courtin'." Included in the article were many of the known textual variants with a complete explanation of the possible origins for each citation. Incipits were included where applicable.
- Green, Archie. "Hillbilly Music: Source and Symbol." Journal of American Folklore 78 (1965): 204.  
The article included the definition of "Hillbilly Music" and illustrated the various similarities and differences encountered between traditional ballad forms of the southeastern United States and the "Hillbilly Music." Included in the article were examples of instrumental and vocal forms. Textual and melodic incipits were not included in the article.
- Hendren, Joseph W. "Bonny Barbara Allen." Texas Folklore Society 25 (1953): 47.  
A detailed evaluation of the textual characteristics that were frequently encountered among English, Scottish, American variants of "Barbara Allen." Specific textual phrases, illustrating cultural similarities and differences, were included in the article. No melodic incipits were included in the brief analysis.
- Jones, James H. "Commonplace and Memorization in the Oral Tradition of the English and Scottish Popular Ballads." Journal of American Folklore 74 (1961): 97.  
The article examined the couplet and quatrain structural forms of the "Child Ballads" and traced the development of the variant metrical forms associated with the ballads. Proposed a new theory on ballad traditions based on the conclusions of Milman, Perry, and Albert B. Lord's study of the oral-epic traditions of Yugoslavia.

Lumpkin, Ben G. "Folksongs of the Early 1830's." Southern Folksong Quarterly 33 (June 1969): 103.

The article examined and classified a folio manuscript of five folksongs of Virginia according to the models established by Laws, Hudson, Belden, and Sharp. It traced the origins of each song and included all known variants derived from these five songs. Texts and melodic incipits were included in the article.

Oring, E. "Whalemen and Their Songs: A Study of Folklore and Culture." New York Folklore (May 1971): 130.

A detailed analysis of the song texts of American and British whalemen. Illustrated frequently encountered music and textual characteristics that were common among both American and British ballads.

Urica, Ingeborg. "The Gallow and the Golden Ball: An Analysis of 'The Maid Freed from the Gallows' (Child 95)." Journal of American Folklore 79 (1967): 463.

A concise analysis of the textual and melodic variants of "The Maid Freed from the Gallows" (Child 95) as they were encountered among English, Australian, and American folksong traditions. Textual and melodic incipits were not included in the article.

Wilgus, D. K. "A New 'Child' from North Carolina." Journal of American Folklore 83 (1970): 353.

The article was a comparative analysis of the North Carolina ballad, "Raise a Ruckus Tonight" and the "Child Ballads," "Clerk Saunders" (Child 69), "Willie and Lady Maisry" (Child 70), and "The Bent Sae Brown" (Child 71). The analysis dealt specifically with the textual and melodic structures that were encountered frequently among all the variants included in the study. The article, however, did not illustrate the procedures used for the comparative analysis.

Wilgus, D. K. "Current Hillbilly Recordings: A Review Article." Journal of American Folklore 78 (1965): 267.

The article was a compilation of commercial folk music recordings of music from the southeastern United States. It included song collections, ballad recordings with specific geographic locations, recording artist, and publishing/recording data for each citation. A brief historical explanation was included for each citation.

### Books

- Abrahams, R. D., and Foss, G. Anglo-American Folksong Style. Englewood: Prentice-Hall, 1968.  
The book offers an introduction to the stylistic elements of folksongs of white rural America. The work focuses on the metrical structure of verse forms, ballad degeneration, varied types of ballad narratives and their characteristic use of either first or third person point of views, and the relationship between the melody and text. Included were appendices describing collecting and annotation methodologies and ways of accurately notating the melodic structures. Also included in the book was a detailed bibliography and discography of fifth traditional folk songs. Review: American Journal of Folklore 82 (1969): 174.
- Barnes, Ruth A., and Lawson, Robert. I Hear America Singing. Chicago: John C. Winston Company, 1937.  
A collection of American folk poetry derived from Anglo-American ballads and their narratives. Several southern highland songs were included in this collection. No melodic incipits were included in this work.
- Bronson, Bertrand H. The Ballad as Song. California: University of California Press, 1969.  
The book is comprised of a collection of articles written by Bronson on the subject of ballad analysis. The work included procedures for a musical analysis of Anglo-American ballads with special attention given to the union of word and music. Bibliographic and historical information is given for each article included in this book. This resource included only a subject-author index and makes little use of musical and textual incipits. Its major contribution to the field of musicology was the development of a systematic analysis of ballad construction. Review: Journal of American Folklore 84 (1972): 347.
- Burt, Oliver W., ed. American Murder Ballads and Their Stories. New York: Oxford University Press, 1958.  
This book concentrated exclusively on the folklore and stories of murder or more specifically with those American songs related to homicide. These songs cover a large portion of American history and included broad geographical areas. The melodic and textual variants of some of the more popular murder ballads were examined and included a concise synopsis of the original murder story. There were only a few melodic incipits included in the texts and they were usually related to the more commonly known songs. Review: Journal of American Folklore 75 (1962): 73.

- Cambiare, Celestin P. East Tennessee and West Virginia Mountain Ballads. London: Mitre Press, 1934.  
The book briefly examines the history of the residents of Tennessee and West Virginia and traced the English and Norwegian cultural influences by observing the American residents during the 1930s. Included in the study was a collection of ballad texts separated into three categories (i.e., commonly heard ballads, ballads for dances, and games, and miscellaneous ballads). No melodic incipits nor specific bibliographic information was included in the book.
- Chappell, William. Old English Popular Music. New York: Jack Brussel, 1961; reprint ed., New York: Dover, 1965.  
The work contained a complete historical description of ancient folk songs, ballads, and dance tunes from England. The study is divided into four categories (i.e., early popular folk music, dance tunes, early folk ballads, and traditional compositions written in the late 16th- and early 17th- centuries). The songs were organized alphabetically by the common song title and included an extensive bibliography and description of the genological background of each entry. Musical incipits were given for each citation.
- Coffin, Tristram P., and Renwick, Roger. The British Traditional Ballads in North America. Philadelphia: The American Folklore Society, 1950.  
The book contained a critical bibliographic study of the traditional English ballads most frequently encountered in the United States. The bibliography included an explanation of each folksong narrative, listed all known variants associated with each citation, a discussion of the variation techniques employed for each variant, and multiple volume collections of folksong literature. There were no musical incipits included in the study. An alphabetical title index was included at the end of the study and also indexed those variants that were listed in Childs ballad collection, Popular English and Scottish Ballads. Review: Ethnomusicology 24 (January 1980): 109.
- Cox, J. H. Folk Songs of the South. New York: Dover, 1967.  
A collection of ballads and songs traditionally sung in the isolated regions of the southern United States (i.e., the Appalachian Mountains) under the auspices of the West Virginia Folklore Society.
- Cuthbert, J. West Birginia Folk Music. Morgantown: West Virginia University Press, 1982.  
A compilation of all folksong recordings held in the West Virginia University Archive. Each folksong collection is listed alphabetically and included a brief discussion of all materials related to each collection.

- Davis, Arthur K. More Traditional Ballads of Virginia. Chapel Hill: The University of North Carolina Press, 1960.  
A collection of many frequently encountered folksongs of Virginia and included reviews and discussions of problems related to historical resources, the influence of the broad-side ballads, illustrations of textual and melodic analysis, and annotated resource guide to other Virginia folksong resources. The work was an updated version of Davis' earlier book, Traditional Ballads of Virginia (1929).
- Davis, Arthur K. Traditional Ballads of Virginia. Cambridge: Harvard University Press, 1929.  
A collection of folksong texts that were encountered most frequently in the back country of Virginia. Melodic incipits were not included in this resource.
- Dorson, Richard M. America In Legend: Folklore from the Colonial Period to the Present. New York: Pantheon Books, 1973.  
The study illustrated the music of popular America (i.e., music that was representative of legendary mainstream culture). The study included a general overview of American folksong traditions. There was little information given on the music traditions of the Appalachian peoples.
- Fowler, D. C. A Literary History of the Popular Ballad. Durham: Duke University, 1968.  
The book was a study of the evolution of the ballad traditions in the United States and included a discussion of the origins of those English and Scottish ballads frequently encountered in American folksong traditions. The study discussed three major contributions to the history of ballad research (i.e., Thomas Percy's folio MSS, David Herb's Scottish ballad collection, and the ballads of Anna Gordon Brown). The author also described his own theory of the origin of English and Scottish ballads derived from literary rather than anthropological studies.
- Gainer, Patrick. Folk Songs from the West Virginia Hills. West Virginia: Seneca, 1975.  
The study represented a compilation of folksongs encountered frequently in West Virginia starting in 1924 and ending in 1960. The collection included fifty "Child" ballads, ballads and folksongs, fiddle tunes, seven shape-note hymns, and six Negro spirituals. Musical and textual incipits were included in the study, but no bibliographical information was given for each musical citation.

- Glass, P. Songs of Forest and River Folk. New York: Grosset and Dunlap, 1967.  
An anthology of twenty-two folk and historical songs and ballad arrangements for voice and piano with guitar tablature that were encountered frequently among the forest and river people. Each citation was documented with historical information, geographical regions, song types, musical style, and biographical information on performers and events connected with each song. Textual and melodic incipits were included in the study and variants that were encountered frequently with each citation.
- Glass, P. Songs of Hill and Mountain Folk. New York: Grosset and Dunlap, 1967.  
An anthology of twenty-four songs, ballads, and historical songs of the Appalachian mountains, Ozarks, and the Rocky Mountains.
- Greenway, John. American Folksongs of Protest. Philadelphia: University of Pennsylvania Press, 1953.  
A compilation of American folksongs that dealt specifically with occasional ballads and work songs. The book was divided into several subject categories (i.e., songs of miners, songs of migrant workers, and songs of farmers). Textual incipits were included for each citation. Two chapters dealt specifically with the music of the southern American highlands. No music incipits were included in the study. Review: American Quarterly 6 (1954): 383.
- Henry, Mellinger E. Folk-Songs from the Southern Highlands. New York: J. J. Augustin, 1938.  
A collection of rural mountain ballad and song texts that were encountered frequently in the southeastern United States. The study included an extensive compilation of corresponding resources for each citation and where applicable, a "Child" number was listed after the initial citation. Only a few melodic incipits were included among the textual citations. Review: New York Times, July 24, 1933, p. 10.
- Hodgarth, M. The Faber Book of Ballads. London: Faber and Faber, 1965.  
Review: Jahrbuch für Volksliedforschung 12 (1967): 219.

Howard, John T. Our American Music: A Comprehensive History from 1620 to the Present. 4th ed. New York: Thomas Y. Crowell Company, 1965.

An historical resource that traced the development of American music and European music influences upon specific musical styles. The study was indexed according to chronological periods with music subheadings dealing with specific composers, events, and styles of composition. Those chapters that dealt exclusively with American folk music included a list of variants that were associated commonly with well-known ballads. An extensive bibliography and subject-author index was included at the end of the study. Review: Journal of American History 20 (1933): 147.

Jackson, George P. Another Sheaf of White Spirituals. Florida: University of Florida Press, 1952.

The study was a comparative melodic and textual analysis of the sacred and secular folksongs of the eastern United States. The analysis traced the influence of secular folksongs on the ballads. A special emphasis was placed on the tracing of the origins of both melody and text for all ballad citations. Textual and melodic incipits were included for each citation.

Jackson, George P. Down-East Spirituals and Others. New York: J. J. Augustin, 1953.

A compilation of frequently encountered Baptist hymn tunes heard in the southeastern United States. The study included melodic incipits, a brief description of the origins, and melodic variants encountered frequently for each ballad citation. A special emphasis was placed on the English secular folksong influences on the American folksongs. A short bibliography was provided for each melodic citation.

Karpeles, Maud, ed. Cecil Sharp's Collection of English Folk Songs. London: Oxford University Press, 1974.

A two-volume collection of English folksongs taken from the materials of Cecil Sharp's own publications and articles found in the Journal of the Folk-Song Society, The Idiom of the People, and The Traditional Tunes of the Child Ballads. A special emphasis was given to the folksongs of the Appalachian people. Review: Ethnomusicology (January 1978): 189.

Laws, George M. Native American Balladry: A Descriptive Study and a Bibliographical Syllabus. Philadelphia: The American Folklore Society, 1964.

A descriptive study and bibliographic syllabus of many native American ballads. The study was divided into two sections. The first was devoted to the defining and describing of American ballad types, forms, and variants. It also contained a discussion of the possible influences encountered between the

American and English ballad traditions. The second section was devoted exclusively to the development of a syllabus of ballads encountered frequently in the United States and Canada, native ballads of spurious origin currently in print, ballad-like pieces, and imported ballads and folksongs. Each entry included the first verse of the text, a brief description of the ballad narrative, and melodic variants frequently associated with each melodic citation.

- Leach, MacEdward, and Coffin, Tristram P., ed. The Critics and the Ballad. Illinois: Southern Illinois University Press, 1973. A study that dealt specifically with Anne Billings Cohen's ballad research (i.e., the exploring of the relationships of history and tradition in the case of the murder of Pearl Bryan). The book included a discussion of three variables that have had an effect on the different variants of the popular ballad melody. The first variable was defined as the trial, the second was the execution of the murders, and the third variable was the extensive local newspaper coverage. The authors proposed to prove that with the advent of universal literacy, the traditional formula for ballad construction could not be expected to survive. Review: Southern Folklore Quarterly 38: 165.
- Lomax, Alan. Folksongs of North America. New York: Doubleday, 1960. A collection of three-hundred folksongs of North America that reflect the broad range ethnic origin and social structure frequently encountered in American folk ballads. Review: Music Journal 33 (December 1975): 34.
- Lomax, Alan, and Lomax, John A. The 111 Best American Ballads: Folk Song U.S.A. New York: Duell, Sloan, and Pearce, 1947. A collection of American folk ballads adapted and arranged with piano accompaniment. The book was divided into several different style sections (i.e., ballads and lyrics). A cursory explanation of the ballad narrative was given for each citation.
- Muir, Willa. Living with Ballads. London: Hogarth Press, 1965. Review: Jahrbuch für Volksliedforschung 12 (1967): 220.
- Nettl, Bruno. Folk Traditional Music of the Western Continents. New Jersey: Prentice-Hall, 1973. The study was one of eleven volumes of the Prentice-Hall Music History collection and included an introduction to folk and tribal music, a musical analysis of folksongs and ballads, illustrated the similar and different style characteristics associated with European folksongs and their influences on American folksongs, a discussion of the music of the American Indians, and a discussion of the similarities and differences of Eastern European folksongs when compared to American



folksongs. A limited number of melodic incipits were provided within the study. Review: Ethnomusicology (September 1976): 597.

Nettel, Reginald. A Social History of Traditional Song. London: Adams and Dart, 1969.

The study traced the course of English social developments through the analysis of the folksongs beginning with pre-Christian England and ending at 1954. The book discussed the interplay between English and American folksongs prior to 1914 through the previous research studies completed by the earliest folksong collectors.

Niles, John J. The Ballad Book of John Jacob Niles. New York: Dover, 1970; reprint ed., Boston: Houghton Mifflin, 1960.

Pearsall, Marion. Little Smoky Ridge: The Natural History of a Appalachian Neighborhood. Alabama: University of Alabama Press, 1959.

The book dealt exclusively with an anthropological study of a small rural community in West Virginia. The study discussed the social and religious belief systems encountered frequently among the residents of this rural community. The study also contained historical information on the development of both timber and mineral companies.

Pound, Louise. American Ballads and Songs. New York: Charles Scribner's Sound, 1922.

The book contained a chronological listing of those English and Scottish folk ballad that were encountered frequently in North America. An explanatory introduction discussed the most common music influences of Anglo-Scottish folksongs encountered among American folksongs.

Richardson, Ethel P. American Mountain Songs. Greenberg: 1955.

The book represents a small collection of southeastern American mountain songs and ballads that were categorized into four different categories (i.e., ballads, love songs, spirituals, and nonsense songs). Each melodic citation was provided with a simple piano accompaniment and included a brief historical description of the origin of the folksong melody.

Review: Tennessee Historical Quarterly 15 (1956): 281.

Sandburg, Carl. The American Sandbag. Chicago: 1927.

A collection of ballads and songs frequently encountered in North America and arranged in four different categories based on the four different geographic locations (i.e., northeastern, southeastern, northwestern, and southwestern) assigned to the United States. A special chapter entitled, "Southern Mountains" dealt exclusively with the ballads of the Carolinas, Virginias, Kentucky, and the Tennessee mountains. Textual

incipits were not included in this collection. Review:  
American Journal of Sociology 33 (1927-28): 891.

Sandburg, Carl. New American Songbag. New York: Broadcast Music, 1950.

A collection of North American folksongs that continued the work done previously in The American Songbag.

Saxon, A. H. Selected Letters of P. T. Barnum. New York: Columbia University Press, 1983.

A compilation of letters written by P. T. Barnum throughout his life. A brief discussion of his life and significant events associated with his financial activities. Each citation contained the date it was written and the location from which the letter was sent.

Scott, John A. The Ballad of America: The History of the United States in the Stories, the Words, and the Music of More Than 125 Songs.

The book was a general American ballad catalog of 125 folksongs and including textual and melodic incipits that were arranged alphabetically. The study dealt with specific examples of ballad form and regional variants commonly associated with each citation. An index of titles and first lines was included at the end of the study.

Sears, Minnie E. Song Index: An Index to More Than 12,000 Songs in 177 Song Collections. New York: H. W. Wilson Company, 1926.

The book contained titles, first lines, composers, and lyricists names for 12,000 traditional and commercial folksongs. Each song was cited under its most frequently encountered title. No discussion of melodic and textual characteristics were included in the song collection.

Seemann, E., Stromback, D., and Johnson, B. European Folk Ballads. Copenhagen: Rosenkilde and Bagger, 1967.

A collection of European folksongs published under the auspices of the Council for Cultural Cooperation of the Council of Europe. Melodic and textual incipits were included for each song citation.

Sharp, Cecil J. English Folk-Song: Some Conclusions. London: Athenaeum Press, 1907.

A collection of fifteen hundred ballad melodies frequently encountered in Somerset County, England. The study contained a discussion of common performance characteristics used by the folksinger, stylized singing practices, peculiarities of intonation, and the attitude of the early twentieth-century society towards folksong traditions and research. Included in the

study were specific theories concerning the origin and textual and melodic characteristics of the English folksong. A major portion of this study dealt specifically with the variations of melodic material for each ballad citation. A discussion of the "communal theory" was illustrated in the first two chapters. The study included definitions, discussions on the origin and evolution of folksongs and whether changes were considered conscious or unconscious, melodic scale structures, rhythmic and melodic ornamentation figures, folk poetry, and a brief discourse on the background of each performer.

Shepard, Leslie. The Broadside Ballad: A Study in Origins and Meaning. London: Herbert Jenkins, 1962.

The book offered an explanation of the origins of the broadside ballads and compositional techniques used in the construction of broadside ballads. A brief discussion of the origin of textual variants was also included in the study. Review: Journal of the American Music Society 20 (1967): 131.

Sonneck, Oscar G. T. A Bibliography of Early Secular American Music (18th century). Washington D.C.: W. T. Upton, 1905; reprint ed. New York: Da Capo Press, 1964.

The book contained a title list, with full bibliographic descriptions and including first lines of text, for many folksongs frequently encountered in North America. The entries were indexed according to the folksong title. The collection did not include melodic incipits or variants frequently associated with each folksong citation.

Spaeth, Sigmund G. Read'em and Weep: The Songs You Forgot to Remember. New York: Halcyon House, 1939.

A collection of North American folksongs and broadside ballads frequently encountered in the United States. Each citation contained a brief description of important melodic and textual characteristics and the possible influences exerted on the folksongs from the broadside ballads. Musical and textual incipits were included for each folksong citation and were indexed according to the title at the end of the book. The major portion of the study dealt with English and Negro songs encountered in the Eastern United States.

Stanard, Mary N. Colonial Virginia: Its People and Customs. Philadelphia: J. B. Lippincott Company, 1917; Reprint ed. Detroit: Singing Tree Press, 1970.

The study was a descriptive discussion of the historical, genealogical, and cultural background information of Colonial Virginia. The study included illustrations of diaries, personal letters (i.e., both social and business related), county histories, newspapers, court records, wills, pamphlet shopbills, and other primary sources. Review: Southern Folklore Quarterly 35 (1975): 367.

- Sulzer, Elmer G., ed. Twenty-five Kentucky Folk Ballads. Lexington: Transylvania Printing Company, 1939.  
The book was a collection of twenty-five of the most frequently encountered ballad melodies heard in Kentucky during the early twentieth-century. Each citation included both melodic and textual incipits, listed possible variants associated with each example, and briefly discussed the origins.
- Thomas, Jean. Ballad Makin' in the Mountains of Kentucky. New York: Oak Publications, 1964.  
The book was a single volume collection of the most frequently encountered ballads of Kentucky and included a discussion of the possible origins of each melodic citation as it related to the European folksong traditions. The study was organized into style categories and included both melodic and textual incipits for selected song citations. A bibliography and a list of variants commonly associated with each melodic citation were not included in the folksong collection.
- Thomas, Jean. Devil's Ditties: Being Stories of the Kentucky Mountain People. Chicago: W. Wilbur Hatfield, 1931.  
The book represented a small collection of ballads and folksong narratives that were frequently heard in Kentucky during the early 1930s. The collection included both textual and melodic incipits for each song citation, but did not include descriptive information (i.e., origin of the citation, other folksong variants frequently associated with the citation, etc.). Review: Journal of American History 19 (1932): 1931.
- Thorpe, James. Literary Scholarship: A Handbook for Advanced Students of English and American Literature. Boston: Houghton, Mifflin Company, 1964.  
The handbook discussed the different research procedures that should be used in literary scholarship. The book dealt exclusively with literary analyses.
- Wells, Evelyn K. The Ballad Tree: A Study of British and American Ballads, Their folklore, Verse, and Music. New York: Ronald Press Company, 1950.  
A collection of folksong texts and melodies as traditionally sung (i.e., without accompaniments) and recorded from 1900-1950 in American and England. The study discussed the origin of the American folksong traditions and clarified information that pertained to the American folksongs in the "Child" ballad collection. Review: Journal of Southern History 16 (1950): 388.

- Weller, Jack E. Yesterdays People: Life in Contemporary Appalachia. Kentucky: University of Kentucky Press, 1965.  
The study discussed in detail the economic, social, and cultural characteristic of the people of the Appalachian mountains. A significant section of the study was devoted to the various belief systems and superstitions frequently encountered among the mountain people of the southeastern United States.
- West, J. F. The Ballad of Tom Dula. North Carolina: Moore, 1971.  
The study discussed the ballad narrative, historical ties, melodic and textual variants commonly found among the ballad, "Tom Dula."
- Whiting, Bartlett J. Traditional Ballads. New York: Appleton-Century-Crofts, 1955.  
A collection of ballad texts encountered frequently throughout the United States. A brief discussion of the folksong narrative was included for each ballad citation.

#### Multiple Volumes

- Bronson, Bertrand H. The Traditional Tunes of the Child Ballads; with Their Texts According to the Extant Records of Great Britain and America. New Jersey: Princeton University Press, 1972.  
The five-volume collection contained all American ballad variants that corresponded to those ballad citations in the Francis Child ballad collection. The collection contained melodic and textual incipits for each ballad citation. A discussion of common melodic and textual characteristics was included at the beginning of each group of ballad citations. The study also discussed the origins of many of the different groups of ballad citations and illustrated those melodic and textual characteristics of those American variants that differed from the English and Scottish variants. A bibliographic resource was included at the end of each group citation.
- Child, Francis. The English and Scottish Popular Ballads. New York: Dover Publications 1882-1898; reprint ed., New York: Dover Publications Inc., 1965.  
The five-volume collection included ballad texts and variants for 198 popular English and Scottish folk songs recorded during the late nineteenth-century. Each textual citation included a brief bibliographic listing of the most frequently encountered folksong variants associated for each example. Melodic incipits were not included in the collection.

- Conroy, Patricia, ed. Ballads and Ballad Research: Selected Papers of the International Conference of Nordic and Anglo-American Ballad Research. Seattle: University of Washington, 1978.  
The informative anthology on ballad research contained a discussion of all papers presented at the University of Washington in May of 1977 for the International Conference of Nordic and Anglo-American folk music research. The fourth volume dealt exclusively with the ballad motifs and melodic themes frequently encountered in the studies of Appalachian balladry.  
Review: Journal of American Folklore 94 (1981): 111.
- Dundes, Alan ed. Folklore Theses and Dissertations in the United States. Texas: University of Texas, 1976.
- Henry, Mellinger E. A Bibliography for the Study of American Folksongs With Many Titles of Folksongs (and Titles that have to do with Folksongs) From Other Lands. London: Mitre Press, 1937.  
A multi-volume collection of studies and scholarly research of the folksong traditions of England and Scotland.
- Wolf, Richard J. Secular Music in America, 1801-1825: A Bibliography. New York: New York Public Library, Astor, Lenox, and Tilden Foundations, 1964.  
A three volume collection of bibliographies in the field of early American folk music.