

Back Up and Push (2)

A

Chords for Section A: C, G7, F, C, F, C, G7, C, G7, F, C, G7, C.

B

Chords for Section B: G7, C, F, C, G7, C, G7, C, G7, C.

Detailed description: The image shows a musical score for a piece titled "Back Up and Push (2)". It is divided into two sections, A and B. Section A consists of four staves of music. The first staff begins with a double bar line and a repeat sign, followed by a box containing the letter 'A'. The melody is written in treble clef with a key signature of one sharp (F#). The chords are indicated above the staff: C, G7, F, C, F, C, G7, C. Section B consists of two staves of music. The first staff begins with a double bar line and a repeat sign, followed by a box containing the letter 'B'. The melody is written in treble clef with a key signature of one sharp. The chords are indicated above the staff: G7, C, F, C. The second staff of section B continues the melody with chords: G7, C, G7, C, G7, C.

"Back up and Push (2)" also known as "Rubber Dolly" is an American reel in C major. The parts are played: one part (Lowinger), AABB (Brody, Silberberg), AA'BB (Phillips) or AA'BB' (Reiner).

"Back up and Push (2)" was first recorded by the Georgia Organ Grinders in Atlanta in 1929 for Columbia Records. The group was one of the several Skillet Licker off-shoot groups, whose members combined and recombined in different formations for various ventures. The Organ Grinders featured fiddlers Bert Layne and Clayton McMichen, while another Skillet Lickers fiddler, Lowe Stokes, played the organ on this cut (more prominent in the second strain of the tune on the recording). The 1929 session was their only recording date and they cut six sides, all issued by Columbia Records. A later Skillet Lickers ensemble, led by Gid Tanner, recorded a version in 1934 (backed with "Down Yonder") that became the third best-selling country music record for that year. Gid's son, 17-year-old Gordon Tanner, played uncredited fiddle lead at the session, according to researcher Tony Russell. The jazz-influenced tune is now widespread, having been popularized by bands such as Bill Monroe's and Benny Martin's and influential fiddlers Kenny Baker, Buck Ryan and others. The second part of some versions is little more than a 'double shuffle' (aka hokum shuffle or OBS/Orange Blossom Special shuffle) on the chords F, C and G.

It was printed in Brody's **Fiddler's Fakebook** (1983), Lowinger's **Bluegrass Fiddle** (1974), Clare Milliner & Walt Koken's **Milliner-Koken Collection of American Fiddle Tunes** (2011), Phillips' **Traditional American Fiddle Tunes, vol. 1** (1994), Reiner's **Anthology of Fiddle Styles** (1977), Silberberg's **93 Fiddle Tunes I Didn't Learn at Tractor Tavern** (2004).

It was recorded by Kenny Baker on **Frost on the Pumpkin** (1976), Bill Monroe on **The Father of Bluegrass Music** (1962), Marion Sumner and Jesse McReynolds on **Old Friends**, Buck Ryan on **Draggin' the Bow** (1976), Benny Martin on **The Fiddle Collection** (2007), Jason & Pharis Romero on **Back up and Push** (2010), Graham & Eleanor Townsend on **Graham & Eleanor Townsend Live at Barre, Vermont** (1981), The Campbell Family on **The Campbell Family - Champion Fiddlers** (1971), Clem Myers on **Clem Myers: Northeast Regional Old Time Fiddle Champion 1967 & 1970** (2017), The Fireside String Band on **Square Dance Tunes For a Yankee Caller** (1976), Skillet Lickers (78 RPM) (1934) and Snuffy Jenkins & Pappy Sherrell on **33 Years of Pickin' & Pluckin'** (1971).