

Bluegrass

Mary E. Wharton,Roger W. Barbour

Bluegrass Neil V. Rosenberg, 2005 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.

Bluegrass William Van Meter, 2018-01-02 A shocking investigation into a true crime that tore a town apart—the violent murder of a young coed in Kentucky, the innocent boy who was jailed for the crime, and a small Southern community filled with haunting, unforgettable characters. Katie Autry was a foster child from a tiny village in Kentucky; a little awkward, but always with the biggest smile on her high school cheerleading squad. In September 2002, she matriculated as a freshman at Western Kentucky University in Bowling Green, majoring in the dental program. She worked days at the smoothie shop, nights at the local strip club, and fell in love with a football player who wouldn't date her. On the morning of May 4, 2003, Katie Autry was raped, stabbed, sprayed with hairspray, and set on fire in her own dormitory room. In telling the true story of this shocking crime, William Van Meter describes the devastation of not one but three families. Two young men are jailed for the crime: DNA evidence places Stephen Soules, an unemployed, mixed-race high school dropout, at the scene; and Lucas Goodrum, a twenty-one-year-old pot dealer with an ex-wife, a girlfriend still in high school, and a history of domestic abuse, is held by an ever-changing confession. The friends of the suspects and the foster and birth families of the victim form complex and warring social nets that are cast across town. And a small southern community, populated by eccentrics of every socioeconomic class, from dirt-poor to millionaire, responds to the horror. With the keen eye of a talented young journalist returning to his southern roots, Van Meter paints a vivid portrait of the town, the characters who fill it, and the simmering class conflicts that made an injustice like this not only possible, but inevitable. Like *Midnight in the Garden of Good and Evil*, *Bluegrass* is redolent with atmosphere, dark tension, and lush landscapes.

The Bluegrass Reader Thomas Goldsmith, 2004 A chronological guide to bluegrass music that describes and traces the development of the musical genre.

The Real Bluegrass Book Hal Leonard Corp., 2011-05-01 (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!

Kentucky's Bluegrass Music James C. Claypool, 2010 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.

Bluegrass Breakdown Robert Cantwell, 2003 Bluegrass music is an original characterization, simply called a 'representation, ' of traditional Appalachian music in its social form.

Texas Bluegrass History Jeff Campbell, Braeden Paul, 2021-09-20 Texas has nurtured a thriving bluegrass scene since the early 1950s. The Lone Star State boasts the country's first bluegrass college degree and even hosts a Beatles bluegrass cover band. Meet the Pickin' Singin' Professor, the Fiddle Engineer and Blanco's Bluegrass Boy. Hit the trail with cowboys like the Mayfield brothers and go backstage with Grammy-nominated acts like Wood & Wire. Jeff Campbell and Braeden Paul celebrate the musicians who contributed to the harmonious heritage of Texas bluegrass.

Blue Grass Boy Barb Rosenstock, 2020-09-29 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.

Homegrown Music Stephanie P. Ledgin, 2004-09-30 With retail sales of the *O Brother, Where Art Thou?* soundtrack exceeding 6.5 million copies since its 2000 release, bluegrass music has re-entered the spotlight as a major American style, spawning huge successes with subsequent albums. Author Stephanie P. Ledgin has captured the rich history of this music in *Homegrown Music*, a lively, informative book that is perfect for newcomers and devoted fans, musicians, and non-musicians. Though recognized and embraced internationally, bluegrass is one of only two musical genres native to America and, like jazz, it boasts a colorful and lively history, one that is captured here in all its detail complete with candid interviews with such legends as Earl Scruggs, Ralph Stanley, and the Nitty Gritty Dirt Band. Covering such aspects of bluegrass as instrumentation, songs, the festival experience, and parking lot picking, *Homegrown Music* also offers candid interviews with many celebrated bluegrass figures. An extensive up-to-the-minute resource guide of print, audio-visual, and Internet materials rounds out the volume. Enthusiasts of all ages will find much to discover and much to enjoy.

Industrial Strength Bluegrass Fred Bartenstein, Curtis W. Ellison, 2021-01-25 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.

Carolina Bluegrass Gail Wilson-Giarratano PhD, Pat Ahrens, 2015-11-02 In the Carolinas, bluegrass is more than music--it's a way of life. The origins of the genre date back to the earliest frontier settlements, and banjo music appeared at dances in Greenville, South Carolina, as early as 1780. The genre was essential to socialization in the textile mills of both states. Old-time music of the Blue Ridge Mountains heavily influenced the sound. Bill Monroe, considered by many to be the father of bluegrass, began his recording career in Charlotte in 1936. Many of the most popular bands, such as the Hired Hands and Briarhoppers, regularly performed live on local television stations in Columbia, Spartanburg and Charlotte. Today, bluegrass festivals fill local calendars across the region. Author Gail Wilson-Giarratano uses interviews and the historic record to tell this unique and compelling story.

Come Hither to Go Yonder Bob Black, 2005-05-18 Bill Monroe is so foundational to bluegrass music that the entire genre took its name from his band, the Blue Grass Boys. In *Come Hither to Go Yonder*, Bob Black recounts his years spent as a member of that seminal band. 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.

Come Hither to Go Yonder Bob Black, 2005-05-18 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.

Bluegrass Land and Life Mary E. Wharton, Roger W. Barbour, 2021-10-21 The Inner Bluegrass Region of Kentucky is a shining jewel of geography—synonymous in the minds of many with the state of Kentucky. It is unique in many respects: the character of its land, its native vegetation, and its indigenous animal life. The way of life developed by its human inhabitants over the past two hundred years, especially its focus on the Thoroughbred horse, is also unique. The interaction of these two forces—natural and human—is the focus for this important work. The book includes color plates of representative plant and animal species and typical habitats. The annotated lists of 474 animal and nearly 1,200 plant species describe habitat, frequency, and distribution. *Bluegrass Land and Life* is a book that will delight all who share an interest in the Bluegrass region's past and present and a concern for its future.

Bluegrass, Newgrass, Old-Time, and Americana Music Craig Harris, 2018-04-23 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.

Bluegrass Generation Neil V. Rosenberg, 2018-05-15 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.

Bean Blossom Thomas A. Adler, 2011-05-15 Bean Blossom, Indiana—near Brown County State Park and the artist-colony town of Nashville, Indiana—is home to the annual Bean Blossom Bluegrass Festival, founded in 1967 by Bill Monroe, the father of bluegrass. Widely recognized as the oldest continuously running bluegrass music festival in the world, this June festival's roots run back to late 1951, when Monroe purchased the Brown County Jamboree, a live weekly country music show presented between April and November each year. Over the years, Monroe's festival featured the top performers in bluegrass music, including Jimmy Martin, Lester Flatt, Earl Scruggs, the Goins Brothers, the Stanley Brothers, and many more. Thomas A. Adler's history of Bean Blossom traces the long and colorful life of the Brown County Jamboree and Bill Monroe's Bluegrass Festival. 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 the meaning of this venue to the music's many performers—both professional and amateur—and its legions of fans.

The Big Book of Bluegrass Songs (Songbook) Hal Leonard Corp., 2008-10-01 (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.

The Bluegrass Songbook Hal Leonard Corp., 2013-02-01 (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.

Bluegrass Cavalcade Thomas D. Clark, 2014-07-11 Kentucky history centers on the Bluegrass; this is not to say that the rest of Kentucky does not have a rich story, but chronologically, the beginning was here. Too, Bluegrass history can scarcely be separated from the rest of the state. Boonesboro and Harrodsburg, Henry Clay and Elizabeth Madox Roberts are the cherished possessions of all Kentuckians. Jane Todd Crawford and Dr. Ephraim McDowell stood in for humanity. It is a great matter of local pride that they did so in Kentucky. *Bluegrass Cavalcade* brings together fifty-five Kentucky writers to write about their home state and to capture a taste of the rich regional flavor of the Bluegrass as an introduction to Kentucky history. Among the selections included in this volume is represented a small army of distinguished authors who have viewed Kentucky from various perspectives. Edited

by revered state historian Thomas D. Clark, Bluegrass Cavalcade is meant to be a literary and historical reception where these esteemed Kentucky writers meet their readers. Featuring Contributions from:John FilsonBasil DukeCassius Marcellus ClayJohn Fox, Jr.Robert Penn WarrenHarriet Beecher StoweElizabeth Madox RobertsJames Lane AllenandHenry Watterson

Embracing the Beat of Expression: An Mental Symphony within Bluegrass

In some sort of used by monitors and the ceaseless chatter of quick conversation, the melodic splendor and emotional symphony produced by the prepared word frequently fade in to the background, eclipsed by the relentless noise and distractions that permeate our lives. However, nestled within the pages of Bluegrass an enchanting fictional value overflowing with natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding composer of language, that charming masterpiece conducts readers on an emotional journey, well unraveling the hidden melodies and profound affect resonating within each carefully crafted phrase. Within the depths of this moving evaluation, we shall discover the book is central harmonies, analyze their enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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