

OLD TIME MUSIC AND MUSICIANS  
IN THE ROUND PEAK  
REGION OF SURRY COUNTY, NORTH CAROLINA

Typed Copy with Carlos Surratt

A PAPER PRESENTED TO  
MR. JOHN WOODARD  
SURRY COMMUNITY COLLEGE  
DOBSON, NORTH CAROLINA  
MAY 19, 1975

BY  
STEPHEN JAMES ROBERTS  
P.O. Box 1363  
MOUNT AIRY, NORTH CAROLINA

27030

## INTRODUCTION

Round Peak is located in Surry County, North Carolina, approximately ten miles west of Mount Airy. For the purposes of this paper, the Round Peak region will be defined as an area bordered by the Blue Ridge on the north, the town of Lowgap, N.C. on the west, route 89 on the south and a line from the North Carolina-Virginia border south to the Pine Ridge crossroads on the east. It is here that the Blue Ridge crosses the North Carolina state line, and Fisher's Peak, 3,609 feet, is the dominant point. Round Peak itself is detached from the Blue Ridge, a few miles to the south.

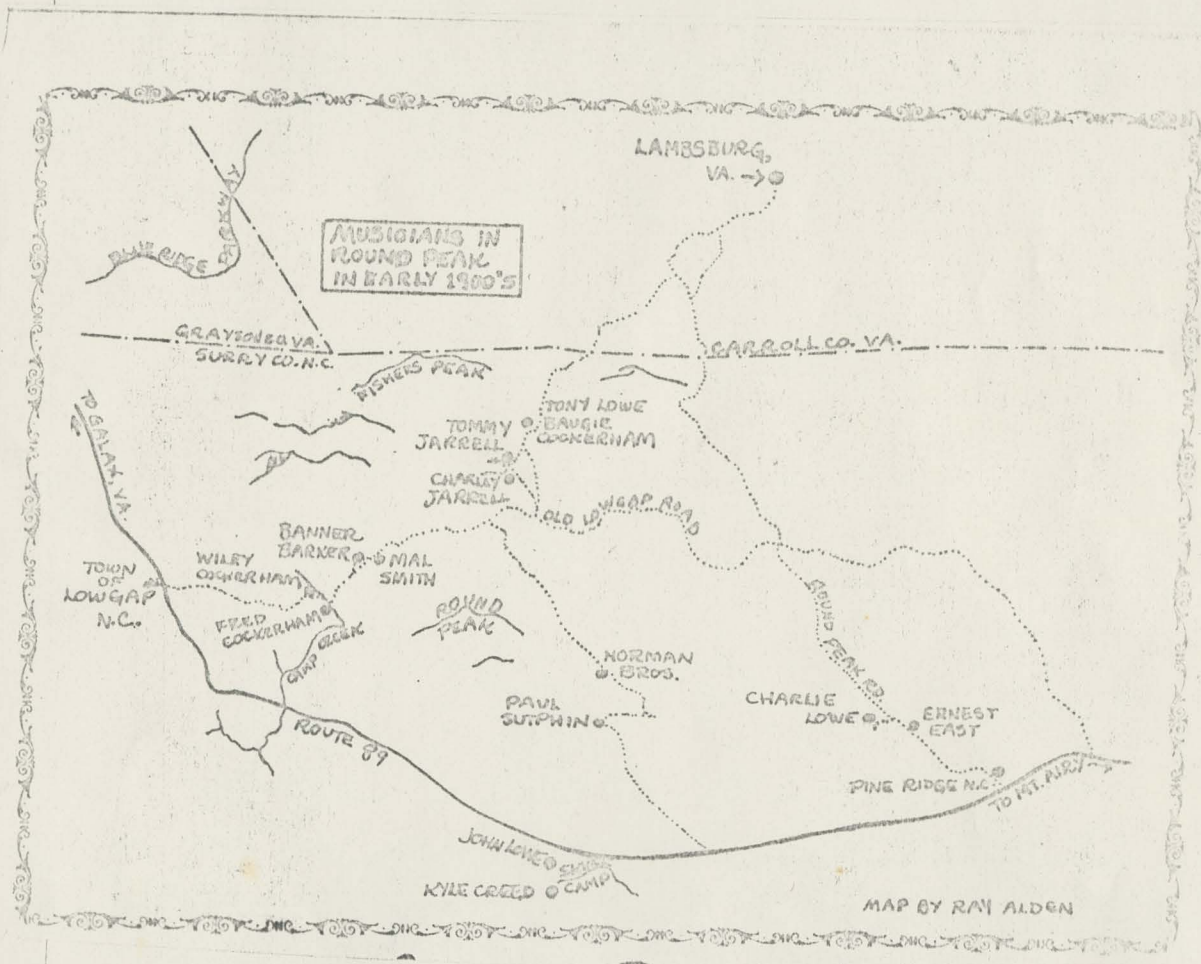
The purpose of this paper is to discuss the settling of the region, the introduction of musical instruments here and one aspect of the music, the slow shift in musical styles from the early British folk music to the Bluegrass style which is popular today. For a very good treatment of other aspects of the Old Time music at Round Peak, I refer the reader to an article in Sing Out! magazine by Ray Alden, "Music from Round Peak", (Volume 21/Number 6, November, December, 1972.) He discusses a subject that I find very interesting, the social function of the music.

However, I do not feel qualified at this time to write a good paper on the subject, so I have not included it here.

In this paper I have tried to discuss the Dixie style of playing in non-tech-nical terms, with the intention of subtle differences, and that is to watch the two play and then attempt to copy what they do. For much discussion here would only be confusing to the reader.

The hardest part about writing this paper has been deciding what to write. This project represents only a small distillation of the many many hours that I have spent discussing and playing music with musicians from Round Peck, and in eight year association with Dixie Time music. It is impossible to copy formal musical nomenclature to this music, therefore it is hard to discuss the music in precise terms. I have had to use the terms that the musicians themselves use, and I hope that the reader can roughly follow and grasp the meanings. Again, if the reader is interested, he should seek out Dixie Time musicians and listen and watch.

instead of red.  
 My thanks especially to Dick Freeman  
 and Ernest East, who have patiently  
 answered my many questions for countless  
 hours.



It is unknown who the first settlers of the Round Peak region were, Hollingsworth's history of the county is vague about early residents. The Fry and Jefferson map of 1751 locates a Peter King at the headwaters of Fisher's River. This map also shows a north-south road traversing the region, crossing the Blue Ridge at what may be Louisa, and terminating at Mulberry Fields on the Yadkin River. While it is not possible to state who the first white residents were, generalizations can be made. In his History of North Carolina, Volume II, written in 1812, Hugh Williamson states, "The most numerous settlers in the north-western part of Carolina, are Presbyterians, chiefly Presbyterians, from the north of Ireland. The greater number of these people, or their ancestors, had formerly migrated from Scotland. But they were checked, after a short residence in Ireland, with much ingratide and neglect, where the letter writes, 'Lord Carter's land in Carolina, where the soil was cheap, presented a tempting

The letter writes, 'Lord Carter's land in Carolina, where the soil was cheap, presented a tempting

residence to people of every denomination. Emigrants from the north of Ireland, by the way of Pennsylvania, flocked to that country; and a considerable part of North Carolina, as above stated, is inhabited by those people or their descendants. (71-2)

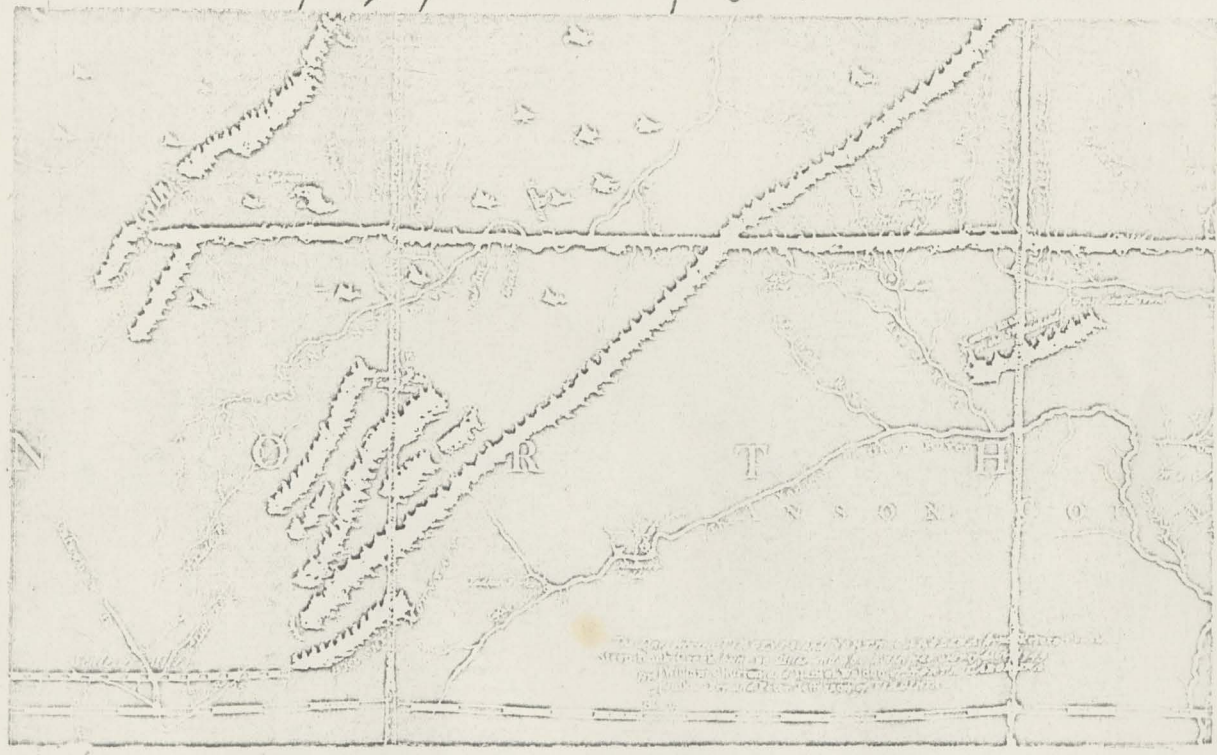
Wheeler and Newsome quote an unnamed contemporary source as saying that the settlers from Pennsylvania "commonly setled themselves towards the west and got near the mountains."<sup>1</sup> Due to the geography of the state, and the economic problems facing slug owners, most settlers entered the state from the north, or less commonly, the south.

The road shown on the Foy and Jefferson map may be part of the "Great Philadelphia Wagon Road," which originated at the Schuylkill River ferry opposite Philadelphia, passed through the Susquehanna and Shenandoah valleys and on to the York River. By 1756 it extended to Salisbury.<sup>2</sup> While most printed sources detail the settlement of the York River and Salisbury areas, it would seem inevitable that many persons simply left the road at a promising looking spot, traveled

East or west, and began to clear the land. This may have been the case at Round Peck. Hollingsworth has described the residents of the county such,

A people who will not fall down and worship blindly the wooden image erected by noisier politicians, but because of their strong admixture of Scotch-Irish blood, delight in reasoning on matters of public interest.<sup>3</sup>

While Surry County was settled by large numbers of Germans also, the predominant names in the Round Peck area indicate a British origin, particularly Scotch-Irish.



PORTION OF THE FRY AND JEFFERSON MAP

1

The settlers brought with them from Britain, a centuries old musical tradition. Two distinct styles predominated the music that these people carried with them; unaccompanied ballads and dance music, usually played on the fiddle. The fiddle was an ideal instrument to transport to a new land, small and fairly sturdy, yet loud enough to be heard by those dancing. Lefler and Newsome write,

Dancing was the favorite amusement of the planters. Brickell observed, "Dancing they are all fond of especially when they can get a Fiddle, or Bagpipe; at this they will continue for hours together, nay, so attached are they to this dancing Amusement, that if they can't procure Musick, they will sing for themselves."

The square dance, the Virginia reel, and the minuet were danced to music furnished by a Negro slave who furnished played the fiddle.<sup>41</sup>

While Brickell was describing the habits of the eastern planters in North Carolina, they were largely British also, and undoubtedly danced to the same tunes that their cousins in the west enjoyed. As slaves were rare in the west, the inhabitants



provided their own music.

Hollingsworth writes,

There were lighter moments in the lives of the frontier people. The dances, quilting parties, barn raisings, corn shuckings, and general musters afforded opportunities for gatherings of both men and women... Excessive drinking was a common practice.<sup>5</sup>

In 1775, the Reverend David McClure was on a mission tour of the Great Wagon Road. He wrote in his journal,

Attended a marriage, where the guests were all Virginians. It was a scene of wild and confused merriment. The log house, which was large, was filled. They were dancing to the music of a fiddle...<sup>6</sup>

Up until the 1850s or '60s, the fiddle was probably the only instrument used in the Round Peak area, with the possible exception of a very pump organ or portable piano. The tunes played were those brought from Britain, although a distinctively American style of playing was slowly evolving. Unfortunately, we have no records of belted singing in the area. Cecil Sharp, the great British folksong collector, made an extensive trip through North Carolina and Virginia in 1916,

but he did not enter Sully County. If other areas of the mountains are any indication, the ballads sung at Round Peak were largely unaccompanied, as they were in Britain, and the fiddle provided dance music only.

The most important American innovation in fiddle style during the early years of the 19th Century was the increased use of double stops. Playing a double stop involves the bow of the fiddle sounding two strings at once, which are usually in harmony with each other. American fiddlers also developed some unique bowing techniques. The melodies played were ornamented, and performed in a linear fashion, i.e., no chords were played. It is doubtful that there were set patterns of elaboration of the melody, as one finds in modern fiddling. Each tune, and its unique phrases of melody, was played in its own way. It is interesting to note that in the 20th century some British fiddlers have traveled to the United States, attempting to recover tunes and styles which disappeared from Britain during the last two centuries. To this day, many melodies played in the Southern Appalachians especially, are nearly identical to the ones that were brought across the Atlantic during the early 18th century, even though they were never

transcribed. For example, although the  
transcription differs slightly, the well known  
"Old Molly Here" is almost  
identical with the high part of the British  
tune "Isle of Men."

Somehow, probably between 1850 and '70, the  
five-string hango was introduced into Savoy County.  
The hango is an ancient instrument, I have seen  
an Egyptian five-stringed instrument in the British  
Museum from the Howard Museum B.C. which, except  
for a curved neck, could pass as a small hango.  
The hango was brought to America by Negro  
slaves, as a gourd instrument with three or four  
strings. There are some pre-1800 sources which  
depict the hango, most notably Thomas Jefferson's  
Notes on the State of Virginia. The drone string

probably was an African development, and we  
know that the instrument provided dance  
music for slaves in the Tidewater area of Virginia  
and possibly North Carolina. It is conceivable  
that the hango was played in dust with the  
Negro fiddle that Lefler and Alouson mentioned.  
However, the hango was probably considered to be  
too crude to play before white audiences,  
and was only used at slave functions. During  
the early years of the 19th century, while

free market shows began to flourish. By 1840 they were widespread, and the bango, now with five strings, was an integral part of the performance. Pictures of minstrels occasionally show the musicians playing the bango with a right hand position similar to the clawhammer style later used in the minstrels. The chances are that the instrument was first played in the minstrels by either a touring minstrel company or by a returning Civil War veteran, who had learned to play while in the army. However it was introduced, it was found to be an ideal instrument to play with the fiddle, and was rapidly accepted throughout the minstrel circuit, especially at Round Peck. By the late 19th century the bango had evolved a roughly equal pairing with the fiddle, and the two were heard together at dances. For a number of years, the bango and fiddle were probably the only two instruments heard near Round Peck.

During the early years of the 20th century, the guitar was introduced in the area. Again there are two main theories as to how the instrument was brought to the minstrels; possibly by a returning Spanish-American war veteran but probably by Negro vaudeville workers from the Deep

South. Alfonso Thompson lived near Thurmond on the western edge of Sully County and heard his

first guitar around the year 1916. Dick Frazier, born and raised near Round Peak, left the area

in 1928, and had not seen or heard a guitar before that time. However, a picture taken by

Elk Robertson at Gales, Virginia, about twenty miles northwest of Round Peak, circa 1903

shows an early band with a woman guitar player. It is possible that musicians from Round

Peak who had traveled to Gales may have heard the guitar and brought one back with them.

With the coming of the mail order catalogues from Sears and Roebuck, Montgomery Ward and others,

the guitar became readily available. Alfonso Thompson strung his first, vintage crude, guitar with strings

that he ordered from Sears, and learned how to play from a small booklet that was enclosed.

There was no one in the area to learn from. At first the guitar was simply used to "second"

the fiddle and bangs. The instrument provided a rhythmic accompaniment, using chords and an

occasional bass run. The major effect of the guitar on the music was that it smoothed

out the sometimes irregular rhythm and melody of the dance tunes. It forced the fiddle and the

bangs out of the often modal sounding tunes, into

ones which conformed with harmonic chordal structures.

In the more recent years, the mandolin, autoharp, bass fiddle and harmonica have been added to various Old Time groups.

Unfortunately, there were no attempts made to document the performance practices of Old Time musicians before the turn of the century. By studying the styles of the oldest musicians still performing, and early sound recordings, some conclusions may be drawn. As previously mentioned, the fiddle and banjo were the only instruments used prior to 1900. The fiddle was always considered the lead instrument, and it was the banjo player's job to follow the fiddler, no matter how irregular the meter or melody. Dick Freeman once told me, "The fiddle can't change, so the banjo has got to follow him, no matter what he does." If two musicians played two different versions of the same tune, the banjo player had to adapt his version to fit the fiddler's style. The fiddle is infinitely more versatile than the banjo. Due to the drone string, the small range between the bass and high treble strings, usually 14 tones, and inherent weaknesses in the Clawhammer style, the banjo player was not always able to play the melody note-for-note behind the fiddle. Each musician solved these problems in his own way, and this is largely responsible for the wide range of styles in Old Time banjo players.

Yet, even though the banjo is limited, and

inferior to the fiddle, it was a prime requirement that Old Time musicians play "together." A good example of this is a recording by Sidue and Fulton Myers of Lumborg, Virginia. This recording was done by Peter Hoover in 1962 and is available at Indiana University's Archive of Traditional Music. Both Sidue and Fulton were rather old in 1962 (Sidue has since died) and their way of playing may be viewed as indicative of early performance practice.\* On one tune in particular, "Two Sisters," the instruments truly act as identical twins. The banjo "seconds" the fiddle through all the twists and turns of the melody, and often the two musicians sound as one. It is a beautiful piece.

Dick Freeman often comments on a particular recording by two older musicians from Round Peck. Although Dick does not particularly like the banjo player's method of playing, he receives a great deal of pleasure from hearing the two instruments "together." It is difficult to describe exactly what is meant by playing "together." It is

---

\* Lumborg, Virginia is only a few miles northeast of Round Peck. Tommy Scrivell, who will be discussed later, had relatives in Lumborg and was well acquainted with Sidue and Fulton.



a quality attained only by listening to one another closely, playing with each other until one musician knows the other's style as well as he himself does, the banjo player subordinating himself to the fiddle and following wherever it leads. It is a quality which is almost extinct today.

As far as I can tell, this was the most important aspect of the early music. The two instruments were inseparable, and probably never were played solo in public. There were no "breaks," where one musician stepped forward and played the melody while the other played backup.

Perhaps the best way to discuss the music played at Round Peck is to separate the musicians into generations, using the term loosely. The first generation that we have a fair amount of information about is that group born around 1880. The general consensus throughout the area is that the three best musicians of this generation were Benjamin Serrell, 1880 - 1946, his brother Charley, who died in 1943, and Charlie Stewart Lowe, February 26, 1886 - March 31, 1964. Charlie Lowe is best known for attaining a level of banjo playing that

had not been reached before, and may never be reached again. Tommy Jervell once told me, "Charlie's banjo playing ain't never been touched, and I don't guess it ever will be." Charlie used the Clawhammer style, hitting, rather than picking, the strings with his right thumb and forefinger. He played a fretted instrument, with a piece of copper extending about half-way up the neck. This allowed him to slide the notes slightly, in effect a method of imitating the fiddle. Even though he was an excellent musician, he always followed the fiddler, no matter how inexperienced he was. Dick Freeman, who learned to play from Charlie, said, "Charlie would sit in the corner with Tommy Jervell, or Ben Jervell or Chesley Jervell and he would hit every note, every lick, behind that fiddle, no matter where it went. The banjo was always just a hair behind that fiddle. He'd hit that second string with his thumb and get that chuk-a-log sound. God, he was right!" While Charlie was innovative with the use of his thumb on the second and third strings, his ability to play with the fiddler is what has made him famous.

Of the two Jervell brothers, Ben is reputed to have been the better musician. Both

player named Mel Smith.

With the introduction of the automobile, radio and sound recordings, the number of new tunes in the area swelled. This is particularly evident in the recordings of the Southern Broadcasters, a band from Round Peck and Getax, Virginia which included Ben Jarrell. The band was comprised of one fiddle, Ben Jarrell, two banjo players, De Coste Woltz and Frank Jenkins, and a young ukulele player who doubled on harmonica, Price Goodson.

The recordings are an interesting mixture of old dance tunes, pastor songs from the late 19th century (changed somewhat) and newly introduced songs from other areas. The band had two recording sessions for the Bennett label in Richmond, Indiana during May of 1928. It is evident from these recordings, many of them reissued on County record #524, that the older style of playing was disappearing in favor of the commercially more lucrative style of the band. Banjo and fiddle duet records did not sell, and consequently were not made, band records did.

In De Coste Woltz's banjo playing, we can hear the beginnings of the shift from the Clawhammer style to the Bluegrass method. Woltz leaves the "seconding" of the fiddle to Frank Jenkins, while he plays chords up and down the neck, not

were fiddlers, but unfortunately Chesley was never recorded so we cannot compare his fiddling with Ben, who was recorded. Part of the reason that Ben is known as the best fiddler of his generation was his ability to sing well. From the recordings that he made, it is evident that Ben Jewell was an excellent musician.

Around the turn of the century there was more travel in and out of the area. One of the results of this movement was the introduction of new tunes in the Round Peck area. While Round Peck was never isolated from the rest of the world, it would seem that most tunes played prior to 1900 were either of British or local origin. Unfortunately, there is no way to prove this assumption. Tommy Jewell has told me that his Uncle Chesley Jewell traveled to Allegheny County, which borders Surry on the west, to make blockade whiskey during the early years of this century. When he returned he brought back a new tune with him, "John Henry", still very popular at Round Peck, in addition to some excellent whiskey. Tommy's father, Ben, traveled by train to the West Coast and brought back numerous tunes, including his classic "Yellow Rose of Texas" and "Roving Cowboy." Tommy also states that "Long Steel Rail" was brought to Round Peck from Virginia by a boyo

unlike the tenor and plectrum bongo styles popular at the time in other parts of the country. Wolfe was from Ocala, where he had been elected mayor, but he was an influential musician in the Round Peck area.

Ben Jewell's son, Tommy, is the last of the true Old Time fiddlers. Born in 1901, he recently returned from a three week concert tour of the West Coast. He has been featured in Life magazine, and is undoubtedly the best known musician ever to come from Round Peck (he now lives in Toast, on the edge of Mount Airy.) It is fortunate that Tommy's playing has been well documented, he recently cut his eighth record. Tommy is always attempting to teach young musicians how to play. He has told me, "When I'm gone, there won't be anyone left to show the old way." But listening to Tommy's records is not nearly as enjoyable or informative as seeing him play in person. He is a real character, and just watching him fiddle is a real treat.

Tommy plays like his father and those before him did. Often he will slow the tempo down slightly, decrease the volume and in general use techniques that one can not use while playing with a band. A musician playing with

Tommy must be constantly alert for variations played by the fiddle. It is a real shame to hear musicians who do not understand the old way of playing attempt to play with Tommy. They step all over him, and most of the beauty of the music is lost. Tommy is also a fine banjo player, although he rarely plays.

By far the most influential fiddler in American history was Arthur Smith. His mastery of the fiddle was admired throughout the country. Smith was from Tennessee, and was heard on the Grand Old Opry every Saturday night during the 1920s and '30s. Smith used a longer bow stroke and played more chords than was common and had an almost unlimited number of tricks that he used while playing. All in all, he was an exceptional musician. Of the many fiddlers who attempted to copy Smith's style, two in particular were from Round Peck - Fred Cockerham and Ernest East. Fred is from the town of Louisa, and is equally proficient on banjo and fiddle. He learned to play the latter from his Uncle Troy Cockerham, and patterned his banjo playing after Charlie Hows. In fact, Fred has probably come closer to

attaining Charlie's level of playing than any other musician from the area. In most of the bands that he has played with, Fred has performed on the fiddle. Fred listened to Arthur Smith on the Grand Old Opry whenever he could, and decided to "play my best just like him." One time, Fred competed in a fiddlers contest against Smith. Fred was in a room warming up and <sup>Smith</sup> happened to walk by. He stopped Fred's guitar player, who did not recognize Smith at first, and asked who was playing in that room. The guitar player answered him, and Smith replied, "You know, I ain't never met that man, but if I hadn't known I was walking in this hall, I'd a swore I was in that room playing the fiddle." There were 32 other musicians competing that night, and Fred and Arthur tied for first place. It was not until the fourth tie-breaking round that Smith was finally declared the winner, after playing his famous "Mocking Bird." Fred was awarded second place.

Fred has been virtually blind since 1960, when a "doctor" butchered his eyes during a cataract operation. His blindness discouraged him to the point where he stopped playing music altogether. However, through the efforts of those who enjoyed his playing, he regained his confidence,

and when Kyle Creed made him a bonyo he quickly regained his old form. Last year he had a delicate operation that restored part of his sight, and the change was remarkable. His playing improved and he began to travel again, including a short concert tour of New England last May. Those who heard him perform last year all agreed that he was playing better than he ever had before, but a heart attack last August set him back again. He slowly recovered, and is now playing again.

Dick Freeman tells a great story about Fred. Dick had smashed his finger one day and would be unable to play at a square dance that night. Dick went by Fred's house, to see if he was available. Fred asked him why he wasn't going to play, and when Dick explained Fred said, "My God, Freeman, don't you know that you've got to take care of your hands if you play a fiddle?" Dick said that he looked at the house, and the weeds were so high that one could not see out. "He's a good fellow, but he's never done a day's work in his life."

Fred's playing is a beautiful mixture of the older styles and the newer music of Arthur Smith. He loves life, although he has had his problems, like few others do.



Ernest East was born near Hillsville, Virginia in July of 1916 but his family moved to Round Peck when he was young. He started playing music at the age of nine. His first fiddle was made by Storven Center and Charlie Howe out of a cigar box and a fiddle neck. He soon learned to play this instrument and his mother traded four hens and a rooster for a fiddle from Uncle Joe Martin, who at the age of 87 had stopped playing music. Ernest spent most of his week-ends, and many week-days, at Charlie Howe's house. Although he learned from Howe, the Jervells, Fred Cockerham and many of the musicians from Round Peck, it was Arthur Smith that Ernest admired most. "I always thought that Smith was the best there was," he has often told me. Ernest always plays with an extremely long bow stroke, and it is hard to conceive of anyone being able to play the Old Time tunes any smoother than he does. Ernest is most comfortable playing with his band, the Pine Ridge Boys, and never plays solo in public.\* He also can play a banjo as well as many musicians.

---

\* It should be noted that the author of this paper is the banjo player for the Pine Ridge Boys, and therefore cannot discuss either Ernest or the band objectively.

Ernest's philosophy of music is that each generation should play better than the one before it. He once told Tommy Jarrell, "Tommy, I know that you've always tried to improve on your daddy's fiddling, and I've tried to improve on yours." Ernest has won numerous contests and has an entire wall of his house covered with ribbons and trophies. One of his greatest accomplishments has been winning the World's Championship for an Old Time band twice, once in 1971 and again in 1975. Ernest is a hard working man, and is one of the finest people that one could ever meet. He is always anxious to offer encouragement and advice to young musicians.

Kyle Creed is also a well known Round Peck musician, although he currently lives in Virginia. Kyle is an excellent banjo player and can follow a fiddler about as well as anybody can. Kyle comes from a musical family, his grandfather, Bob Creed was a fiddler, as was his father, Qualey Creed. Kyle learned to play banjo from his uncle, John Howe. Ernest and Kyle played together for some years in a band called the Camp Creek Boys. He also is a fine fiddler.

While Ernest's fiddling style may not conform exactly with the older ideal, there is no

mistaking the fact that he is an Old Time musician. He adamantly refuses to have the musicians in his band take breaks, unlike some so-called "Old Time" bands. Here a sharp distinction may be made between the music of the turn of the century and that which Ernest plays. The tunes are the same, but instead of two instruments attempting to play together, Ernest demands that all six musicians in the band play together. There are no individuals in the band, and one instrument is not heard above the others. The fiddle sets the tempo and leads the tune, while five other instruments "second" it. The concept of the band has on integral whole has replaced the "Twin Sisters" of Sidne and Fulton Myers.

Ernest is the last of the Old Time fiddlers from Round Peck. Those musicians born after him played in the Bluegrass style, developed by Bill Monroe and others during the 1930s and '40s. To them, Bluegrass was more exciting and flashy than Old Time. There was also money in Bluegrass, unlike the old style. Basically, Bluegrass is entertainment music, one sits and listens to it. The Old Time style is made for dancing, and dancing only. It is not hard to differentiate between the two types of music. All Bluegrass bands share

these traits; the banjo player picks the instrument with two fingers and a thumb while the left hand travels far past the seventh fret, the position that is rarely passed in the Clawhammer style. The guitar may attempt to play melody along with the other instruments. The fiddle has been reduced in importance, he spends most of his time backing up the other musicians, and rarely leads the band. The mandolin is primarily used to provide rhythm, by "stepping" out chords, as opposed to the older style of picking note-for-note behind the fiddle.

Singing is more polished and common than in the older style. And finally, each musician is given his his turn at the microphone to "take a break." Bluegrass seems more appropriate in this age dominated by television, when we are accustomed to being entertained rather than making our own entertainment by dancing.



THE LAST OF THE OLD TIME MUSICIANS FROM ROUND PEARL.  
L TO R. F. LOCKERHAM, T. JARRELL, K. CREED, E. EAST. APRIL, 1974.

Ten years ago the future of Old Time music was bleak. Bluegrass and Country and Western music were being played by the young people and the guitar had supplanted the fiddle as the most popular instrument in the mountains. While it is doubtful that the old style will ever be as popular as it once was, the future does look better now. Tommy Dewell has told me, "Now my generation played Old Time, the next bunch [including Tommy's son B.F., an excellent fiddle player] went for Bluegrass, and now you young people are going for the old way." While there are far more young people playing Bluegrass today than Old Time, the Old Time style has apparently been saved from extinction for another generation at least. But when the Tommy Dewells, the Fred Cockerhous, the Kyle Greeds and the Earnest Easts are gone, Old Time music will lose much of its vitality. We must learn what they know, while they can still teach it to us, and strive to perform if as least as well as they can.

Here people, and contest judges, must be made aware of the differences between Old Time and Bluegrass, and the beauty and uniqueness of each style. Otherwise Old Time music cannot survive. Hopefully, Old Time music will once again thrive and flourish and regain its importance of Round Peak and throughout the country.

FOOTNOTES

1. Hugh Talmage Lefler and Albert Ray Newsome, The History of a Southern State, North Carolina (Chapel Hill: The University of North Carolina Press, 1973), pp. 84-5.

2. Ibid., p. 84.

3. Jesse G. Hollingsworth, History of Surry County (Greensboro: Fisher Publishing Company, 1935), p. 115.

4. Lefler and Newsome, Op. Cit., p. 120.

5. Hollingsworth, Op. Cit., pp. 37-8.

6. Perke Rouse, Jr., The Great Wagon Road (New York: McGraw-Hill Book Company, 1973), p. 63.

## BIBLIOGRAPHY

### PRINTED SOURCES

Alden, Ray, "Music from Round Peak," Sing Out!  
Magazine, Volume 21 number 6 (November, December 1972),  
pp. 1-11.

Cohen, John, "Introduction to Styles in Old-Time  
Music," New Lost City Ramblers Songbook. New York  
City: Oak Publications, 1964.

Hollingsworth, Jesse G. History of Surry County. Greensboro:  
Fisher Publishing Company, 1935.

Lefler, Hugh Talmage and Albert Ray Newsome.  
The History of a Southern State, North Carolina.  
Chapel Hill: The University of North Carolina Press,  
1973.

Rouse, Perke, Jr. The Great Wagon Road. New York  
City: McGraw Hill Book Company, 1973.

Williamson, Hugh. The History of North Carolina.  
Spartanburg, South Carolina: the Reprint Company, 1973.  
Reprint of 1812 edition.

ORAL SOURCES

INTERVIEWS WITH THE FOLLOWING PERSONS;

COCKERHAM, FRED. LOWGAP N.C.

CREED, KYLE. GALAX, VIRGINIA.

EAST, EARNEST, PINE RIDGE, N.C.

FREEMAN, DICK LEE. OAK GROVE, N.C.

JARRELL, TOMMY. TOAST, N.C.

LOWE, LAURENCE. CROOKED OAK, N.C.

SNOW, MAC B. PINE RIDGE, N.C.

THOMPSON, ALFONZO P. LOWGAP, N.C.

SOUND RECORDINGS

The County Record label, now operating out of Floyd, Virginia, has an extensive list of albums made by Round Peck musicians.