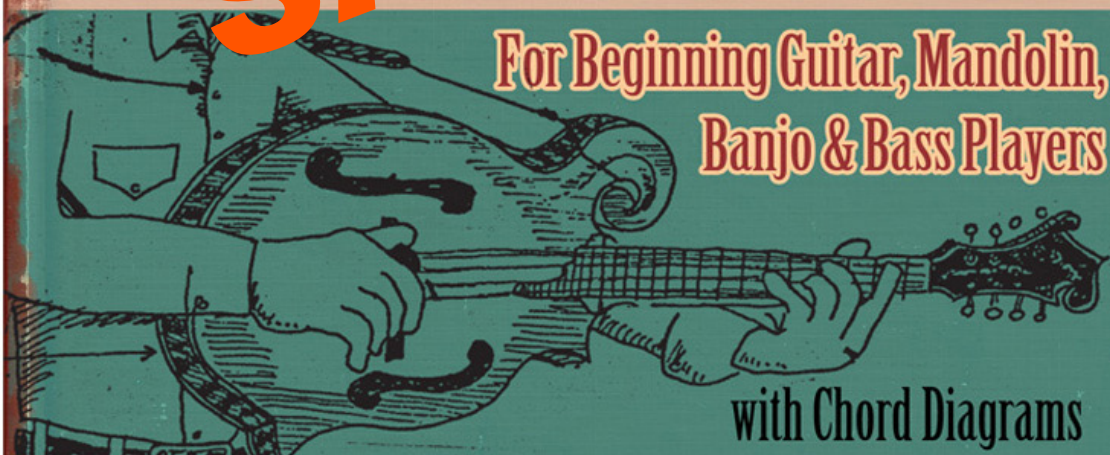


Jam Session Survival

Chord Progressions
For the 100 Most Played
Bluegrass Jam Session Tunes

SAMPLE



For Beginning Guitar, Mandolin,
Banjo & Bass Players

with Chord Diagrams

SECOND EDITION
by Bradley Laird
www.bradleylaird.com

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SAMPLE

You will have more fun at festivals and jam session when you hit the right chords!

INTRODUCTION

I prepared this list of the 100 most popular bluegrass jam session tunes by attending a large number of jam sessions in the Atlanta area over many years and writing down every tune which was played and the key it was played in. After countless jam sessions, I crossed off the odd ball tunes and the kept the ones that were coming up over and over. This book is designed for learning the chord progressions to these most common tunes and it is small enough that you can carry it with you to jams. Have fun!

Bradley Laird
www.bradleylaird.com

HOW TO USE THIS BOOK

1. Look up the song you want to play in the index at the beginning and turn to that page.
2. Under the title of the song you'll see either "1 Beat Per Letter" or "2 Beats Per Letter." Some songs have chords which change once per beat (like Blackberry Blossom) and it is easier to read when written as 1 Beat Per Letter. Some songs always stay on a chord for at least 2 beats (like Liberty) and they are easier to read written as "2 Beats Per Letter."
3. These symbols "[: :]" are called "repeat signs" and you should play the enclosed sections twice. When you see "!" it means an accented chord or "stop".
4. Most of the tunes which are considered "instrumentals" are traditionally played in one key only. For example: Sally Gooden is always played in the key of A because it is a fiddle tune and that's where fiddlers like to play it.
5. Songs with words ("vocals") can potentially be sung in any key, but this book includes the most common keys you will encounter in real sessions.
6. In most cases you will notice that the chord letter names are in groups of four letters. Most songs are structured this way and this grouping is to help you recognize the phrases of the songs and to help you keep your place. **ALL of the songs should be read straight across the page.**
7. If you are a guitar player: You form the chord indicated by the letter and play "bass - strum" once for each beat.
8. If you are a mandolin player: You would play one off-beat chop for each beat.
9. If you are a bass player: You would play one bass note per beat.
10. If a song is marked at being played in 3/4 time: Guitar players play "bass - strum - strum" for each letter, mandolins play "rest - chop - chop" and basses play "note - rest - rest for each letter.

Free lessons for playing mandolin, guitar and banjo can be found at www.bradleylaird.com

You will have more fun at festivals and jam session when you hit the right chords!

5 - ARKANSAS TRAVELLER

1 Beat Per Letter

Key of D

A Part:

|: D G D D A A A A
D G D D D G A D :|

B Part:

|: D G D A D A D A
D G D A D G A D :|

SAMPLE
6 - BANJO SIGNAL
2 Beats Per Letter

Key of G

A Part:

G D G D C D G D
G D G D C D G G

B Part:

G C D G G C D G

7 - BANKS OF THE OHIO

2 Beats Per Letter

Key of G

|: G G D D D D G G
G G C C G D G G :|

Key of C

|: C C G G G G C C
C C F F C G C C :|

*This tune could be played in any key to suit the singers.

SAMPLE
BIG SANDY (BIG SANDY RIVER)
1 Beat Per Letter

Key of A

A Part

|: A A A A E E E E
A A A A E E A A :|

B Part

|: A A D D E E A A
A A D D E E A A :|

9 - BIG SCIOTA (BIG SCIOTY)

1 Beat Per Letter

Key of G

A Part

|: G D G G G D G G
G G C C D D G G :|

B Part

|: G G D D D D Em Em
Em Em C C D D G G :|

*Like many old-time fiddle tunes you will run into variations of the preferred chords, but the ones I have written seem to be the most popular these days.

SAMPLE

10 - BILL CHEATUM

1 Beat Per Letter

Key of A

A Part |: A A A A D D D D
A A A A A D E A :|

B Part |: A D E A A D A E
A D E A A A E A :|

*Nearly everyone plays this instrumental in the key of A. The changes come at you fast in the B part, almost as much of a ride as the A part of Blackberry Blossom, but once you are “on to” the pattern, it is not that difficult. Note that the endings of the A part and the B part are a little different.

You will have more fun at festivals and jam session when you hit the right chords!

11 - BILLY IN THE LOWGROUND

1 Beat Per Letter

Key of C

A Part

|: C C C C Am Am Am Am
C C C C Am Am G C :|

B Part

|: C C C C F F F F
C C C C Am Am G G :|

*C is the most common key for this tune. You will run into variations of the preferred chords, but the ones I have written seem to be the most popular these days. Some "Texas fiddlers" prefer the A part chords throughout.

SAMPLE

12 - BLACKBERRY BLOSSOM

1 Beat Per Letter

Key of G

A Part |: G D C G C G A D
G D C G C G D G :|

B Part |: Em Em Em Em Em Em B7 B7
Em Em Em Em C G D G :|

*This tune is and instrumental universally played in the key of G.

65 - MOUNTAIN DEW

2 Beats Per Letter

Key of G

Verse & Chorus

|: G G G G C C G G
G G G G G D G G :|

Key of A

|: A A A A D D A A
A A A A A E A A :|

Be ready to transpose this to any key to suit the singers. D is another common key for this song.

SAMPLE
66 - NEW RIVER TRAIN
2 Beats Per Letter

Key of G

|: G G G G G G D D
G G C C D D G G :|

Key of A

|: A A A A A A E E
A A D D E E A A :|

*Some folks play last four chords this way: G D G G instead of D D G G. Bill Monroe did it the way I marked them and that's good enough for me.

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75 - RED HAIRD BOY

1 Beat Per Letter

Key of A

A Part	:	A	A	A	D	A	A	G	G
		A	A	A	D	A	A	E	A
B Part	:	G	G	D	D	A	A	G	G
		A	A	A	D	A	A	E	A

*This tune is almost always played in the key of A. Banjo pickers and guitar players like to play it in the key of G but usually "capo up" so they sound in the key of A.

**See the back of the book for information on how to convert these chord charts to any key!

SAMPLE

76 - RED WING

1 Beat Per Letter

Key of G

A Part	G	G	G	G	C	C	G	G
	D	D	G	G	A	A	D	D
	G	G	G	G	C	C	G	G
	D	D	G	G	A	D	G	G7
B Part	C	C	C	C	G	G	G	G
	D	D	D	D	G	G	G7	G7
	C	C	C	C	G	G	G	G
	D	D	D	D	G	G	G	G

81 - SAINT ANNE'S REEL

1 Beat Per Letter

Key of D

A Part: |: D D D D G G D D
 D D D D G A D D :|

B Part: |: D D Em Em A A D D
 D D Em Em A A D D :|

SAMPLE
82 - SALLY GOODEN
1 Beats Per Letter

Key of A

|: A A A A A A E A :|

*Sally Gooden is almost exclusively played in the key of A. For instruments that use a capo, here are the chords in the key of G. Put your capo on the 2nd fret and play as if you were in the key of G:

Key of G

|: G G G G G G D G :|

99 - WILL THE CIRCLE BE UNBROKEN

2 Beats Per Letter

Key of G

|: G G G G C C G G
G G G G G D G G :|

Key of A

|: A A A A D D A A
A A A A A E A A :|

*This tune could be played in any key to suit the singers.

SAMPLE
100 WORRIED MAN BLUES
2 Beats Per Letter

Key of G

G G G G C C C G
G G G G D D D G

Key of A

A A A A D D D A
A A A A E E E A

101 - HOW TO CONVERT (Transpose) THE SONGS TO ANY KEY

Using the chart below you can transpose the chords from one key to another. For example: If your song is in the key of C and uses C, F and G you would look down the table to find the key you wish to play in and the correct chords will be in the same column. C, F and G would become G, C and D in the new key of G. This works whether the chord is major or minor.

Key	- CHORDS -										
C	C#	D	D#	E	F	F#	G	G#	A	A#	B
C#	D	D#	E	F	F#	G	G#	A	A#	B	C
D	D#	E	F	F#	G	G#	A	A#	B	C	C#
D#	E	F	F#	G	G#	A	A#	B	C	C#	D
E	F	F#	G	G#	A	A#	B	C	C#	D	D#
F	F#	G	G#	A	A#	B	C	C#	D	D#	E
F#	G	G#	A	A#	B	C	C#	D	D#	E	F
G	G#	A	A#	B	C	C#	D	D#	E	F	F#
G#	A	A#	B	C	C#	D	D#	E	F	F#	G
A	A#	B	C	C#	D	D#	E	F	F#	G	G#
A#	B	C	C#	D	D#	E	F	F#	G	G#	A
B	C	C#	D	D#	E	F	F#	G	G#	A	A#

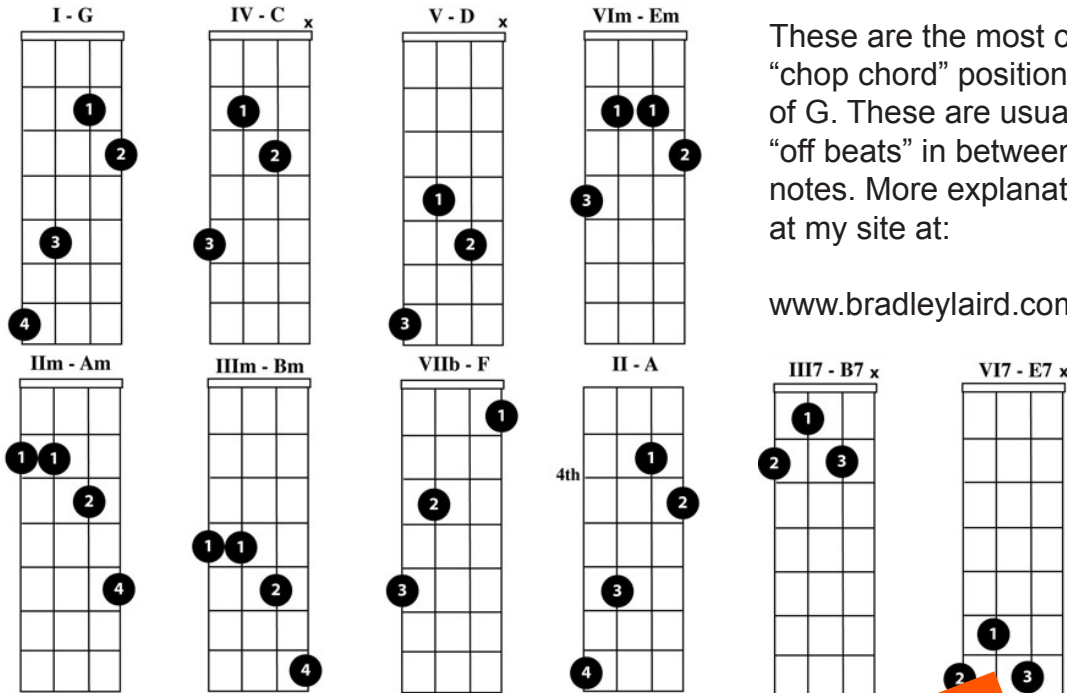
Information on how to use a capo can be found at www.bradleylaird.com



102 - BASIC BLUEGRASS GUITAR CHORD DIAGRAMS

<p>A Major</p> <p>0 0 1 2 3 0</p> <p>V I</p>	<p>A Minor</p> <p>0 0 2 3 1 0</p> <p>V I</p>	<p>A7</p> <p>0 0 1 0 2 0</p> <p>V I</p>	<p>B7</p> <p>2 2 1 3 0 4</p> <p>V I</p>	<p>B Minor</p> <p>X X 3 4 2 1</p> <p>V I</p>	<p>C Major</p> <p>3 3 2 0 1 0</p> <p>V I</p>
<p>C7</p> <p>3 3 2 4 1 0</p> <p>V I</p>	<p>D Major</p> <p>x 0 0 1 3 2</p> <p>V I</p>	<p>D Minor</p> <p>x 0 0 2 4 1</p> <p>V I</p>	<p>D7</p> <p>x 0 0 2 1 3</p> <p>V I</p>	<p>E Major</p> <p>0 2 3 1 0 0</p> <p>I V</p>	<p>E Minor</p> <p>0 2 3 0 0 0</p> <p>I V</p>

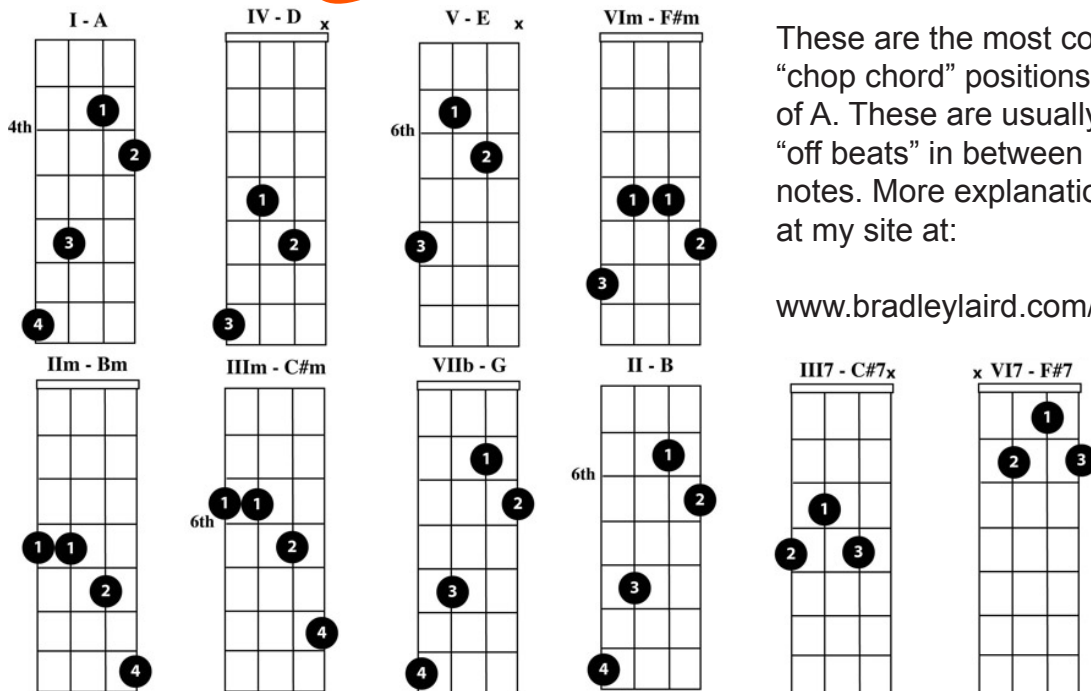
105 - MANDOLIN "CHOP" CHORDS IN G



These are the most common mandolin "chop chord" positions used in the key of G. These are usually played on the "off beats" in between the bass player's notes. More explanation can be found at my site at:

www.bradleylaird.com/playthemandolin

106 - MANDOLIN "CHOP" CHORDS IN A



These are the most common mandolin "chop chord" positions used in the key of A. These are usually played on the "off beats" in between the bass player's notes. More explanation can be found at my site at:

www.bradleylaird.com/playthemandolin

SAMPLE PREVIEW - Download a full version at www.bradleylaird.com/survival
109 - BASIC BANJO CHORDS IN G TUNING

The top line represents the **nut** which your strings pass over going to the **peg head**.

The horizontal lines indicate the **frets**.

The vertical lines indicate the **strings**. 4th on the left, 1st on the right.

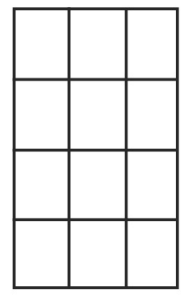
A dot indicates where your fingers are placed.

The numbers over the strings indicate which finger is used to fret that string.

An "X" over a string means it is not played.

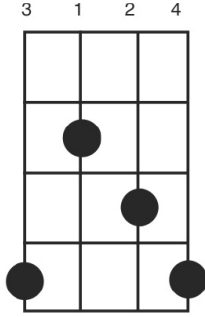
Unmarked strings are sounded "open".

C Major

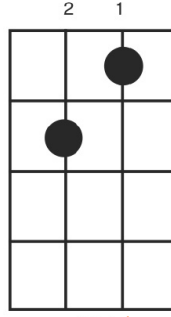


A very easy chord!

G Major



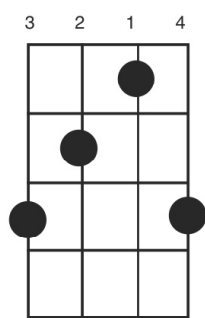
D Major



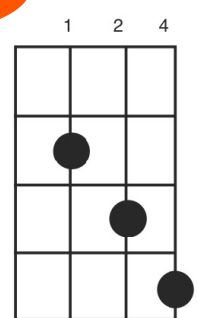
D7

SAMPLE

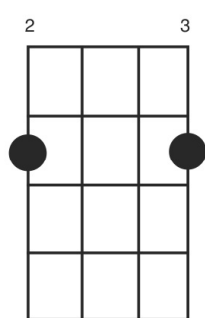
110 - MORE BASIC BANJO CHORDS IN G TUNING



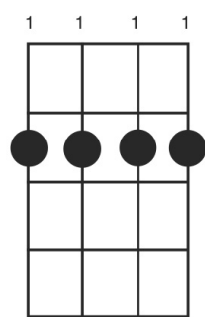
F Major



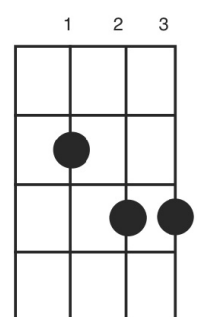
D Major



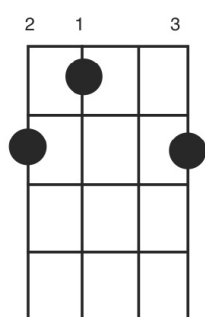
E Minor



A Major



D Minor



E Major

More free information and lessons for bluegrass or clawhammer style banjo are available at:
www.bradleylaird.com

You will have more fun at festivals and jam session when you hit the right chords!

The image displays two systems of musical notation for bass guitar. Each system consists of a standard musical staff and a TAB staff. The first system covers chords A, A#/Bb, B, and C. The second system covers chords C#/Db, D, D#/Eb, and E. The TAB staff for each chord shows the fretting for the 3rd and 4th strings. For example, for chord A, the 3rd string is fretted at 0 and the 4th string at 2. For chord E, the 3rd string is fretted at 7 and the 4th string at 7.

These two note patterns will work over MAJOR or MINOR chords

114 - SUGGESTIONS FOR BINDING THIS BOOK

- One obvious method is to print the pages as they are, at 8.5 x 11, three hole punch them and stuff them into a ring binder.
- Another option is to carry the pages to your local copy shop and have them coil or GBC bound.
- Half-sized book. The pages in this file are all set up so that you can print them at full size and then cut the stack in half creating 8.5 x 5.5 pages. The half height pages make a smaller more portable book for carrying to jam sessions and it will fit in your case easier. The half height book can be bound by your local copy shop for a couple of bucks. You can have it bound on the top if you like that better. You might even have them print the file on heavier stock and do the cutting for you. A nice guillotine cutter, possessed by most print shops, surely does a neater job of cutting the stack uniformly.

You will have more fun at festivals and jam session when you hit the right chords!