



SMITHSONIAN INSTITUTION

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Office of Folklife Programs

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In September 1960, when I first met Doc, I was seeking music, but what struck me first was Doc's personal qualities rather than his musical genius. It was his warmth, sense of humor, keen mind . . . the feeling that if the world could learn a lesson in humanity from him, global peace could be attainable. About 18 months later, Pete Seeger first talked with Doc, and I recall his comment afterwards: "He's one of the wisest people I've met."

Like any personal contact with Doc, this tape leaves you enlightened. Yes, the music is extraordinary, but no more so than the clarity of the teaching or the encouragement with which he offers it. You may learn all the technical elements, but Doc's message is deeper. It springs from the tradition he passes onto us. And he, in turn, absorbed it from the family members and neighbors he chose as his musical and spiritual role models. After you have lived with this tape for a while, you will want to know him, his family, his neighbors and their music better. Fortunately, you can. His recordings have been published by Folkways, Rounder, Vanguard, Sugar Hill and Flying Fish. Some of the recordings will introduce you or lead you back to the people and music that inspired Doc. He's always quick to acknowledge the powerful musical influences of his family and neighbors. The guitar picking and singing of the Carter Family, Delmore Brothers, Merle Travis and others like them are never absent from his lessons -- on recordings or in conversation. A selected list of recordings is included at the end of this booklet along with some helpful addresses and phone numbers for acquiring them.

Don't stop here; do what Doc did. Go back to the roots to strengthen and enrich your musicianship. Doc's real power is not technical alone. It carries the spirit of centuries of fine musicians who shaped sound throughout their lives. Only since Doc's generation has it been possible to learn directly from so many who have gone before. If you are determined to learn Doc's deepest lessons, there's where you must go.

Ralph Rinzler
Assistant Secretary Emeritus

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**Transcribed and Inscribed
by
Steve Kaufman**

Deep River Blues

1

Chords: E7, E° b, E7, A7

Slide

Tab: 7 5 7 | 6 5 6 | 7 8 0 | 1 2 0 3 0 2

Fingerings: 0 6 0 6 | 0 6 5 5 | 0 6 0 6 | 0 2 0 2

5

Chords: E7, E7, B7, B7

Tab: 0 1 0 2 0 | 1 0 3 2 | 2 3 3 | 0 2 0

Fingerings: 0 2 2 2 | 0 2 2 2 | 2 1 1 | 2 1 1

9

Chords: B7, E7, E7, E7

H.O.

Var.

Tab: 2 0 3 2 0 | 3 0 0 0 | 0 1 2 0 0 | 7 7 5 7

Fingerings: 2 1 1 | 0 4 0 3 | 0 2 0 | 6 7 7 6

13

Chords: E° b, E7, A7, E7

Bend

Tab: 6 6 5 6 | 7 0 8 0 | 0 1 2 3 0 2 | 0 0 2 0

Fingerings: 5 6 6 5 | 6 7 6 | 0 2 0 | 2 2 1

17

E7 B7 Bend B7 E7

21

E° E7 Bend A7 E

25

B7 E E 2nd Var. E7 3

H.O. P.O.

29

E° E7 Bend A7 E

33

E B7 *Bend* B7 E7 3 E° 3

38

E7 3 *Bend* A7 *Slide* E B7

42

E E *Alternate Ending*

P.O. *P.O.*

Blue Railroad Train

46

E7 *Bend* E7 E7 E7 *Slide*

50 **A7** **A7** **A7** **E**

Slide *Slide* *H.O.*

54 **E** **E7** **E7** **E7** **E7**

H.O. *Bend*

58 **E7** **A7** **A7**

Slide *Slide* *Slide*

61 **A7** **E** **E**

H.O.

Worried Man Blues

64

E7

Bend

E7

Bend

E7

E7

P.O.

Slide

68

A7

Bend

A7

E

H.O.

E

72

B7

A7

E

E

Slide

H.O.

P.O.

Bye Bye Bluebell

Capo 2nd fret

77

C

C

F

G7

82

G7 G7 C C

1 1 0 3 4 0 1 0 1

2 2 2 3 3 2 0 2 2 0 2

3 3 3 3 2 0 3 3 3 3 3

86

A7 A7 D7 D7

2 3 1 0 0 1 0 1

0 2 0 2 0 2 2 2 2 2 2 0 1 0

0 0 0 0 0 0 2 2 2 2 2 2 2 2

90

D7 C° G7 G7

0 4 5 4 3 3 3 0 2 0 0

2 0 0 5 4 5 4 2 0 3 0 3 0 2 0 0

2 2 5 5 3 3 3 3 3 3 3 3 3 3

94

C C F G7

0 1 0 3 1 1 0 1 0 0 0

3 2 2 3 2 2 1 3 3 3 0 0 3

3 3 3 3 3 3 1 1 3 3 3 3

98

G7 G7 E E

102

A7 A7 D7 D7

106

C G7 C C

Var.

110

C C F G7

114

G7 G7 C C

1 0 2 1 0 3 4 0 1 0 1 1

3 3 3 3 3 3 3 3 3 3 3 3

118

A7 A7 D7 D7

3 2 3 2 1 2 1 2 0 0 2 0 2 1

0 0 2 0 0 2 2 2 2 2 2 2 2 0

122

D7 C° G7 G7

0 0 1 2 4 5 5 4 3 1 3 0

0 0 2 0 0 4 0 4 3 0 0 2 3 3 0 2

126

C C F G7

0 1 0 1 3 0 1 0 2 0 1 2 1 2 2 0 0 0 3 0

3 2 3 2 3 2 3 2 3 2 3 2 3 3 3 3 3 3 3 3

130

G7 G7 E

133

E A7 A7

136

D7 D7 C

P.O. P.O.

139

G7 C C C

P.O. H.O. P.O. P.O. P.O.

Windy and Warm

Capo 3rd fret

Am Am

142

[A] Am Am Bend Am Am E7

146

Am Am Bend F G 1. Am

150

[B] 2. Am Am Am Am

154

Am Am Am Dm E7

158

1 2 2 2 3 5 3 1 0 2 1 1 1 0 0 1 0 3 1 0

The (C) part is transcribed from the slower version.

Am [C] G G

163 To the [A] part then to the [C] part - use the 3rd ending.

2 1 2 2 1 3 3 3 3 3 3 3 3 3 3 5 3 5

C9 C9 F F

167

3 3 3 3 3 5 3 5 5 3 3 3 3 3 1 1 1 1 3 1 3 1 1

Dm E [B] variation Am

171 To the [A] part then to the [B] part variation.

1 3 3 1 1 0 0 1 0 3 1 0 5 7 8 7 5 8 5 5 5

Am

Am

Am

Am

176

Dm

E

3Am

180

To the [A] part one time then to the [D] part.

Slide

[D]

A

A

A

A

184

Slide

Slide

A

A

E7

188

191

E7(b9) A A D7

Slide

195

D7 A E Ending F G Am6

H.O.

To the [A] part then to the ending

Georgie

Capo 2nd fret

201

Am G

205

Em Am Am

H.O. H.O.

208

Am AmD Am $\frac{2}{4}$ Am $\frac{4}{4}$ Em AmG Em Em Am Am

218

Am Am D Am

222

Am Em Am G

226

Em Am Am

H.O. H.O.

229

Am Am D Am

7 5 8 5 7 5 8 5 7 7 5 8 5 7

0 0 0 0 0 0 7 5 5

233

Am Em Am G

5 8 0 0 3 0 0 0 3 0 3 0 2

0 7 0 2 0 2 0 2 0 0 0 2

237

Em Am

H.O. H.O. P.O. Fill run after slow version

0 3 0 3 0 3 0 0 2 0 2 2 1 0 2 0 2 0 2

0 2 2 2 0 2 2 0 2 0 0 0 0 0

Capo 2nd fret

Southbound

Slow version

241

G G G G

3 0 1 0 3 0 1 3 0 1 3 3 3

3 0 0 2 0 0 3 0 0 3 0 0

3 3 3 3

245

G G G G

3 0 1 0 | 3 0 1 0 | 3 0 1 3 | 3 3 1 0 3 1

3 3 | 2 0 2 0 | 3 3 | 3 3

249

C C C C

1 0 | 1 1 1 | 1 3 1 | 3 1 3 0

3 2 3 | 3 2 3 | 3 2 3 | 3 2 3

253

G G G G

H.O. H.O.

3 0 0 | 0 0 0 0 | 0 0 0 0 | 0 1 0 1

3 3 2 | 3 3 | 3 3 | 3 3

257

G D7 D7

0 0 0 0 | 3 2 1 3 | 0 3 1 3 2 0

3 3 | 2 2 | 2 2 | 2 2

260

C C G

263

G G G

266

Slide

G G G

270

G G G

273

G G G C C C C

Slide

278

C G G G G G

282

G D7 D7 C7

286

C7 G G G G

H.O. *Slide*

East Tennessee Rag

291

C C F F

0 1 2 | 3 5 3 0 3 5 3 0 | 3 5 3 1 0 | 3 | 1 3 1 2 1 3 1 2 | 1 3 1 0 2 0 1 2

297

1. C C D G

Slide Slide

0 2 0 2 1 1 4 | 0 4 0 4 5 5 3 0 | 3 3 3 5 7 | 3 | 3 0 1 2

301

2. C C D G7 C

Slide

0 2 0 2 1 1 3 | 5 4 5 5 5 3 4 0 | 4 0 1 2 1 3 3 | 1 1 0 1 2

305

C C F F

H.O. Slide

3 3 5 3 5 3 | 4 5 3 5 5 3 5 3 | 1 1 1 3 1 0 | 2 | 0 1

309

C C D G7

Slide Slide Slide

1 2 0 1 1 3 5 4 5 5 5 3 5 4 3 5 3 6 7 6 7 3 3 0 1

313

C C C F

Slide P.O. H.O.

3 0 3 0 3 5 3 4 5 3 5 3 5 6 0 5 4 3 5 3 5 2 2 1

317

C C D G7 C

Slide

0 2 0 1 2 1 3 5 4 5 5 5 3 4 0 4 0 1 2 1 3 3 1 1 2 3 4

321

C C F F

0 0 4 0 0 4 0 2 0 3 2 0 3 0 3 0 3 0 3 0 3 2 0 2 3 0

C C D7 G7

325

Slide Slide

C C F F

329

C A7 D7 G7 C

333

H.O.

Beaumont Rag

G7 G7 C

337

H.O.

341

C G7 G7 C

2 0 2 0 0 0 0 2 0 3 3 0 3 0 2 0 3 3

345

C G7 G7 C

H.O.

3 0 2 3 0 2 0 0 1 1 3 3 0 3 3 0 0 0 0 2 0 4 0 0 1 1 2 1

349

C F C G7 C

Slide

2 0 2 0 0 2 3 3 0 2 0 1 3 5 3 1 2 0 2 0 0 2 0 3 2 0 0 2 3

[A] part variation

354

G7 G7 C C

1 0 3 1 0 0 2 0 3 2 0 3 2 3 0 2 3 2 3 0 2 0 2 3 0 2 0 0 2 0 2 3

358

G7 G7 C C

0 3 0 0 2 3 0 3 | 0 3 0 5 3 4 0 0 1 2 0 | 1 0 2 1 2 0 1

362

G7 G7 C C

1 0 3 1 0 0 2 0 | 3 2 0 3 2 3 0 2 | 3 2 3 1 2 0 2 0 | 1 2 0 1 2 0 2 0

366

F C D7 G7 C

Slide Slide Bend

3 0 2 1 3 2 3 4 5 3 3 5 5 | 0 0 1 3 3 1 | 3 3

[B]

370

G7 G7 C C

3 0 0 3 0 1 3 0 | 3 0 1 3 0 0 | 2 0 1 2 0 3 2 0 | 0 2 0 3 0 1

374

G7 G7 C C

P.O.

3 0 0 1 3 3 0 1 3 0 0 3 5 4 0 1 2 0 1 2 1 0 3 0 3

378

G7 G7 C C

2 0 0 2 0 2 2 0 3 2 0 2 0 0 3 2 0 3 2 2 3 2 3 2 2 3 2 0

382

F C G7 C

Slide Bend

3 0 2 0 1 3 5 3 5 4 1 3 3 1

386

Slow version ending Fast version ending

C C C C

P.O. H.O.

3 5 4 0 1 2 0 1 2 1 0 3 0 3 3 5 4 0 1 2 0 1 2 0 1 2 0 1 2 0 1 2 3

Capo 2nd fret

[A]

C C C G7 C

391 Slide Slide

3 5 0 5 0 3 5 3 4 5 0 5 0 3 5 3 4 5 0 5 0 3 5 3 4 5 0 1 2 0 2 1 3

C C C G7 C

396

5 0 5 0 3 5 3 4 5 0 5 0 3 4 5 0 5 0 3 5 3 4 5 0 1 2 0 2 1

[B] C C C G7 C

400 Slide Slide P.O. Slide

3 5 5 3 3 4 5 1 1 2 0 1 3 5 1 2 0 1 2 0 2 0 3 3

C C C G7 C

404 Slide H.O. Slide

3 5 3 4 0 1 0 2 1 0 2 1 3 5 0 0 1 2 0 1 2 0 2 0 0 3

408

C C C G7 C

0-2 0 0 0 0 2 1 2 0 0 0 0 0 2 0 3 2 0 3

[C]

412 H.O.

C C F F

0-2 0 0 2 0 3 0-2 0 2-3 0 0-2 0 3 3

416 H.O. P.O. H.O.

C C G7 G7

0-2 2-0 3 3 2 3 3 0 0-2 3 3 0 2

420 H.O. P.O. H.O.

C C F

0-2 2-0 3 3 0-2 3 3

F C G7 C

423 H.O. H.O.

0-2 0 0-2 2 0 3 2 0 3 2 0 3 0 2 3 3 3

Chromatic section

C C F

427

3 0 2 3 2 3 0 2 0 2 3 0 2 0 3 3 2 3 0 2 0 2 0

F C G7

431

1 3 1 0 2 0 1 3 3 1 0 3 1 0 3 1 0 1 3 0 3 1 0 3

C C

434 H.O. H.O.

1 0-2 1 0 1-2 0 3

Way Down Town

Capo 2nd fret

437

Slide

F F C

0 1 2 5 5 5 5 6-10-10 8 8 8 8 8 8 8 8

442

Slide Slide Slide Slide Slide

C G7 G7 C

2-3 3 3 3 3 3 3 7-8 8 8 7-8 8 8 7-8 8 8 2-3 3 3 3 0 0 0 0 0 0 0 0

3 3 3

446

Slide Slide

C F F C

0 1 2 5 5 5 6-10-10 8 8 8 8 8 8 7-8 8 8 8 8 8 8

3 3

451

Slide Slide Slide

G7 G7 C

7-8 8 8 7-8 8 8 7-8 8 8 2-3 3 3 1 2 0 2 3 3

Selected Discography

The Watson Family Tradition, **Rounder** 0129

The Doc Watson Family, **Smithsonian/Folkways** SF40012

Two recordings of Doc with his family.

Old Time Music at Clarence Ashley's, **Smithsonian/Folkways Records** SF40029/30

These are the first recorded performances of Doc Watson (1960-2) ever produced, reissued from the original Folkways albums. This collection also includes previously unreleased recordings from the earliest sessions.

Anthology of American Folk Music, compiled by Harry Smith, **Folkways Records** 2951, 2952, 2953 (each a double album), available on cassette only.

These performances, originally recorded and released in the twenties and thirties, are by many of the artists whose music influenced Doc as a youth.

Recordings of early, commercially-issued, southern traditional music (The Carter Family, Delmore Brothers, Merle Travis, etc.) can be ordered from **County Sales**, P.O. Box 191, Floyd, VA 24091, (703) 745-2001, 9 a.m. to 5 p.m.; **Down Home Music Mail Order**, 6921 Stockton Avenue, El Cerrito, CA 94530, (415) 525-1494; **Smithsonian/Folkways And Rounder Records**, Roundup Distribution, P.O. Box 154, Cambridge, MA 02140, (617) 661-6308; **Old Homestead Records**, P.O. Box 100, Brighton, MA 48116, (313) 227-1997, 10 a.m. to 5 p.m.

Field recordings commercially available from the **Library of Congress Archive of Folk Cultures** may be ordered by writing for a catalog or a specific recording to: MBRS Division, Library of Congress, Washington, D.C. 20540.