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Pretty Good for a Girl
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Come Hither to Go
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Cultural Context of Bluegrass Music
The greatest stars of bluegrass music
Bluegrass mandolin basics [flatpick technique, playing backup, chord basics and rhythm chop, more than 90 complete music examples and songs, 16 complete arrangements fully correlated to other books in the series]
Can't You Hear Me Calling
Mandolin Man On the Bus with Bill Monroe

Since colonial times, generations of families from Ireland, Scotland, Wales, and England have settled in Knoxville and East Tennessee. Early on, they arrived with ballads, stories, instruments, and folk music from their former homes. "Songcatchers," including Francis James Child, Olive Dame Campbell, Maud Pauline Karpeles, Cecil J. Sharp, William Francis Allen, Lucy McKim Garrison, Charles Pickard Ware, and George Pullen Jackson, journeyed deep into the remotest areas of East Tennessee to capture their songs in the late 19th and early 20th centuries. This music existed almost unchanged until the introduction of commercial recording and radio broadcasting in the 1920s. The historic recording sessions in Bristol, Tennessee, in the summer of 1927 sparked new genres of music, and through the contribution of musicians like Lester Flatt, Josh Graves, Dolly Parton, Earl Scruggs, Ralph Stanley, the Carter Family, Bill Monroe, and many others, Knoxville and East

Tennessee are acknowledged for the roles they played in the birth of country and bluegrass music. Bean Blossom, Indiana is home to the annual Bean Blossom Bluegrass Festival, founded in 1967 by Bill Monroe, the father of bluegrass. Here, Adler discusses the development of bluegrass music, the many personalities involved in the bluegrass music scene, the interplay of local, regional, and national interests, and more. Roland White's long career has taken him from membership in Bill Monroe's Blue Grass Boys and Lester Flatt's Nashville Grass to success with his own Roland White Band. A master of the mandolin and acclaimed multi-instrumentalist, White has mentored a host of bluegrass musicians and inspired countless others. Bob Black draws on extensive interviews with White and his peers and friends to provide the first in-depth biography of the pioneering bluegrass figure. Born into a musical family, White found early success with the Kentucky

Colonels during the 1960s folk revival. The many stops and collaborations that marked White's subsequent musical journey trace the history of modern bluegrass. But Black also delves into the seldom-told tale of White's life as a working musician, one who endured professional and music industry ups-and-downs to become a legendary artist and beloved teacher. An entertaining merger of memories and music history, *Mandolin Man* tells the overdue story of a bluegrass icon and his times. While other work on Bill Monroe has been written from a historical point of view, *Come Hither to Go Yonder* is told from the perspective of a musician who was actually there. Filled with observations made from the unique vantage point of a man who has traveled and performed extensively with the master, this book is Bob Black's personal memoir about the profound influence that Monroe exerted on the musicians who have carried on the bluegrass tradition in the

wake of his 1996 death. This volume also includes a complete listing of Bob Black's appearances with Monroe, his most memorable experiences while they worked together, brief descriptions of the more important musicians and bands mentioned, and suggestions for further reading and listening. Offering a rare perspective on the creative forces that drove one of America's greatest composers and musical innovators, *Come Hither to Go Yonder* will deeply reward any fans of Bill Monroe, of bluegrass, or of American vernacular music. A backstage audition led Mark Hembree into a five-year stint (1979-1984) as the bassist for Bill Monroe's Blue Grass Boys. Hembree's journey included playing at the White House and on the acclaimed album *Master of Bluegrass*. But it also put him on a collision course with the rigors of touring, the mysteries of Southern culture, and the complex personality of bandleader-legend Bill Monroe. Whether it's figuring out the best time for breakfast (early)

or for beating the boss at poker (never), Hembree gives readers an up-close look at the occasionally exalting, often unglamorous life of a touring musician in the sometimes baffling, always colorful company of a bluegrass icon. The amusing story of a Yankee fish out of water, *On the Bus with Bill Monroe* mixes memoir with storytelling to recount the adventures of a Northerner learning new ways and the Old South. Learn from transcriptions in the styles of Clarence White, Dan Crary, Charlie Waller, Peter Rowan and others. Over 30 tunes in tablature and music notation, plus photos. Jimmy Martin was just twenty-two years old when Bill Monroe asked him to join the Blue Grass Boys. That invitation was the start of a career that spanned half a century and culminated with Martin's induction into the International Bluegrass Music Association's Hall of Honor. Always an enigmatic figure, Martin was as famous for his temper as he was for his talent. On assignment from the Oxford

American magazine, fiction writer and music critic Tom Piazza drove from his home in New Orleans to Nashville to interview Martin and found himself pitched headlong into a world he couldn't have anticipated. Martin's mercurial personality drew the writer into a series of escalating encounters (with mean dogs, broken-down cars, and near electrocution), culminating in a harrowing and unforgettable expedition, with Martin, to the Grand Ole Opry. Though, or perhaps because, visits to the Opry like the one Piazza recounts were common for Martin, and though he frequently played on its stage and always hoped to become a member, he died before seeing his dream fulfilled. True *Adventures with the King of Bluegrass* is the funny, scary, and powerfully poignant portrait of one of the legends of American music. Co-published with the Country Music Foundation Press With an influx of Appalachian migrants who came looking for work in the 1940s and 1950s,

Baltimore found itself populated by some extraordinary mountain musicians and was for a brief time the center of the bluegrass world. Life in Baltimore for these musicians was not easy. There were missed opportunities, personal demons and always the up-hill battle with prejudice against their hillbilly origins. Based upon interviews with legendary players from the golden age of Baltimore bluegrass, this book provides the first in-depth coverage of this transplanted-roots music and its broader influence, detailing the struggles Appalachian musicians faced in a big city that viewed the music they made as the "poorest example of poor man's music."

(Piano/Vocal/Guitar Songbook). The best collection ever of 70+ bluegrass standards! Includes: Alabama Jubilee * Arkansas Traveler * Bill Cheatham * Blue Moon of Kentucky * Blue Yodel No. 8 (Mule Skinner Blues) * Cripple Creek * Dark Holler * I Am a Man of Constant Sorrow * I Never Will Marry * I Saw the

Light * I'll Fly Away * The Long Black Veil * Mule Skinner Blues * Orange Blossom Special * Rocky Top * Roll in My Sweet Baby's Arms * Sitting on Top of the World * Wabash Cannonball * Wayfaring Stranger * Wildwood Flower * Will the Circle Be Unbroken * The Wreck of the Old '97 * You Don't Know My Mind * and more. Considering the range of stars that have claimed Bill Monroe as an influence—Elvis Presley, Bob Dylan, and Jerry Garcia are just a few—it can be said that no single artist has had as broad an impact on American popular music as he did. For sixty years, Monroe was a star at the Grand Ole Opry, and when he died in 1996, he was universally hailed as "the Father of Bluegrass." But the personal life of this taciturn figure remained largely unknown. Delving into everything from Monroe's professional successes to his bitter rivalries, from his isolated childhood to his reckless womanizing, veteran bluegrass journalist Richard D.

Smith has created a three-dimensional portrait of this brilliant, complex, and contradictory man. Featuring over 120 interviews, this scrupulously researched work—a Chicago Tribune Choice Selection, New York Times Notable Book, and Los Angeles Times Best Book of 2000—stands as the authoritative biography of a true giant of American music. A colorful and comprehensive history of bluegrass and old-time Appalachian music from its legendary roots to today's Grammy-winning stars. With simple instrumentation—banjo, guitar, and base—a great variety of musical traditions converged to create the “old-timey” music of Appalachia. Over time, that mountain sound evolved into numerous genres and subgenres that continue to thrive today. Now musician and roots music historian Craig Harris takes readers on an anecdotal journey through this distinctly American music. From the Grand Ole Opry and the historic Bristol Sessions to

contemporary festivals and the reemergence of Bluegrass in popular culture, Harris combines extensive research and never-before-seen photographs with more than ninety exclusive interviews. Bluegrass, Newgrass, Old-Time, and Americana Music is chock full of anecdotes about Bill Monroe, Flatt & Scruggs, Del McCoury, Doc Watson, Alison Kraus, the Nitty Gritty Dirt Band, and more. In the twentieth century, Appalachian migrants seeking economic opportunities relocated to southwestern Ohio, bringing their music with them. Between 1947 and 1989, they created an internationally renowned capital for the thriving bluegrass music genre, centered on the industrial region of Cincinnati, Dayton, Hamilton, Middletown, and Springfield. Fred Bartenstein and Curtis W. Ellison edit a collection of eyewitness narratives and in-depth analyses that explore southwestern Ohio's bluegrass musicians, radio broadcasters, recording studios, record

labels, and performance venues, along with the music's contributions to religious activities, community development, and public education. As the bluegrass scene grew, southwestern Ohio's distinctive sounds reached new fans and influenced those everywhere who continue to play, produce, and love roots music.

Revelatory and multifaceted, Industrial Strength Bluegrass shares the inspiring story of a bluegrass hotbed and the people who created it.

Contributors: Fred Bartenstein, Curtis W. Ellison, Jon Hartley Fox, Rick Good, Lily Isaacs, Ben Krakauer, Mac McDivitt, Nathan McGee, Daniel Mullins, Joe Mullins, Larry Nager, Phillip J. Obermiller, Bobby Osborne, and Neil V.

Rosenberg. (Fake Book). This collection gathers more than 300 bluegrass favorites presented in the straightforward Real Book format favored by musicians including lyrics where applicable: Alabama Jubilee * Ballad of Jed Clampett * Bill

Cheatham * Blue Ridge Mountain Blues * Bury Me Beneath the Willow * Dixie Hoedown * Down to the River to Pray * Foggy Mountain Top * Highway 40 Blues * How Mountain Girls Can Love * I'm Goin' Back to Old Kentucky * John Henry * Keep on the Sunny Side * The Long Black Veil * My Rose of Old Kentucky * Old Train * Pretty Polly * Rocky Top * Sally Goodin * Shady Grove * Wabash Cannonball * Wayfaring Stranger * Wildwood Flower * The Wreck of the Old '97 * and hundreds more! This book, and its twin "Backpocket Old-Time Songbook", are great collections of old-time and bluegrass songs complete with musical notation, histories, vintage photos, guitar chords, and even singing tips. Great for singers and those who play guitar, banjo, fiddle, mandolin, autoharp, dulcimer, or would like to! The twentieth anniversary paperback edition, updated with a new preface Winner of the International Bluegrass Music Association Distinguished Achievement

Award and of the Country Music People Critics' Choice Award for Favorite Country Book of the Year Beginning with the musical cultures of the American South in the 1920s and 1930s, *Bluegrass: A History* traces the genre through its pivotal developments during the era of Bill Monroe and his Blue Grass Boys in the forties. It describes early bluegrass's role in postwar country music, its trials following the appearance of rock and roll, its embracing by the folk music revival, and the invention of bluegrass festivals in the mid sixties. Neil V. Rosenberg details the transformation of this genre into a self-sustaining musical industry in the seventies and eighties is detailed and, in a supplementary preface written especially for this new edition, he surveys developments in the bluegrass world during the last twenty years. Featuring an amazingly extensive bibliography, discography, notes, and index, this book is one of the most complete and thoroughly researched books

on bluegrass ever written. John Fahey is feared and revered around the world as a guitar player and composer. His inventions for acoustic and electric strings are the stuff of legend. Known for his finger-picking finesse, Fahey's pen has the same world-gobbling ferocity as his guitar. Fahey's collection of short stories defy classification - part memoir, part personal essay, part fiction, part manifesto. It is a collection that makes an explosive selection of his work available for public consumption. What else is there to say, except 'Grab your ankles, dear readers. It's kingdom time!' Neil V. Rosenberg met the legendary Bill Monroe at the Brown County Jamboree. Rosenberg's subsequent experiences in Bean Blossom put his feet on the intertwined musical and scholarly paths that made him a preeminent scholar of bluegrass music. Rosenberg's memoir shines a light on the changing bluegrass scene of the early 1960s. Already a fan and aspiring musician, his

appetite for banjo music quickly put him on the Jamboree stage. Rosenberg eventually played with Monroe and spent four months managing the Jamboree. Those heights gave him an eyewitness view of nothing less than bluegrass's emergence from the shadow of country music into its own distinct art form. As the likes of Bill Keith and Del McCoury played, Rosenberg watched Monroe begin to share a personal link to the music that tied audiences to its history and his life--and helped turn him into bluegrass's foundational figure. An intimate look at a transformative time, Bluegrass Generation tells the inside story of how an American musical tradition came to be. Beginning banjo lessons have never been more fun! Written for the absolute beginner, this FUN book is guaranteed to help you learn to play bluegrass banjo (How many books come with a personal guarantee by the author?). · Teaches the plain, naked melody to 23 easy bluegrass

favorites without the rolls already incorporated into the tune. · Wayne shows simple ways to embellish each melody using easy rolls. · With Wayne's unique method, you'll learn to think for yourself! · Learn how to play a song in different ways, rather than memorizing ONE way. · Includes a link to download 99 instructional audio tracks off our website! You WILL learn to play: Bile 'Em Cabbage Down, Blue Ridge Mountain Blues, Columbus Stockade Blues, Down the Road, Groundhog, Little Maggie, Long Journey Home, Lynchburg Town, Man of Constant Sorrow, My Home's Across the Blue Ridge Mountains, Nine Pound Hammer, Palms of Victory, Pass Me Not, Poor Ellen Smith, Pretty Polly, Put My Little Shoes Away, Red River Valley, Roll in My Sweet Baby's Arms, Shall We Gather at the River, Wabash Cannonball, When I Lay My Burden Down, When the Saints Go Marching In. (Piano/Vocal/Guitar Songbook). A comprehensive collection of nearly 50 bluegrass standards,

arranged for piano, voice, and guitar. Songs include: Ballad of Jed Clampett * Blue Ridge Cabin Home * Doin' My Time * Foggy Mountaintop * Footprints in the Snow * I Am a Man of Constant Sorrow * I'll Fly Away * In the Pines * Keep on the Sunny Side * Midnight Moonlight * Molly and Ten Brooks * Old Home Place * Rocky Top * Salty Dog Blues * Turn Your Radio On * Wabash Cannonball * The Wreck of the Old '97 * and more. Covers all the fundamentals and will have you playing bluegrass favorites in no time. Beginning with right and left handed techniques, then moving through traditional mandolin basics, learn how to develop great backup parts or solos and how to play within the context of a bluegrass band. With its rich but underappreciated musical heritage, Washington, D.C. is often overlooked as a cradle for punk, the birthplace of go go, and as the urban center for bluegrass in the Untied States. Capital Bluegrass: Hillbilly Music Meets Washington, D.C. richly

documents the history and development of bluegrass in and around the nation's capital since it emerged in the 1950s. In his seventeenth book, American vernacular music scholar Kip Lornell discusses both well-known progressive bluegrass bands including the Country Gentlemen and the Seldom Scene, and lesser known groups like the Happy Melody Boys, Benny and Vallie Cain and the Country Clan, and Foggy Bottom. Lornell focuses on colorful figures such as the brilliant and eccentric mandolin player, Buzz Busby, and Connie B. Gay, who helped found the Country Music Association in Nashville. Moving beyond the musicians to the institutions that were central to the development of the genre, Lornell brings the reader into the nationally recognized Birchmere Music Hall, and tunes in to NPR powerhouse WAMU-FM, which for five decades broadcast as much as 40 hours a week of bluegrass programming. Dozens of images illuminate the story of bluegrass in the

D.C. area, photographs and flyers that will be new to even the most veteran bluegrass enthusiast. Bringing to life a music and musical community integral to the history of the city itself, *Capital Bluegrass* tells an essential tale of bluegrass in the United States. While other work on Bill Monroe has been written from a historical point of view, *Come Hither to Go Yonder* is told from the perspective of a musician who was actually there. Filled with observations made from the unique vantage point of a man who has traveled and performed extensively with the master, this book is Bob Black's personal memoir about the profound influence that Monroe exerted on the musicians who have carried on the bluegrass tradition in the wake of his 1996 death. This volume also includes a complete listing of Bob Black's appearances with Monroe, his most memorable experiences while they worked together, brief descriptions of the more important musicians and bands

mentioned, and suggestions for further reading and listening. Offering a rare perspective on the creative forces that drove one of America's greatest composers and musical innovators, *Come Hither to Go Yonder* will deeply reward any fans of Bill Monroe, of bluegrass, or of American vernacular music. Wayne Erbsen's newest book takes a deep look at bluegrass music to uncover its true roots: ballads of early pioneers, Scots-Irish fiddle tunes, black spirituals, plantations melodies, blues, murder ballads, sentimental parlor songs from *Tin Pan Alley*, North Carolina banjo styles and gospel songs. The book is richly illustrated with over 100 vintage photos and includes lyrics, musical notation, chords, history and playing tips to 94 songs. There are also nearly 80 pages of history and profiles portraying important musicians including the Monroe Brothers, Carter Family, Bradley Kincaid, Riley Puckett, Charlie Poole, Wade & J.E. Mainer, Vernon Dalhart, Carolina Tar Heels, G.B.

Grayson and Henry Whitter, Fiddlin' Arthur Smith, Ernest V. Stoneman, Blue Sky Boys, Fiddlin' John Carson, Coon Creek Girls, Earl Scruggs, Eck Robertson, Callahan Brothers, Samantha Bumgarner, Bill Monroe Zeke & Wiley Morris, Jimmie Rodgers and Stringbean. Optional CD by Wayne Erbsen and Laura Boosinger is available containing fourteen songs from the book. Offers a unique and informative background for readers who want to explore the multifaceted history of bluegrass music and its current popularity. The first book devoted entirely to women in bluegrass, *Pretty Good for a Girl* documents the lives of more than seventy women whose vibrant contributions to the development of bluegrass have been, for the most part, overlooked. Accessibly written and organized by decade, the book begins with Sally Ann Forrester, who played accordion and sang with Bill Monroe's Blue Grass Boys from 1943 to 1946, and continues into the present with artists

such as Alison Krauss, Rhonda Vincent, and the Dixie Chicks. Drawing from extensive interviews, well-known banjoist Murphy Hicks Henry gives voice to women performers and innovators throughout bluegrass's history, including such pioneers as Bessie Lee Mauldin, Wilma Lee Cooper, and Roni and Donna Stoneman; family bands including the Lewises, Whites, and McLains; and later pathbreaking performers such as the Buffalo Gals and other all-girl bands, Laurie Lewis, Lynn Morris, Missy Raines, and many others. Learn about the creation of the unique American music called bluegrass through the story of Bill Monroe. Bill Monroe loved many things: playing music, his big family, and his home in the bluegrass state of Kentucky. Even though his eyes were crossed and didn't work right, Bill's ears worked hard, picking out all sorts of sounds around his treasured home: rushing streams, wailing winds, and sundown jamborees with his family. Through heartache and hard times, Bill held on to

these sounds that reminded him of home. Award-winning author Barb Rosenstock and illustrator Edwin Fotheringham beautifully capture the ups and downs of Bill Monroe's musical journey, and how his deep Kentucky roots helped him create a unique form of American music--bluegrass. Chuck Berry, Buddy Holly, Johnny Cash and Jerry Garcia all credit Bill Monroe with influencing their music. This is a portrayal of the breadth and depth of bluegrass, from its fans and followers to its performers - including Bill Monroe, 'the father of Bluegrass music' - in a readable and panoramic photo-documentary of an American form of popular music. A pivotal member of the hugely successful bluegrass band Flatt and Scruggs and the Foggy Mountain Boys, Dobro pioneer Josh Graves (1927-2006) was a living link between bluegrass music and the blues. In *Bluegrass Bluesman*, this influential performer shares the story of his lifelong career in music. In lively anecdotes,

Graves describes his upbringing in East Tennessee and the climate in which bluegrass music emerged during the 1940s. Deeply influenced by the blues, he adapted Earl Scruggs's revolutionary banjo style to the Dobro resonator slide guitar and gave the Foggy Mountain Boys their distinctive sound. Graves' accounts of daily life on the road through the 1950s and 1960s reveal the band's dedication to musical excellence, Scruggs' leadership, and an often grueling life on the road. He also comments on his later career when he played in Lester Flatt's Nashville Grass and the Earl Scruggs Revue and collaborated with the likes of Boz Scaggs, Charlie McCoy, Kenny Baker, Eddie Adcock, Jesse McReynolds, Marty Stuart, Jerry Douglas, Alison Krauss, and his three musical sons. A colorful storyteller, Graves brings to life the world of an American troubadour and the mountain culture that he never left behind. Born in Tellico Plains, Tennessee, Josh

Graves (1927-2006) is universally acknowledged as the father of the bluegrass Dobro. In 1997 he was inducted into the Bluegrass Hall of Fame. Bluegrass music is an original characterization, simply called a 'representation,' of traditional Appalachian music in its social form. It is likely that most fans of bluegrass music would concede that no state should be more associated with bluegrass music than Kentucky--and rightly so. Bluegrass music draws its name from the band that Kentuckian Bill Monroe formed during the late 1930s and 1940s. Bill named his band Bill Monroe and The Blue Grass Boys to honor his home state. Eventually, the music these bands and others like them were playing came to be known as bluegrass music. Later, another Kentuckian, Ebo Walker, while playing with the Bowling Green-based bluegrass band, New Grass Revival, coined the phrase "newgrass" to describe the band's progressive style of music. Other Kentuckians such as

Bobby and Sonny Osborne, J. D. Crowe, Ricky Skaggs, and Dale Ann Bradley have become bluegrass stars. Some of the musicians from Kentucky covered in this book are quite famous--some are not. Famous or not, all of them have a deep-rooted passion for the music they play. Rural Roots of Bluegrass is a songbook and history book that takes a deep at the roots of bluegrass music: ballads and fiddle tunes of Scots-Irish pioneers, black spirituals, plantation melodies, blues, murder ballads, sentimental parlor songs from Tin Pan Alley, North Carolina banjo styles and gospel songs. This book is richly illustrated with 107 vintage photos and includes history, lyrics to 94 songs, musical notation, chords, playing tips, and historical sources for each song. Includes profiles on the Bill Clifton, Bill Monroe, the Blue Sky Boys, Bradley Kincaid, the Callahan Brothers, Carolina Tar Heels, the Carter Family, Charlie Poole and the North Carolina Ramblers, the Coon Creek Girls, Earl

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Fiddlin Arthur Smith, Fiddlin
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