



SMITHSONIAN INSTITUTION

*Washington, D.C. 20560
U.S.A.*

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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

Slide

5

Var.

2.B7 E7 E7 E7

H.O.

13

E° E7 A7 E7

Bend

17

E7 B7 Bend B7 E7

Fingerings below the strings:

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

21

E° Bend E7 A7 E

Fingerings below the strings:

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

25

B7 E H.O. P.O. E E7

2nd Var.

Fingerings below the strings:

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

29

E° Bend E7 A7 E

Fingerings below the strings:

6	5	6	5	6	5	7	5	8	0	1	2	0	3	2	2	0
5	6	5	5	6	5	6	7	6	0	0	2	0	2	1	2	2
0	0		0	0		0	0		0	0	2	0	2	2	0	

33

E B7 Bend B7 E7 E°

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

38

E7 A7 E B7

7 5 8 0 1 2 3 2 0 1 0 2 0 2 3 2

Alternate Ending

42

E E

P.O. P.O.

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

Blue Railroad Train

46

E7 E7 E7 E7

Bend Slide

7 5 7 0 8 0 6 6 7 6 6 6 0 6 0

50

A7 A7 A7 E

Slide *Slide* *H.O.*

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

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

54

E E7 E7 E7

H.O. *Bend* {

0 0-2 0 7 5 7 0 8 0 0 5 0 7 5 4

2 2 2 0 6 6 6 0 0 0 0 0 0 6

58

E7 A7 A7 Slide

Slide *Slide* *Slide*

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

0 6 0 0 2 0 0 2 0 0 2 0 0 2 0

61

A7 E E

H.O.

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

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

Worried Man Blues

Guitar tablature for 'Worried Man Blues' in E major (3 sharps). The key signature is indicated by three sharps in the treble clef.

Measure 1: Chord E7. Fingerings: 9, 7, 8, 0. A 'Bend' is indicated above the second string. The tab shows a bend from the 7th fret to the 9th fret.

Measure 2: Chord E7. Fingerings: 9, 7, 8, 0. Another 'Bend' is indicated above the second string. The tab shows a bend from the 7th fret to the 9th fret.

Measure 3: Chord E7. Fingerings: 8, 0, 8, 0. The tab shows a bend from the 7th fret to the 9th fret. A 'P.O.' (Palm Ordinarily) is indicated below the strings.

Measure 4: Chord E7. Fingerings: 0, 3, 1, 2, 0. A 'Slide' is indicated above the third string. The tab shows a slide from the 3rd fret to the 1st fret.

Measure 5: Chord A7. Fingerings: 3, 0, 2, 0, 2, 3. A 'Bend' is indicated above the second string. The tab shows a bend from the 2nd fret to the 3rd fret.

Measure 6: Chord A7. Fingerings: 2, 0, 2, 0, 2, 3. Another 'Bend' is indicated above the second string. The tab shows a bend from the 2nd fret to the 3rd fret.

Measure 7: Chord E. Fingerings: 0, 2, 2, 0, 2, 0. An 'H.O.' (Hammer On) is indicated above the second string. The tab shows a hammer-on from the 1st fret to the 2nd fret.

Measure 8: Chord E. Fingerings: 2, 1, 2, 0, 2, 0. An 'H.O.' is indicated above the second string. The tab shows a hammer-on from the 1st fret to the 2nd fret.

Measure 9: Chord B7. Fingerings: 2, 3, 0, 2, 1, 2, 0. A 'Slide' is indicated above the second string. The tab shows a slide from the 3rd fret to the 2nd fret.

Measure 10: Chord A7. Fingerings: 1, 0, 2, 1, 0, 2, 0. An 'H.O.' is indicated above the second string. The tab shows a hammer-on from the 1st fret to the 2nd fret.

Measure 11: Chord E. Fingerings: 0, 2, 2, 0, 2, 0. An 'H.O.' is indicated above the second string. The tab shows a hammer-on from the 1st fret to the 2nd fret.

Measure 12: Chord E. Fingerings: 0, 2, 2, 0, 2, 0. A 'P.O.' is indicated below the strings.

Bye Bye Bluebell

Capo 2nd fret

Guitar tablature for 'Bye Bye Bluebell' in C major (no sharps or flats). The key signature is indicated by one sharp in the treble clef.

Measure 1: Chord C. Fingerings: 3, 0, 2. The tab shows a downstroke (|) at the beginning of the measure.

Measure 2: Chord C. Fingerings: 3, 2, 3. The tab shows an upstroke (—) at the beginning of the measure.

Measure 3: Chord F. Fingerings: 3, 2, 3, 2, 3, 1, 1. The tab shows an upstroke (—) at the beginning of the measure.

Measure 4: Chord G7. Fingerings: 3, 1, 3, 2, 1, 3, 1, 2, 3, 0, 3, 0, 3. The tab shows an upstroke (—) at the beginning of the measure.

G7

82

1 1 0 3 4 0 1 0

3 3 3 2 0 3 2 3

C

0 2 0 2 0 3

C

0 2 0 2 0 3

A7

86

2 3 1 0 0 2 2 0

0 2 0 2 0 0 2 0

D7

0 1 2 0 2 2 0 2

D7

0 1 0 0 1 0 0 0

D7

90

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

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

C°

G7

G7

C

94

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

3 2 2 3 2 3 1 1 3 3 3 3 3 3 3

C

F

G7

G7 G7 E E

98

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

A7 A7 D7 D7

102

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

C G7 C C

106

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

Var.

C C F G7

110

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

G7 G7 C C

114

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

3 3 3 3

A7 A7 D7 D7

118

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

0 0 2 2

D7 C° G7 G7

122

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

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

C C F G7

126

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

3 3 1 3

G7 G7 E

130

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

E A7 A7

133

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

D7 D7 C

136

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

P.O. P.O.

G7 C C

139

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

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

Windy and Warm

Capo 3rd fret

Am Am

142

0 - 3 0 2 0 2 0 2

[A] Am Am Bend Am H.O. E7 Slide Slide

146

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

Am Am Bend F G 1. Am H.O.

150

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

[B] 2. Am Am Am

154

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

Am Am Am Dm E7

158

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

[C] Am G G

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

163

C9 C9 F F

167

Dm E Am Am

171

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

[B] variation

Am

176

7 8 7 5 8 5
0 7 0 0 7 0
0 0 0 0 5 2

Dm 3

E 3

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

3Am

Slide

180

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

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

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

[D]

A

A

Slide

A

Slide

184

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

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

A

A

E7

188

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

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

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

E7(♭9) A A D7

191 Slide

Fretboard fingerings:

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

D7 A E F G Am6

H.O.

To the [A] part
then to the ending

195

Fretboard fingerings:

1	0	-1	2	2	2	2
0	0	0	0	0	0	0
0	0	0	0	0	0	0
0	2	4	0	1	2	2
0	2	4	0	1	2	2
0	2	4	0	1	2	2

Capo 2nd fret

Georgie

Am G

201

Fretboard fingerings:

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

Em Am Am

H.O. H.O.

205

Fretboard fingerings:

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

Guitar tablature for measures 208-211. The first measure shows a single Am chord. The second measure starts with Am, followed by D, then Am again. The third measure begins with Em, followed by Am, G, Em, Em, Am, and Am. The fourth measure continues with Am.

208

Guitar tablature for measures 218-221. The first measure consists of eighth-note patterns. The second measure starts with Am, followed by Am, D, and Am. The third measure continues with Am. The fourth measure starts with Em, followed by Am, G, Em, Em, Am, and Am.

218

Guitar tablature for measures 222-225. The first measure starts with Am, followed by Em, Am, and G. The second measure consists of eighth-note patterns. The third measure starts with Em, followed by Am, G, Em, Em, Am, and Am. The fourth measure continues with Am.

222

Guitar tablature for measures 226-229. The first measure starts with Em, followed by Am, H.O., Am, and Am. The second measure consists of eighth-note patterns. The third measure starts with Em, followed by Am, G, Em, Em, Am, and Am. The fourth measure continues with Am.

226

Am Am D Am

229

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

Am Em Am G

233

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

Em Am

237 H.O. H.O.

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

P.O.
Fill run after slow version

Capo 2nd fret

Southbound

Slow version

G G G G

241

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

245

G G G G

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

249

C C C C

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

253

G G G G

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

H.O. H.O.

257

G D7 D7

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

C C G

260

Fretboard tablature for the first staff:

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

Fretboard tablature for the second staff:

0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3

G G G

263

Fretboard tablature for the first staff:

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

G G G

266

Slide

Fretboard tablature for the first staff:

6	7	8	7	7	8	7	10	8	7	6
6	7	8	7	7	8	7	7	8	7	6

G G G

270

Fretboard tablature for the first staff:

7	7	7	8	7	7	8	7	8	7	7
7	7	7	8	7	7	8	7	8	7	7

273

Slide

273

8 8 7 6 | 7 8 | 8 8 8 8 | 8 8 8 8 | 11 8 , 10 8 , 8 |

278

11 8 , 8 10 8 , 8 | 7 8 | 7 6 | 7 7 |

282

7 8 7 8 10 | 8 10 8 10 8 10 | 8 10 8 10 8 10 7 9 | 6 8 6 8 6 8 6 8 |

286

H.O.

Slide

6 6 6 6 8 | 6 7 8 7 8 7 8 | 7 8 7 8 7 5 6 3 | 3 3 |

East Tennessee Rag

291

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

1. C 297

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

2. C 301

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

C 305

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

C **C** **D** **G7**
Slide **Slide** **Slide** **Slide**

309

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

C **C** **C** **F**
Slide **P.O.** **H.O.**

313

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

C **C** **D** **G7** **C**
Slide

317

2 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

C **C** **F** **F**

321

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

Slide Slide

325

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

C C F F

329

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

C A7 D7 G7 C

333

H.O.

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

Beaumont Rag

G7 G7 C

337

H.O.

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

C G7 G7 C

341

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

C G7 G7 C

345 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

C F C G7 C

349 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

G7 G7 C C

354

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

G7 G7 C C

358

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

G7 G7 C C

362

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

F C D7 G7 C

366

Slide *Bend*

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

[B]

G7 G7 C C

370

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

G7 G7 C C

374

P.O.

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

G7 G7 C C

378

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

F C G7 C

382 Slide Bend H.O.

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

Slow version ending

C C

386 P.O. H.O.

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

Fast version ending

C C

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

Capo 2nd fret

[A] C C C G7 C

391 *Slide*

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*

5-5-3 9-5-1-1-2-0-1 | 9-9-9-1-2-0-1-2-0-2-0-3-1 |

404 *Slide* H.O. *Slide*

9-5-3 | 4-0-1-0-2-1-0-2-1 | 9-5-0-0-1-2-0-1-2-0-2-0-0-3 |

C C C G7 C

408

[C]

C C F F

412 H.O. H.O. H.O. H.O.

C C G7 G7

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

C C F

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

F C G7 C

423 H.O. H.O.

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

Chromatic section

C C F

427

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

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 | 3

C C

434 H.O. H.O.

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

Way Down Town

Capo 2nd fret

437

F F C

Slide

1 3 3 | 5 5 5 5 | 6-10-10 8 8 8 | 10 8 8 8 | 8 8

C G7 G7 C

442 Slide Slide Slide Slide

4-3 3 3 3 3 3 | 7-8 8 8 8 8 8 | 7-8 8 8 8 8 8 | 1 0 0 0 0 0 | 3 3 3 3 3 3

C F F C C

446 Slide Slide

0 3 3 | 5 5 5 5 | 6-10-10 8 8 8 | 8 10 8 8 8 | 7-8 8 8 8 8 8

G7 G7 C C

451 Slide Slide Slide Slide

7-8 8 8 8 8 8 | 7-8 8 8 8 8 8 | 7-8 8 8 8 8 8 | 1 2 0 2 3 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.