

Little Old Sod Shanty On My Claim (hi-lo)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

American pioneer song

Key: D

6 6 6 -6 6 6 5 5

9 9 9 -10 9 9 8 8

I'm look-ing rath-er seed-y now

4 -4 4 4 -3" 4

7 -8 7 7 -6 7

While hold-ing down my claim

4 4 4 4 5 5 -6 6

7 7 7 7 8 8 -10 9

And my vit-tles are not al-ways



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5 5 -4

8 8 -8

Served the best

5 -5 6 6 -6 6 6 5

8 -9 9 9 -10 9 9 8

And the mice play shy-ly 'round me

5 4 -4 4 4 -3" 4

8 7 -8 7 7 -6 7

As I nes-tle down to rest

4 -4 5 6 6 5 -4 -5

7 -8 8 9 9 8 -8 -9

In my lit-tle old sod shan-ty

5 -4 4

8 -8 7

In the West

-4 5 -5 -5 -5 -5 -6 -6

-8 8 -9 -9 -9 -9 -10 -10

Oh, the hing-es are of leath-er

-6 -6 -6 6 6 5 6

-10 -10 -10 9 9 8 9



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And the win-dows have no glass

4 4 4 4

7 7 7 7

The boards they let

4 -6 6 5 5 -4

7 -10 9 8 8 -8

The howl-ing bliz-zard in

5 -5 6 6 -6 6 6 5

8 -9 9 9 -10 9 9 8

You can see the hun-gry coy-ote

-4 4 -4 4 4 -3" 4

-8 7 -8 7 7 -6 7

As he slinks up in the grass

4 -4 5 6 6 5 -4 -5

7 -8 8 9 9 8 -8 -9

'Round my lit-tle old sod shan-ty

5 -4 4

8 -8 7

On my claim



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Lyrics

Little Old Sod Shanty On My Claim (chrom)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

American pioneer song

Key: D

-7 -7 -7 -8 -7 -7 -6*-6*

I'm look-ing rath-er seed-y now

-5 6 -5 -5 -4 -5

While hold-ing down my claim

-5 -5 -5 -5 -6* -6* -8 -7



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And my vit-tles are not al-ways

-6* -6* 6

Served the best

-6* 7 -7 -7 -8 -7 -7 -6*

And the mice play shy-ly 'round me

-6*-5 6 -5 -5 -4 -5

As I nes-tle down to rest

-5 6 -6* -7 -7 -6* 6 7

In my lit-tle old sod shan-ty

-6* 6 -5

In the West

6 -6* 7 7 7 7 -8 -8

Oh, the hing-es are of leath-er

-8 -8 -8 -7 -7 -6* -7

And the win-dows have no glass

-5 -5 -5 -5

The boards they let

-5 -8 -7 -6* -6* 6

The howl-ing bliz-zard in

-6* 7 -7 -7 -8 -7 -7 -6*

You can see the hun-gry coy-ote

6 -5 6 -5 -5 -4 -5

As he slinks up in the grass

-5 6 -6* -7 -7 -6* 6 7



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'Round my lit-tle old sod shan-ty
-6* 6 -5
On my claim

Lyrics

Little Old Sod Shanty On My Claim (2nd pos)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

American pioneer song

Key: D

Harp: G



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-4 -4 -4 5 -4 -4 -3 -3

-8 -8 -8 8 -8 -8 -7 -7

I'm look-ing rath-er seed-y now

3 -3" 3 3 2 3

6 -6 6 6 5 6

While hold-ing down my claim

3 3 3 3 -3 -3 5 -4

6 6 6 6 -7 -7 8 -8

And my vit-tles are not al-ways

-3 -3 -3"

-7 -7 -6

Served the best

-3 4 -4 -4 5 -4 -4 -3

-7 7 -8 -8 8 -8 -8 -7

And the mice play shy-ly 'round me

-3 3 -3" 3 3 2 3

-7 6 -6 6 6 5 6

As I nes-tle down to rest

3 -3"-3 -4 -4 -3 -3" 4

6 -6 -7 -8 -8 -7 -6 7



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In my lit-tle old sod shan-ty

-3 -3" 3

-7 -6 6

In the West

-3" -3 4 4 4 4 5 5

-6 -7 7 7 7 7 8 8

Oh, the hing-es are of leath-er

5 5 5 -4 -4 -3 -4

8 8 8 -8 -8 -7 -8

And the win-dows have no glass

3 3 3 3

6 6 6 6

The boards they let

3 5 -4 -3 -3 -3"

6 8 -8 -7 -7 -6

The howl-ing bliz-zard in

-3 4 -4 -4 5 -4 -4 -3

-7 7 -8 -8 8 -8 -8 -7

You can see the hun-gry coy-ote



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-3"3 -3" 3 3 2 3

-6 6 -6 6 6 5 6

As he slinks up in the grass

3 -3"-3 -4 -4 -3 -3" 4

6 -6 -7 -8 -8 -7 -6 7

'Round my lit-tle old sod shan-ty

-3 -3" 3

-7 -6 6

On my claim

Lyrics

My Little Grass Shack In Kealahou, Hawaii

Key: D



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Genre: Folk

Harp Type: Diatonic

Skill: Any

By: Bill Cogswell, Tommy Harrison,

Johnny Noble

The Hit Crew, Dave Van Ronk, Annette Funicello

Key: Bb

-2 -2 3 -2 3 3 -2 3 3 -2 3

I wan-na go back to my lit-tle grass shack

-3 -3-3*-3*-3* -4 -4 4 3

In Ke-a-la-ke-kua, Ha-wai-i

4 4 4* -5 -5 4 4 -3 -3 -2 -2 -5 -5

I wan-na be with all the ka-nes and wa-hi-nes

4 4 -3 -2 -2 -1...

That I knew long a-go

-1 1* -1 2 2 -2* -3 -3* -3

I can hear old gui-tars a-play-ing

-3 -3* -3 3 3 3 -2* 3

On the beach at Ho-o-nau-nau

-1 1* 1 -1 -1* 2 3 -3 3

I can hear the Ha-wai-ians say-ing

3 3* -3 -3 -1*3 3 3 -1 -2 -2 -2 -2 2 -1*



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“Ko-mo-mai no ka-u-a i-ka ha-le we-la-ka-hao”

-2 3 -2 3 3 -2 3

It won't be long 'til my ship

3 -2 3 -3 -3* -4 4 3

will be sail-ing back to Ko-na

4 -5 4 -3 -2 -5 5 -5 -5* -5...

A grand old place that's al-ways fair to see

-5 -5* -5* -5 -5 -5 -5* -5*

I'm just a lit-tle Ha-wai-ian

-5 -5 -5* -5* -5 -5 -4

and a home-sick is-land boy

3 -5 -5 5 -5 5 5* -5 5 -3*

I wan-na go back to my fish and poi

-2-2 3 -2 3 3 -2 3 3 -2 3

I wa-na go back to my lit-tle grass shack

-3 -3-3*-3*-3* -4 -4 4 3

In Ke-a-la-ke-kua, Ha-wai-i

3 3* -3 -3 3 3 -2 -2 2 2 -1*-1*-1-1

Where the hu-mu-hu-mu-nu-ku-nu-ku a pu-a-a

-1* -3 4 -3*...

goes swim-ming by

3 3* -3 -3 3 3 -2 -2 2 2 -1*-1*-1-1

Where the hu-mu-hu-mu-nu-ku-nu-ku a pu-a-a

-1* -3 4 -3*...



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goes swim-ming by

Lyrics

Orła cień (Eagle's shadow)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Wi-dzia-łam o- rła cień

6 7 8 (9) 8 7

Do gó-ry wzbił się ni-czym wiatr

6 7 8 (9) (10) (9) 8 7

Nie-bo to je-go świat

7 (7) 6 7 (7) 6

Z obłokiem tań-czył w świe-tle dnia



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7 (7) 6 7 (7) 6 6

Lyrics

Shangri-La

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

W: Carl Sigman

M: Matt Malneck & Robert Maxwell

The Four Coins

Key: F

2 -2 3

Your kiss-es

2 -1 2 -2 3 -3



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take me to shan-gri-la

2 -2 3 2 -1

Each kiss is mag-ic

-2 -3 -3* 3 -3 -3* 4 4* 4 4

That makes my lit-tle world a Shan-gri-la

4 4 4 4 -5* 5 -3* -5*

A land of blue-birds and foun-tains

5 -3* 5* -3* -3

And noth-ing to do

-3 -3 4 -3 -3 4 -3* 3 -1 -3

But cling to an an-gel that looks like you

2 -2 3 2 -1

And when you hold me

2 -2 3 -3

How warm you are

2 -2 3 2 -1

Be mine my darl-ing

-2 -3 -3* 3 -3 -3* 4 4* 4 4

And spend your life with me in Shan-gri-la

-1 -3-3* 3 -3 -3* 4 4* -5* 5

For an-y-where you are is Shan-gri-la

REPEAT



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Lyrics

Shall We Join The Ladies?

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

W: Marshall Barer

M: David Colin Ross

Michael Feinstein

Key: C

6 7 -8 -7 -4 5

Shall we join the la-dies

-5 6 5 7 6 -8 -7

Yes, do let's join the la-dies

8 -8 -9 -9 9 -9 10



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And make one great big la-dy
10 -9 -8 8 -8
Ta-ken sep-'rate-ly
8 -8 8 -8 8 6 6
The girls can be con-fus-ing
-9 9 -9 -7 -8 -7
But as a whole they might
-8 -7 -8 -7 -8 -5 -5
I think be quite a-mus-ing
6 -6 -6* 7 -7*-7 -7* -7 -7* 8
I'd rath-er have one e-nor-mous la-dy
-7 7 -6 8 -7 7
With two tre-men-dous eyes
-6 8 8 -8 8 -9
Than twen-ty with for-ty
9 -8 -9 9* -7
Of or-din-'ry size
-5* 6 7 -8 -7 -8 -7 -4 5
What say we join those dar-ling daugh-ters
5 -5 6 5 7 6 -8 -7
I mean join them to each oth-er
8 -8 -9 -9 9 -9 10
And make one great, huge moth-er
10 -9 -8 8 -8 8 -8



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You main-tain that if she's big
8 -8 8 6 6
She'll be un-gain-ly
-9 9 -9 -7 -8 -7 -8 -7
And I main-tain that you're a prig
-8 -7 -8 -5 -5
Who spouts in-ane-ly
6 -6 -6* 7 -7*
My cou-sin De-nise
-7 -8 -7 -7* -7 8
Weighed sev-en hun-dred pounds
-7 7 -6 8 -7 7
And was-n't fat at all
-6 8 -8 8 -8 8 -9
She was in-deed quite slen-der
8 -8 -9 -7* -7
Tho' ter-ri-bly tall
-5* 6 7 -8 -7 -4 5
Oh what a fine fin-al-e
-5 6 5 7 6 -8
To such a sum-mer's day
-7 8 -8 -9 -9 -9 9 -9 10
For in the damp and sul-try weath-er
-8 10 -9* -9 9* 9 9



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The ba-bies seem to tend to
9 -8 9 -9 7 -7 -7*
Stick to-geth-er, an-y-way
-7 -5 6 -6 7 -7 -8
So shall we join the la-dies
-8 -7 6 -6 7 -7 -8 8
I mean real-ly join the la-dies
-8 8 -9 -9 9 -9 10
And make one great big la-dy
8 7 8 8
What-ta you say Queen Kong

Lyrics

Trisha's Lullaby (Fullmetal



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Alchemist: Brotherhood)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any
(intro)

5 -4 5 -5... -4 4 -3..

(choral)

2 3 -3 4 -3 | -3 4 -4 5 -4

5 -5 5 6 -5 5 -4 5

2 3 -3 4 -3 | 4 -4 5 -4

5 -5 5 -4 4 -3 3,4 3,4

-4 5 -5 6 | 4 -4 5 -5

-3 4 -4 4 -3 4.. (-4) 4

-5 6 -6 -7 -6 6 6 -6



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-5 5 -4 4 -4 4 4 -3

—

2 3 -3 4 -3 | -3 4 -4 5 -4

5 -5 5 6 -5 5 -4 5

2 3 -3 4 -3 | 4 -4 5 -4

5 -5 5 -4 4 -3 3,4 3,4

(violin solo)

5 6 4 | 5 6 -6

4 4 4 -4 4 -4 5 (-4)

-4 -5 4 | 4 5 -6

4 4 4 5 -5 6... -5...

Lyrics



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Pehla Nasha (Jo Jeeta Wohi Sikandar)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

5 5 6 6 -6

Pehla nasha

6 4 -4 6 6

Pehla khumaar

5 5 6 6 -6 6 -5 5 -4 -4 5 -4

Naya pyaar hai naya intezaar

4 -3 -2 -3 4 -5 5 5

Kar loon main kya apna haal

-2 -3 4 5 -4 -4

Aye dil-e-bekaraar

4 -3 -2 -3 4 -5 5 5

Mere dil-e-bekaraar



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4 -4 5 4 -4
Tu hi bata

Lyrics

Alain Boublil

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Alain Boublil (born 5 March 1941) is a French musical theatre lyricist and librettist, best known for his collaborations with the composer Claude-Michel Schönberg for musicals on Broadway and London's West End. These include: *La Révolution Française* (1973), *Les Misérables* (1980), *Miss Saigon* (1989), *Martin Guerre* (1996), *The Pirate Queen* (2006), and *Marguerite* (2008).



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[toc]

Life and career

Boublil was born in Tunisia, to a Sephardic Jewish family. Boublil's first musical, *La Révolution Française*, was the first-ever staged French rock opera. It was conceived by Boublil in 1973 after he watched the premiere of *Jesus Christ Superstar* in New York. The composer was Claude-Michel Schönberg, with whom Boublil has since collaborated on a number of successful projects, including *Les Misérables* and *Miss Saigon*. *Les Misérables* first opened in Paris in 1980.

On 8 October 1985, an English-language production of *Les Misérables* produced by Cameron Mackintosh and directed by Trevor Nunn and John Caird premiered in London at The Royal Shakespeare Company's Barbican Theatre. The show transferred to the West End's Palace Theatre on 4 December 1985. It is the longest-running musical in West End history.

Les Misérables

Productions based on the Nunn/Mackintosh staging of *Les Misérables* have been staged all over the world, including a second French production which opened in Paris in 1991.



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Worldwide, Les Misérables has been seen by over 50 million people, with a total box office gross of over \$1.8 billion.

Miss Saigon

Miss Saigon opened in London on 20 September 1989 where it played for 10 consecutive successful years at the Drury Lane Theatre. It spawned two US touring companies, a Toronto production and has been seen by more than 13.2 million people in North America for a gross of \$612 million.

Other works

With Javier Arroyuelo and Rafael Lopez Sanchez, Boublil worked on the French translation of The Rocky Horror Show for its French premiere in 1975.

Alain and Daniel Boublil created Abbacadabra, a French children's musical based on songs from the pop group ABBA, for French television in 1983.

Martin Guerre reached the West End in 1996 and won the 1997 Olivier Award for Best Musical. Productions on tour in the UK and the US, and Europe followed, but the show failed to repeat the success of its two predecessors.



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Boublil has also written the play *Le Journal d'Adam et Eve*, based on two short stories by Mark Twain. It premiered in Paris in 1994 at Le Petit Montparnasse.

He has worked on the stage adaptation of Jacques Demy's *Les Demoiselles de Rochefort*, together with composer Michel Legrand, that opened at Le Palais des Congrès in 2003.

Boublil and Schönberg's *The Pirate Queen*—a musical about the 16th century Irish pirate, chieftain and adventuress Grace O'Malley—debuted at Chicago's Cadillac Palace Theatre in fall 2006. It then moved to Broadway, where it closed in 2007. The musical starred Stephanie J. Block as Grace, and Hadley Fraser as Tiernan.

The musical *Marguerite* is by Alain Boublil and Claude-Michel Schönberg, and includes music by Michel Legrand and lyrics by Herbert Kretzmer. Set during World War II in occupied Paris, and inspired by the romantic novel *The Lady of the Camellias* (by Alexandre Dumas, fils), *Marguerite* is about the mistress of a high-ranking German officer who attracts the love of a pianist half her age. The musical premiered on 6 May 2008 at the Royal Haymarket Theatre in London. *Marguerite* received its London revival at the Tabard Theatre, Chiswick in October 2012. Staged by Alex Parker Productions, the revised show had



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a new book by Boublil and Guy Unsworth, and a reworked score (adaptation, orchestration and arrangement) by Jude Obermüller.

He was nominated for Best Original Song at the 70th Golden Globe Awards for the song "Suddenly" from the 2012 film version of Les Misérables.

Family

Alain Boublil has had two sons, born in 1969, and 1975 with his first wife Françoise Pourcel. He then had two more boys, with his second wife, Marie Zamora.

Lyrics

Dávid Gyula

Key: D



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Genre: Folk

Harp Type: Diatonic

Skill: Any

Gyula Dávid (Budapest, May 6, 1913 – Budapest, March 14, 1977)
Kossuth Prize-winning Hungarian composer. Brother of architect
Károly Dávid.

[toc]

His life

Gyula Dávid was born on May 6, 1913 in Budapest, id. From the marriage of Károly Dávid, a construction contractor, and Anna Mária Mészáros as her third child. (His brothers are Károly Dávid Jr., an architect, and János Dávid, a company manager). His paternal grandparents were János Dávid and Róza Albrecht, his maternal grandparents were mason Gyula Mészáros and Mária Emília Sonnleitner.

His studies

He started playing music, as expected of bourgeois families, at the age of 5. At first his instrument was the violin, but



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“even my first teacher, Jenő Plán, said that I would not be a prodigy.” At the age of 15, he started composing in a self-taught way, and then, as a high school student, he began studying music theory with Antal Molnár.

Antal Molnár (1890-1983) was a music theory teacher at the music school, and from 1919 he was a teacher of music theory at the College of Music, a violinist of the Hubay – Dohnányi – Kerpely piano quartet, and the excellence of Hungarian music theory and music education. In addition to his articles, his name is preserved today by the School of Music.

In addition to the impulses gained at Antal Molnár, the singing and music lessons of the Cistercian Grammar School played a prominent role. His teacher was the young Cistercian monk Rajjzin Rajeczky, “who brought new air to the walls of the school and introduced him to the Gregorian chant, Renaissance choral literature and Kodály’s then freshly composed children’s songs instead of shoddy tandals.”

Benjámín Rajeczky, 1901-1989 Cistercian monk, music historian, folk music researcher. As a teacher, he built a choir, orchestra, and scout team. The concerts in which the accompanying choir works of Bartók and Kodály were performed for the first time were born from the collaboration of the



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choir and the orchestra. In the 1930s, he studied composition with Kodály, as well as collecting folk songs. From the 1950s onwards, in addition to his priestly calling, he dedicated his life to this. He was eventually retired in 1970 as director of the Folk Music Research Institute of the Hungarian Academy of Sciences. In 1989, he was awarded the posthumous Kossuth Prize.

The result of Benjámín Rajeczky's pedagogical work can be considered that several of his choir and orchestra later became significant artists: Endre Rösler, Kálmán Nádasdy, Pál Járdányi, Rezső Sugár, József Romhányi, Gyula Dávid.

Gyula Dávid made a lifelong "paternal" friendship with this great man and teacher. He celebrated his wedding, became the baptismal priest of his first child, helped each other in the difficult years before and after the war. He played an important role in the fact that, in addition to his students, Gyula Dávid became a student of Zoltán Kodály at the Academy of Music.

Like so many of his Hungarian composers, he studied with Zoltán Kodály (1933-1938), and at the same time as his composition studies, he also acquired a high degree of violin knowledge, because at the same time he studied violin with



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Dezső Rados and graduated from four academic classes.

Folk song collection

Encouraged by Kodály, he collected hundreds of Hungarian folk songs. Of these, the discovery of the Karádi song treasure is of outstanding significance, on the basis of which Kodály composed Karádi's songs for men in 1934, László Vikár carried out a comprehensive song collection and scientific processing in the 1950s. they sound in order.

During my college years, "For money-making reasons, I toured all the peripheries of music life, from the jazz band to the cabaret band". He worked as a music critic for "The Newspaper", composed chamber music, and commissioned the Radio and encouraged Kodály in the sheet music library of the National Theater.

His exploratory work became of musical historical and ideological significance in the 1950s and 1960s, when, with Kodály's participation, a theoretical debate took place as to whether the musical motifs used in Ferenc Erkel's folk plays were of folk origin. In this extremely ideological debate, Kodály argued for the Hungarianness of Ferenc Erkel, referring to his collection and processing at the Gyula Dávid National



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Theater.

Music and theater

After completing his studies, he joined the Székesfővárosi Városi orchestra as an orchestral musician and viola player (1938-43), which was interrupted by a one-year front service from the 43rd autumn. "I never had a special talent for playing the violin, but his viola was the eldorado of weak violinists. However, it was here that I first came into contact with higher-level practical music, met the best conductors from Klemperer to Mengelberg and Monteux, learned how to create a beautiful orchestral sound. "

In addition to this important experience, he came into contact with theater, directors, actors and the world of theatrical music. His life was decisive for Tamás Major, the young avant-garde director who directed most of the youth performances of the City Theater at the time, and mostly received theatrical accompaniment assignments from him. As early as 1938, he wrote music for the Tragedy of Man, including his performance The Widow Csokonai Widow, which was renewed several times after the war.



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Theater home composer and music director

He spent the war year and a half after the front service in the orchestral trench or cellar of the National Theater, and from February 1945 to 1950 he worked as the theater's music director, but remained a "home composer" of the National Theater until 1960. From 1938 to 1960, he wrote stage accompaniment for more than a hundred plays.

The world of the peculiar creative artist of the theater had a decisive force throughout his life. This peculiarity is manifested in the speed of the work, in the deep experience of the task, in the exaltation of the actor's way of life, in the competitive struggle for the recognition of the audience, in the laziness of relief after the performances. In the theater, the good composer adapts, translating the director's ideas into his own musical language. The music not only gives an atmosphere to the whole performance, to the story performed, but also contributes to the success or eventual failure of the actors. The music that prepares and accompanies the entry, the created-recalled world of music, and the creation of a song that fits well with the abilities and characters of the actor require understanding, sensitivity and creative creativity



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from the composer. You have to create music, you have to put together a small band of 10-15 people so that the sound is properly “theatrical”.

Between 1950 and 1952 he was the artistic and musical director of several Hungarian Honvéd Ensembles, he organized the orchestra and asked Zoltán Vásárhelyi to organize the choir. In 1952, the Interior Art Ensemble was commissioned to organize and conduct its orchestra, choir and dance choir. In the course of these duties, sometimes in a strong headwind, he tried to enforce good musical taste, there was plenty of room for a sense of music pedagogy.

The teacher and mentor

From 1950 to 1960, he was a lecturer at the College of Music. At this time he taught wind chamber music, after 1964 he taught string chamber music.

According to the stories of his students, the emphasis was on music and the technical possibilities of the instrument and the ensemble of music and sound. Above all, he encouraged his disciples to understand the work and not be afraid to interpret it based on their unique understanding. “He wanted to stand out from the instrument-centric playing because he



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was a chamber music teacher. ... I remember we once played Mozart's sonata at a concert and was very dissatisfied after the performance. "That's not what I want to teach you," he said. At that time, we learned more technical things in instrumental lessons. He, as a chamber music teacher, turned our ears to the form, the styles from which we learned a lot." (excerpt: from an interview with Géza Szilvai)

It was no coincidence that he taught wind chamber music, as between 1945-64 he wrote dozens of theatrical backing music for the National Theater. For performances, to rattle in a good sense, the dominance of the wind sound is best suited with a few strings and percussion. What's more, the musicians, not infrequently, played music "dressed up" not on the ditch but on stage. Although it was the instrument of Gyula Dávid, it was originally his viola, but in the theater there was a way to delve into the mysteries of the wind sound. The theater not only provided an opportunity for this, but also to give its friends space and work opportunities. This is how it happened with the Budapest Wind Five, which was formed not long ago.

Establishment of the Budapest Wind Quintet in 1947. Its founding members are Zoltán Jeney (flute), Tibor Szeszler (oboe), György Balassa (clarinet), János Ónozó (horn) and



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László Hara (bassoon).

Zoltán Jeney was born in Subotica in 1915, he was a student of the College of Music from 1933 to 1940, where he graduated from two departments. He studied flute from Lajos Dömötör, and also went to composition with Albert Siklós and Zoltán Kodály. Already as a college student, he played the solo flute of the Budapest Concert Orchestra, then became a member of the State Opera House Orchestra, where he played until his retirement, and the State Concert Orchestra

In 1949, Gyula Dávid wrote their first wind quintet for them, which was also performed by the Wind Trio, the Flute Piano Sonata, I. and II. brass quintet, and finally the Horn Competition followed

These pieces also aided the work of the teacher by taking into account the technical and musical readiness of the students, and were also suitable for concerts organized as rehearsals and final exams. The result of this work is also two "Flute Schools", "Bassoon School". He expressed his sensitivity and openness as a teacher-mentor by thinking as a composer about the performers and their artistic and instrumental abilities at the moment of writing the work. Be they students or mature artists.



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As a music teacher, the Wind Chamber was the most proud of the Hungarian Wind Five founded in 1961 from its students in 1961. "It was founded in 1961 by members of a new, talented and well-trained wind generation that grew up after the war. Their predecessor and role model was the successfully operating Budapest wind quintet. Péter Pongrácz, Béla Kovács and Tibor Fülemlé Dávid worked together in chamber music lessons at the Academy of Music, and from Mozart to contemporary composers they performed works of the most varied eras and styles. "

Between 1950 and 1960, as a lecturer at the Liszt Ferenc College of Music, he taught wind chamber music, for which he also wrote several works suitable for teaching, practicing and performing.

In 1960, he was content not to be appointed a full-time college teacher, and therefore resigned from college. The reasons for this go back to the 1940s, the time of conceptual lawsuits. His left-wing communist friends and acquaintances were sued, and they wanted to extort confessions from him as well.

Gyula Dávid was never interested in politics, but when it already called into question human existence, character and honesty, he was compelled to act and helped. So he did this



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with the persecuted leftists, communists, Jews during the war and he adhered to the same values □□when they wanted to extort confessions from him during conceptual lawsuits. In 1957, after the revolution, the power reason artist offered a career, if they publicly committed to the Party, they would join the party. He was also offered a College Teacher appointment in return, but he refused. In 1960, he unsuccessfully applied for his appointment, and after his request was not granted. He resigned. In 1964, he received an invitation without compensation, but only for the position of Béla Bartók's conservatory teacher at the college, which he had already gladly accepted. This is how he was able to continue teaching chamber music for the rest of his life.

His world of music and classical music works

The work has been performed abroad with great success, even in the author's life (Berlin, Moscow, Bucharest, Leipzig)

The foundation of the teaching of wind chamber music is especially important in his pedagogical work. In 1949, he was the first Hungarian composer to write a wind quintet.



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Viola competition

Performance: 1951, Székesfővárosi Orchestra, soloist: Pál Lukács (vla.), Conductor: János Ferencsik.

I. Lot I: Allegro

Sonata form. After a vigorous orchestral introduction, the viola intonates the main theme, which is further intertwined in virtuoso races, octave races and orchestral accompaniment. After an orchestral interlude, a light, playful theme is pulsating, followed by a lyrical sub-theme, first in the orchestra and then on the solo viola. The processing part starts on a subdominant: the author varies the main theme and the sub-theme, enriched with modulations, races, contrasts of dynamic contrasts. The return is the same as the exposure with minor changes. The movement concludes with a short, vigorous code that is a varied material of the orchestral introduction. It is characteristic of both the first and the other movements that the band accompanies the solo instrument primarily and rarely plays an independent role.



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II. tétel: Slowly but not too much

After a soft orchestral introduction to the three-member song, the song is a soft, singing melody on the viola and, with ornaments and short cadences, melts into a second B minor theme, accompanied by an eighth-movement movement. After the solo cadence, the second theme returns in the basic tone, and then the first melody dies on the viola over the empty chords of c-g-c muted in the orchestra.

III. tétel: Vivace

The movement, written in sonata-rondo form, starts with a scooter lydi theme and arrives at the dominant one, on which another virtuoso dance theme emerges. The rondo theme returns in a varied form and leads to a playful, folk-like side theme that is light and contrasting with the racing rondo theme. His cadence is slow, a version of the broadly curved melodies of the second movement. The cadence traces the rondo theme back and repeats each theme once more.

Concerto Grosso for viola and



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string orchestra

(I. Allegro; II. Adagio; III. Vivace)

The technique of the concerto grosso, composed in 1963, follows the twelve-degree editing, but its form refers to Baroque foreshadowing. The motorist's pulsating rhythm of the first movement, as well as the alternating playing of the solo instrument and the ensemble also have a baroque effect. The melodic arioso of the slow movement is followed by a brightly paced rondo, the theme of which is repeatedly motivated by the composer in each stage of form.

The concerto grosso was recommended by Gyula Dávid – similarly to the viola competition – to Pál Lukács, who performed it at the premiere in 1963 under the direction of György Fejér.

His other major works

- Symphony (won a prize in the 1948 centenary competition)
- Ballet music (music written for a fairy tale, presented in the form of a suite)
wind quintet (1949)
- Orchestral songs, poems by Endre Ady and Attila József



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- Violin Competition (The concerto, written in 1964-65, was presented in 1966 by Dénes Kovács, conducted by Ervin Lukács.)

Lyrics

Alain Boublil

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any



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Alain Boublil (born 5 March 1941) is a French musical theatre lyricist and librettist, best known for his collaborations with the composer Claude-Michel Schönberg for musicals on Broadway and London's West End. These include: *La Révolution Française* (1973), *Les Misérables* (1980), *Miss Saigon* (1989), *Martin Guerre* (1996), *The Pirate Queen* (2006), and *Marguerite* (2008).

[toc]

Life and career

Boublil was born in Tunisia, to a Sephardic Jewish family. Boublil's first musical, *La Révolution Française*, was the first-ever staged French rock opera. It was conceived by Boublil in 1973 after he watched the premiere of *Jesus Christ Superstar* in New York. The composer was Claude-Michel Schönberg, with whom Boublil has since collaborated on a number of successful projects, including *Les Misérables* and *Miss Saigon*. *Les Misérables* first opened in Paris in 1980.

On 8 October 1985, an English-language production of *Les Misérables* produced by Cameron Mackintosh and directed by Trevor Nunn and John Caird premiered in London at The Royal Shakespeare Company's Barbican Theatre. The show transferred to the West End's Palace Theatre on 4 December 1985. It is the



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longest-running musical in West End history.

Les Misérables

Productions based on the Nunn/Mackintosh staging of Les Misérables have been staged all over the world, including a second French production which opened in Paris in 1991. Worldwide, Les Misérables has been seen by over 50 million people, with a total box office gross of over \$1.8 billion.

Miss Saigon

Miss Saigon opened in London on 20 September 1989 where it played for 10 consecutive successful years at the Drury Lane Theatre. It spawned two US touring companies, a Toronto production and has been seen by more than 13.2 million people in North America for a gross of \$612 million.

Other works

With Javier Arroyuelo and Rafael Lopez Sanchez, Boublil worked on the French translation of The Rocky Horror Show for its French premiere in 1975.

Alain and Daniel Boublil created Abba Cadabra, a French



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children's musical based on songs from the pop group ABBA, for French television in 1983.

Martin Guerre reached the West End in 1996 and won the 1997 Olivier Award for Best Musical. Productions on tour in the UK and the US, and Europe followed, but the show failed to repeat the success of its two predecessors.

Boublil has also written the play *Le Journal d'Adam et Eve*, based on two short stories by Mark Twain. It premiered in Paris in 1994 at Le Petit Montparnasse.

He has worked on the stage adaptation of Jacques Demy's *Les Demoiselles de Rochefort*, together with composer Michel Legrand, that opened at Le Palais des Congrès in 2003.

Boublil and Schönberg's *The Pirate Queen*—a musical about the 16th century Irish pirate, chieftain and adventuress Grace O'Malley—debuted at Chicago's Cadillac Palace Theatre in fall 2006. It then moved to Broadway, where it closed in 2007. The musical starred Stephanie J. Block as Grace, and Hadley Fraser as Tiernan.

The musical *Marguerite* is by Alain Boublil and Claude-Michel Schönberg, and includes music by Michel Legrand and lyrics by Herbert Kretzmer. Set during World War II in occupied Paris,



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and inspired by the romantic novel *The Lady of the Camellias* (by Alexandre Dumas, fils), *Marguerite* is about the mistress of a high-ranking German officer who attracts the love of a pianist half her age. The musical premiered on 6 May 2008 at the Royal Haymarket Theatre in London. *Marguerite* received its London revival at the Tabard Theatre, Chiswick in October 2012. Staged by Alex Parker Productions, the revised show had a new book by Boublil and Guy Unsworth, and a reworked score (adaptation, orchestration and arrangement) by Jude Obermüller.

He was nominated for Best Original Song at the 70th Golden Globe Awards for the song "Suddenly" from the 2012 film version of *Les Misérables*.

Family

Alain Boublil has had two sons, born in 1969, and 1975 with his first wife Françoise Pourcel. He then had two more boys, with his second wife, Marie Zamora.



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Lyrics

Top 50 Great Songs To Play On Harmonica

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

On this post, you'll find Top 50 Great Songs To Play On Harmonica. For each of them, you'll find the tabs, audio clip, and backing track. For some for the songs, a full lesson is available – make use of the appropriate link to are able to the lesson page.

I have personally played all the songs listed and decided to perform them in a freer way, choosing for each how much to in



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order to the original melodies; in certain areas cases, you'll find variations of the main theme as well as some improvisation. The purpose of such page is to offer you some great ideas about how to play any song you like, whether it's a harmonica song, or one that doesn't involve harmonica but that you want make use of of to reproduce the vocals or any other item.

Top 50 Great Songs To Play On Harmonica

Some of these songs are easy, and beginner player can grab their harmonica and have fun playing them in several minutes, the intermediate harmonica players can try my enhanced versions, and the improvisation they'll find with most of the tunes.

More songs will be added in on these pages every week, so stay tuned and enjoy learning is not best music of paid traffic . century!

Help me growing this page, you like the songs, share it with your amount of friends, I would really appreciate it!



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Top 50 Great Songs To Play On Harmonica

01. All Along The Watchtower by Bob Dylan
02. Amazing Grace
03. Auld Lang Syne by Robert Burns
04. Bad To The Bone by George Thorogood



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05. Battle Hymn of the Republic
06. Bella ciao
07. Blowing In The Wind by Bod Dylan
08. Dirty Old Town by The Pogues
09. Game Of Thrones Theme by Ramin Djawadi
10. Hallelujah by Leonard Cohen's
11. Happy Birthday
12. Heart Of Gold (Diatonic) by Neil Young (Chromatic Version)
13. Hey Jude by John Lennon (Chromatic Version)
14. Home On The Range by Daniel E. Kelley
15. Home Sweet Home by John Howard
16. Hurt by Trent Reznor (Chromatic Version)
17. I Wanna Dance With Somebody by George Merrill
18. Imagine by John Lennon (Chromatic Version)
19. Jingle Bells by James Lord Pierpont



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20. Jurassic Park Theme
21. Knocking On Heavens Door by Bob Dylan
22. La Bamba by Ritchie Valens
23. Let it Be by The Beatles
24. Love Me Do by the Beatles
25. Love me Tender by Elvis Presley
26. Low Rider by WAR
27. Mary Had A Little Lamb by John Roulstone
28. Mary Jane's Last Dance by Tom Petty
29. No Woman No Cry by Vincent Ford
30. Ode To Joy by Beethoven
31. Oh! Susanna (Chromatic) by Stephen Foster (Diatonic)
32. On Top Of Old Smokey by Pete Seeger
33. Piano Man by Billy Joel
34. Red River Valley by Jules Verne Allen



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35. Roadhouse Blues by The Doors
36. Silent Night by Joseph Mohr
37. Somewhere Over The Rainbow by Arold Harlen
38. Stairway To Heaven By Jimmy Page
39. Stand By Me (Chromatic) by Ben E King (Diatonic)
40. Sunny by Bobby Hebb
41. Take Me Home, Country Roads by John Denver
42. The House Of The Rising Sun by The Animals
43. The Sound Of Silence by Simon and Garfunkel
44. The Wizard by Geezer Butler
45. Thinking Out Loud by Ed Sheeran
46. This old man
47. What A Wonderful World by Louis Armstrong
48. When The Saints Go Marching In
49. Yellow Submarine by The Beatles



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50. You Are My Sunshine by Simon Ravenhall

We hope with our list, you can enjoy best songs with a harmonica!

Lyrics

Robert Plant

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Robert Anthony Plant CBE (born 20 August 1948) is an English singer, songwriter and musician, best known as the lead singer and lyricist of the rock band Led Zeppelin.

Plant enjoyed great success with Led Zeppelin from the late



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1960s to the end of the 1970s. He developed a compelling image as the charismatic rock-and-roll front man, similar to contemporaries such as Mick Jagger of the Rolling Stones, Roger Daltrey of the Who, Jim Morrison of the Doors, and Freddie Mercury of Queen. With his mane of long blond hair and powerful, bare-chested appearance, Plant helped to create the “god of rock and roll” or “rock god” archetype. Although Led Zeppelin dissolved in 1980, Plant occasionally collaborated with Jimmy Page on various projects in later years, including forming a short-lived all-star group with Page and Jeff Beck in 1984, called the Honeydrippers. They released an album called *The Honeydrippers: Volume One*, and the band had a No. 3 hit with a remake of Phil Phillips’ tune “Sea of Love”, plus a follow-up hit with a cover of Roy Brown’s “Rockin’ at Midnight”.

A powerful and wide vocal range (particularly evident in his high-registered vocals) has given Plant a successful singing career spanning over 50 years. In 2008, Rolling Stone editors ranked him number 15 on their list of the 100 best singers of all time. In 2011, Rolling Stone readers ranked Plant the greatest of all lead singers. In 2006, Hit Parader magazine named Plant the “Greatest Metal Vocalist of All Time”. In 2009, Plant was voted “the greatest voice in rock” in a poll



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conducted by Planet Rock.

Biography

Early life and musical beginnings

Robert Anthony Plant was born on 20 August 1948, in the Black Country town of West Bromwich, Staffordshire, England, to Robert C. Plant, a qualified civil engineer who worked in the Royal Air Force during the Second World War, and Annie Celia Plant (née Cain). He grew up in Halesowen, Worcestershire. Plant gained an interest in singing and rock and roll music at an early age; in an interview with Andrew Denton on the Denton talk show in 1994, Plant stated his desire, as a ten-year-old, to be like Elvis Presley:

When I was a kid I used to hide behind the curtains at home at Christmas and I used to try and be Elvis. There was a certain ambience between the curtains and the French windows, there was a certain sound there for a ten-year-old. That was all the ambience I got at ten years old ... And I always wanted to be ... a bit similar to that

He left King Edward VI Grammar School for Boys in Stourbridge



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in his mid-teens and developed a strong passion for the blues, mainly through his admiration for Willie Dixon, Robert Johnson and early renditions of songs in this genre.

I suppose I was quite interested in my stamp collection and Romano-British history. I was a little grammar school boy and I could hear this kind of calling through the airwaves.

He abandoned training as a chartered accountant after only two weeks to attend college in an effort to gain more GCE passes and to become part of the English Midlands blues scene. "I left home at 16", he said, "and I started my real education musically, moving from group to group, furthering my knowledge of the blues and of other music which had weight and was worth listening to".

Plant's early blues influences included Johnson, Bukka White, Skip James, Jerry Miller, and Sleepy John Estes. Plant had various jobs while pursuing his music career, one of which was working for the major British construction company Wimpey in Birmingham in 1967 laying tarmac on roads. He also worked at Woolworth's in Halesowen town for a short period of time. He cut three obscure singles on CBS Records and sang with a variety of bands, including the Crawling King Snakes, which



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brought him into contact with drummer John Bonham. They both went on to play in the Band of Joy, merging blues with newer psychedelic trends.

Led Zeppelin (1968–1980)

Early years

In 1968, guitarist Jimmy Page was in search of a lead singer for his new band and met Plant after being turned down by his first choice, Terry Reid, who referred him to a show at a teacher training college in Birmingham (where Plant was singing in a band named Hobbstweedle). In front of Page, Plant sang Jefferson Airplane's "Somebody to Love", leading Page to end his search. As recalled by Plant and Page:

Plant: I was appearing at this college when Peter and Jimmy turned up and asked me if I'd like to join the Yardbirds. I knew the Yardbirds had done a lot of work in America – which to me meant audiences who would want to know what I might have to offer – so naturally I was very interested.

Page: When I auditioned him and heard him sing, I immediately thought there must be something wrong with him personality-wise or that he had to be impossible to work with, because I



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just could not understand why, after he told me he'd been singing for a few years already, he hadn't become a big name yet. So I had him down to my place for a little while, just to sort of check him out, and we got along great. No problems.

With a shared passion for music, Plant and Page immediately developed a strong relationship, and began their writing collaboration with reworkings of earlier blues songs.

Initially dubbed the "New Yardbirds" in 1968, the band soon came to be known as Led Zeppelin. The band's eponymous debut album hit the charts in 1969 and is widely credited as a catalyst for the heavy metal genre. Plant has commented that it is unfair for people to think of Zeppelin as heavy metal, as almost a third of their music was acoustic. [full citation needed]

In 1975, Plant and his wife Maureen (now divorced) were seriously injured in a car crash in Rhodes, Greece. This significantly affected the production of Led Zeppelin's seventh album Presence for a few months while he recovered, and forced the band to cancel the remaining tour dates for the year.



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In July 1977, his son Karac died at the age of five while Plant was engaged on Led Zeppelin's concert tour of the United States. It was a devastating loss for the family. Plant retreated to his home in the Midlands, and for months afterward questioned his future. Karac's death later inspired him to write several songs in tribute: "All My Love" featured on Led Zeppelin's final studio album, 1979's *In Through the Out Door*, while "Blue Train" featured on Page and Plant's second and final (studio) album, 1998's *Walking into Clarksdale*.

Lyrics

Plant did not begin writing song lyrics with Led Zeppelin until the making of *Led Zeppelin II*, in 1969. According to Jimmy Page:

The most important thing about Led Zeppelin II is that up to that point I'd contributed lyrics. Robert hadn't written before, and it took a lot of ribbing to get him into writing, which was funny. And then, on the second LP, he wrote the words of Thank You. He said, "I'd like to have a crack at this and write it for my wife."

Plant's lyrics with Led Zeppelin were often mystical,



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philosophical and spiritual, alluding to events in classical and Norse mythology, such as “Immigrant Song”, which refers to Valhalla and Viking conquests. However, the song “No Quarter” is often misunderstood to refer to the god Thor; the song actually refers to Mount Thor (which is named after the god). Another example is “The Rain Song”.

Plant was also influenced by J. R. R. Tolkien, whose book series inspired lyrics in some early Led Zeppelin songs. Most notably, “The Battle of Evermore”, “Misty Mountain Hop”, “No Quarter”, “Ramble On” and “Over the Hills and Far Away” contain verses referencing Tolkien’s *The Lord of the Rings* and *The Hobbit*. Conversely, Plant sometimes used more straightforward blues-based lyrics dealing primarily with sexual innuendo, as in “The Lemon Song”, “Trampled Under Foot”, and “Black Dog”.

Welsh mythology also forms a basis of Plant’s interest in mystical lyrics. He grew up close to the Welsh border and would often take summer trips to Snowdonia. Plant bought a Welsh sheep farm in 1973, and began taking Welsh lessons and looking into the mythology of the land (such as *Black Book of Carmarthen*, *Book of Taliesin*, etc.) Plant’s first son, Karac,



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was named after the Welsh warrior Caratacus. The song “Bron-Yr-Aur Stomp” is named after the 18th-century Welsh cottage Bron-Yr-Aur, owned by a friend of his father; it later inspired the song “Bron-Yr-Aur”. The songs “Misty Mountain Hop”, “That’s the Way”, and early dabblings in what would become “Stairway to Heaven” were written in Wales and lyrically reflect Plant’s mystical view of the land. Critic Steve Turner suggests that Plant’s early and continued experiences in Wales served as the foundation for his broader interest in the mythologies he revisits in his lyrics (including those myth systems of Tolkien and the Norse).

Page’s passion for diverse musical experiences influenced Plant to explore Africa, specifically Marrakesh in Morocco where he encountered Umm Kulthum:

I was intrigued by the scales, initially, and obviously the vocal work. The way she sang, the way she could hold a note, you could feel the tension, you could tell that everybody, the whole orchestra, would hold a note until she wanted to change.

Both he and Jimmy Page revisited these influences during their reunion album No Quarter: Jimmy Page and Robert Plant Unleaded



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in 1994.[28] During his solo career Plant tapped into these influences many times, most notably on the 2002 album *Dreamland*.

Arguably one of Plant's most significant achievements with Led Zeppelin was his contribution to the track "Stairway to Heaven", an epic rock ballad featured on *Led Zeppelin IV* that drew influence from folk, blues, Celtic traditional music and hard rock among other genres. Most of the lyrics of the song were written spontaneously by Plant in 1970 at Headley Grange. While never released as a single, the song has topped polls as the greatest song of all time.

Plant is also recognised for his lyrical improvisation in Led Zeppelin's live performances, often singing verses previously unheard on studio recordings. One of the most famous Led Zeppelin musical devices involves Plant's vocal mimicking of bandmate Jimmy Page's guitar effects. This can be heard in the songs "How Many More Times", "Dazed and Confused", "The Lemon Song", "You Shook Me", "Nobody's Fault but Mine" and "Sick Again".

He is also known for his light-hearted, humorous and unusual on-stage banter. Plant often discusses the origin and background of the songs during his shows, and sometimes



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provides social comment as well. He frequently talks about American blues musicians as his inspiration, mentioning artists like Robert Johnson, Howlin' Wolf, Blind Willie Johnson and Willie Dixon at the Rock and Roll Hall of Fame induction ceremony and the 2007 Ahmet Ertegun Tribute Concert with Led Zeppelin.

Stage persona

Plant enjoyed great success with Led Zeppelin throughout the 1970s and developed a compelling image as the charismatic rock-and-roll front man, similar to his contemporaries the Who's singer Roger Daltrey, Mick Jagger of the Rolling Stones, Freddie Mercury of Queen, and Jim Morrison of the Doors. With his mane of long blond hair and powerful, bare-chested appearance, Plant helped to create the "god of rock and roll" or "rock god" archetype. On stage, Plant was particularly active in live performances, often dancing, jumping, skipping, snapping his fingers, clapping, making emphatic gestures to emphasise a lyric or cymbal crash, throwing back his head, or placing his hands on his hips. As the 1970s progressed he, along with the other members of Led Zeppelin, became increasingly flamboyant on-stage, and wore more elaborate, colourful clothing and jewellery.



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According to Classic Rock magazine, “once he had a couple of US tours under his belt, ‘Percy’ Plant swiftly developed a staggering degree of bravado and swagger that irrefutably enhanced Led Zeppelin’s rapidly burgeoning appeal.” In 1994, during his “Unledded” tour with Jimmy Page, Plant himself reflected tongue-in-cheek upon his Led Zeppelin showmanship:

I can't take my whole persona as a singer back then very seriously. It's not some great work of beauty and love to be a rock-and-roll singer. So I got a few moves from Elvis and one or two from Sonny Boy Williamson II and Howlin' Wolf and threw them all together.

One of the oddest awards he received was the *Rock Scene* magazine “Chest 0 Rama”. Readers of the magazine had to decide who had the best chest in rock, and Plant was the winner. When they contacted him about it, he replied: “I’m really greatly honoured although it’s hard for me to be eloquent on the subject of my chest.”

Solo career (1982–present)

Early career and success (1982–1993)

After Led Zeppelin disbanded in December 1980 (following the



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death of drummer John Bonham), Plant briefly considered abandoning music to pursue a career as a teacher in the Rudolf Steiner education system, going so far as to be accepted for teacher training. He nevertheless embarked on a successful solo career, helped by encouragement from Genesis drummer Phil Collins, who would go on to play with him.[34] Plant's solo career began with the album *Pictures at Eleven* in 1982, followed by 1983's *The Principle of Moments*. Popular tracks from this period include "Big Log" (a Top 20 hit in 1983), "In the Mood" (1983), "Little by Little" (from 1985's *Shaken 'n' Stirred*), "Far Post" (the B-side of "Burning Down One Side", appearing on the soundtrack of the 1985 movie *White Nights* starring Gregory Hines and Mikhail Baryshnikov, and popularised by airplay on album-oriented rock stations), "Tall Cool One" (a No. 25 hit from 1988's *Now and Zen*) and later "I Believe" (from 1993's *Fate of Nations*). This last track, like Led Zeppelin's "All My Love", was written for and dedicated to his late son, Karac. Whilst Plant avoided performing Led Zeppelin songs through much of this period (although he would occasionally improvise his unique Zeppelin screams into his set), his tours in 1983 (with Phil Collins on drums) and in 1985 were very successful, often performing to sold-out arena-sized venues. In 1986 Plant performed at the Birmingham Heart Beat Charity Concert with other famous Midlands musicians.



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During the late 1980s and early 1990s Plant co-wrote three solo albums with keyboardist/songwriter Phil Johnstone. These were: *Now and Zen* in 1988, *Manic Nirvana* in 1990, and the 1993 *Fate of Nations* (which features Moya Brennan of Clannad and former Cutting Crew guitarist Kevin Scott MacMichael). Songs from this third album, plus a smattering of Led Zeppelin classics, made up the set-list for Plant's acclaimed sunset performance on the Main Stage at Glastonbury Festival, in 1993.[35] It was Johnstone who talked Plant into playing Led Zeppelin songs in his live shows, something Plant had always previously resisted, not wanting to be forever known as "the former Led Zeppelin vocalist".[citation needed]

Although Led Zeppelin split in 1980, Plant occasionally collaborated with Jimmy Page on various projects through this period, including forming a short-lived all-star group with Page and Jeff Beck in 1984, called the Honeydrippers. They released an album called *The Honeydrippers: Volume One*, and the band had a No. 3 hit with a remake of the Phil Phillips' tune "Sea of Love", plus a follow-up hit with a cover of Roy Brown's "Rockin' at Midnight". The pair again worked together in the studio on the 1988 Page solo effort *Outrider*, and in the same year Page contributed to Plant's album *Now and Zen*. Also, on 15 May 1988 Plant appeared with Page as a member of



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Led Zeppelin, at the Atlantic Records 40th Anniversary concert (where he also performed in his own right as a solo artist). Plant's live collaborations with other well-known musicians continued when he took to the stage with Queen at Wembley Stadium, for 1992's "The Freddie Mercury Tribute Concert" for AIDS Awareness; where he sang Queen's "Innuendo" and "Crazy Little Thing Called Love", and Led Zeppelin's "Kashmir" and "Thank You".

Page and Plant (1994–1998)

Page and Plant became a full-fledged performing act from 1994 through 1998, releasing the No Quarter: Jimmy Page and Robert Plant Unledded album in 1994 and following with an enormously successful tour in 1995, including a return to the Glastonbury limelight. Fourteen years of speculation from their fans and occasional sniping between the two former members ended when they reconvened their former musical partnership to produce No Quarter. Having long resisted offers from MTV to reform to do an Unplugged show, they finally accepted as part of a deal that also allowed them to visit Morocco to record new material. The album combines the results of both of these projects. The Led Zeppelin material features new arrangements and new instrumentation, including strings, Egyptian musicians and the vocals of British-Asian star Najma Akhtar.



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Page and Plant recorded their only post-Zeppelin album of original material on the 1998 album *Walking into Clarksdale*, an effort that was unsuccessful commercially, leading Plant to return to his solo career. A song from this album, "Please Read the Letter", was re-recorded by Plant with Alison Krauss, and was featured on their 2007 album which won the Grammy Award for Record of the Year.

Priory of Brion (1999–2000)

Starting in mid-1999, Plant performed until the end of 2000 at several small venues with his folk-rock band, named Priory of Brion. This band consisted of the original Band of Joy guitarist Kevyn Gammond alongside Andy Edwards (drums) Paul Timothy (keyboards) and Paul Wetton (bass). The Priory of Brion played around one hundred concerts across Europe at various small clubs and festivals. The band performed cover versions of songs that had influenced Robert in his formative years. Many of these cover versions would crop up later on his 'Dreamland' album.

In 1999, Plant contributed to the tribute album for Moby Grape co-founder Skip Spence, who was terminally ill. The album, *More Oar: A Tribute to the Skip Spence Album* (Birdman, 1999), with the album title referring to Spence's only solo album,



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Oar (Columbia, 1969), contained Plant's version of Spence's "Little Hands". Plant had been an admirer of Spence and Moby Grape since the release of Moby Grape's eponymous 1967 debut album.

In 2001, Plant appeared on Afro Celt Sound System's album Volume 3: Further in Time. The song "Life Begin Again" features a duet with Welsh folksinger Julie Murphy, emphasising Plant's recurring interest in Welsh culture (Murphy would also tour in support of Plant).

Strange Sensation (2001–2007)

In 2002, with his then newly formed band Strange Sensation, Plant released a widely acclaimed collection of mostly blues and folk remakes, Dreamland. Contrasting with this lush collection of often relatively obscure remakes, the second album with Strange Sensation, Mighty ReArranger (2005), contains new, original songs. Both have received some of the most favourable reviews of Plant's solo career and four Grammy nominations, two in 2003 and two in 2006.

As a former member of Led Zeppelin, along with Page and John Paul Jones, Plant received the Grammy Lifetime Achievement Award in 2005 and the Polar Music Prize in 2006.



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From 2001 to 2007, Plant actively toured the US and Europe with Strange Sensation. His sets typically included recent, but not only, solo material and plenty of Led Zeppelin favourites, often with new and expanded arrangements. A DVD titled Soundstage: Robert Plant and Strange Sensation, featuring his Soundstage performance (filmed at the Soundstage studios in Chicago on 16 September 2005), was released in October 2006.

With Strange Sensation's Justin Adams he appeared at the 2003 Festival au Desert held in Essakane in the North of Mali, captured in a French-language documentary film entitled Le Festival au Désert (2004).

On 23 June 2006, Plant was the headliner (backed by Ian Hunter's band) at the Benefit For Arthur Lee concert at New York's Beacon Theatre, a show which raised money for Lee's medical expenses from his bout with leukaemia. Plant and band performed thirteen songs – five by Arthur Lee & Love, five Led Zeppelin songs and three others, including a duet with Ian Hunter. At the show, Plant told the audience of his great admiration for Arthur Lee dating back to the mid-'60s. Lee died of his illness six weeks after the concert.

An expansive box set of his solo work, Nine Lives, was



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released in November 2006, which expanded all of his albums with various b-sides, demos, and live cuts. It was accompanied by a DVD. All his solo works were re-released with these extra tracks individually.

In 2007, Plant contributed two tracks to the Fats Domino tribute album *Goin' Home: A Tribute to Fats Domino*, "It Keeps Rainin'" with the Lil' Band o' Gold and "Valley of Tears" with the Soweto Gospel Choir.

Alison Krauss (2007–2008)

From 2007 to 2008, Plant recorded and performed with bluegrass star Alison Krauss. A duet album, *Raising Sand*, was released on 23 October 2007 on Rounder Records. The album, recorded in Nashville and Los Angeles and produced by T-Bone Burnett, includes performances of lesser-known material from R&B, blues, folk and country songwriters including Mel Tillis, Townes Van Zandt, Gene Clark, Tom Waits, Doc Watson, Little Milton and the Everly Brothers. The song "Gone Gone Gone (Done Moved On)" from *Raising Sand* won a Grammy for Best Pop Collaboration with Vocals in 2008. *Raising Sand* also won Album of the Year at the 51st Grammy Awards. The album has been successful critically and commercially, and was certified platinum on 4 March 2008.



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Plant and Krauss began an extended tour of the US and Europe in April 2008, playing music from Raising Sand and other American roots music as well as reworked Led Zeppelin tunes. The album was nominated for the Mercury Prize in July 2008. Also in 2008, Plant performed with bluegrass musicians at the New Orleans Jazz & Heritage Festival and Bonnaroo Music & Arts Festival. He appeared as a surprise guest during Fairport Convention's set at the 2008 Cropredy Festival, performing Led Zeppelin's "The Battle of Evermore" with Kristina Donahue as a tribute to Sandy Denny.

On 8 February 2009, Plant and Krauss won Grammy Awards for Album of the Year, Record of the Year, Pop Collaboration with Vocals, Country Collaboration with Vocals, and Contemporary Folk/Americana Album.

Band of Joy (2010–2011)

In July 2010, Robert Plant embarked on a twelve-date summer tour in the United States with a new group called Band of Joy (reprising the name of his first band in the 1960s). The group includes singer Patty Griffin, singer-guitarist Buddy Miller, multi-instrumentalist and vocalist Darrell Scott, bassist-vocalist Byron House, and drummer-percussionist-vocalist Marco Giovino.



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After a one-off show in the United States on 12 September 2010 at the Bowery Ballroom in New York City, another eleven-date autumn tour in Europe was announced to last from October to November 2010. North America tour dates were announced 16 November 2010, with the first show being 18 January 2011 in Asheville, North Carolina.

A new studio album called *Band of Joy* was released on 13 September 2010 on the Rounder Records label. The album was nominated for Best Americana Album in the 2011 Grammy Awards, and Plant's performance of "Silver Rider" on the album (a cover from the Low album *The Great Destroyer*) was nominated for Best Solo Rock Vocal Performance.

The band played their final scheduled show together at the Big Chill Festival at Eastnor Castle Deer Park in Herefordshire on 7 August 2011. The show ended with Plant bidding his bandmates "a fond farewell".

On 30 September 2011, Plant and *Band of Joy* played in San Francisco's Golden Gate Park, as part of the 11th *Hardly Strictly Bluegrass* festival.

Sensational Space Shifters (2012–present)

It was first reported that Robert Plant's new band, the



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Sensational Space Shifters, would be debuting at 2012's WOMAD festival in Wiltshire, England. An intimate warm up gig was then announced in Gloucester on 8 May 2012 to a crowd of 400. Although it was initially reported that there were 10 members of the band, along with Plant the band consists of former Strange Sensation members, Cast guitarist Liam "Skin" Tyson, Justin Adams, Billy Fuller and John Baggott along with Dave Smith and Juldeh Camara. Patty Griffin was the special guest on the first few shows prior to her new album release and subsequent tour.

On 13 July 2012, the band released a download live album called Sensational Space Shifters (Live in London July '12). This album featured a mix of Strange Sensation and Led Zeppelin reinterpretations as well as covers and a spot by Patty Griffin. In addition to Womad and the Gloucester show, the Sensational Space Shifters were scheduled for the free Sunflower River Blues & Gospel Festival's 25th anniversary in Clarksdale, Mississippi on 10–12 August 2012.

On 23 June 2014, Robert Plant announced 8 September 2014 release of Lullaby and... The Ceaseless Roar, his tenth solo album and the first studio one with his band the Sensational Space Shifters. On 28 June 2014, Plant and the Sensational Space Shifters played at the 2014 Glastonbury Extravaganza.



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The band featured West African musician Juldeh Camara, guitarists Skin Tyson and Justin Adams, drummer Dave Smith, Massive Attack keyboardist John Baggott, and bassist Billy Fuller. On 7 August 2014, Plant announced an autumn 2014 7-date North American tour from 25 September (in Port Chester, NY) to 7 October 2014 (in Los Angeles, CA).

To celebrate Record Store Day 2015 (Saturday 18 April), Plant released a special 10-inch live EP titled *More Roar*, which collects three performances from his recent world tour to support his last solo album. Available at participating outlets on 18 April, the release was limited to 10,000 copies and includes live versions of "Turn It Up" and "Arbaden" on side A, with a medley of "Poor Howard" and "Whole Lotta Love" on side B. During a concert at Hammerstein Ballroom in New York City on 19 September 2015, Plant hinted at plans for a new album with the Sensational Space Shifters, stating, "We'll go make another record and then we'll come see you guys even more."

On 19 September 2016, Robert Plant confirmed that he would join in October 2016 artists such as Emmylou Harris, Steve Earle, Patty Griffin, Buddy Miller, The Milk Carton Kids for select dates on the Lampedusa Concerts for Refugees tour. This tour across 11 North American cities (6–21 October 2016) was



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intending to raise awareness of the unprecedented worldwide refugee crisis and funds to support educational programs for refugees around the world. The concerts were intimate evenings of acoustic performances. About his participation in the shows, Plant stated that “as with all the other members of this tour, [he would] be performing two or three songs a night and no more.”

On 18 August 2017, Plant announced the release on 13 October 2017 of his new solo album *Carry Fire*. In 2018, Plant received the AMA Lifetime Achievement Award at the UK Americana Honors & Awards. Plant headlined the Sunday night of Iceland’s Secret Solstice Festival in Reykjavík on 23 June 2019.

In 2019, Plant formed a low key acoustic band called Saving Grace and performed support slots for Fairport Convention and Seth Lakeman. In March 2020, Saving Grace announced a US tour.

In 2020, a live album featuring the performances from the ‘One World: Together At Home’ event has been released. A collection of 79 songs from the eight-hour, at-home concert has been put together, with proceeds from streaming will go directly to support the COVID-19 Solidarity Response Fund for the World Health Organisation.



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Led Zeppelin-related projects and reunion rumours

Plant performed with living members of Led Zeppelin both on 13 July 1985 for Live Aid (with Phil Collins and Tony Thompson on drums) and on 15 May 1988 for Atlantic Records 40th Anniversary. At the 1988 reunion, Jason Bonham, the son of Led Zeppelin's late drummer John Bonham, played drums. Both sets featured only a few songs, performed with minimal rehearsal. Plant was unhappy with both performances, saying that "it was like sleeping with your ex-wife but not making love." At the 1990 Silver Clef Award Winners Concert at Knebworth, Plant was joined by Jimmy Page. Some of their set was released on the subsequent live album and video. In 1995, Led Zeppelin were inducted into the Rock and Roll Hall of Fame and Plant performed at the induction show with Jimmy Page, John Paul Jones, Jason Bonham, Neil Young, Steven Tyler and Joe Perry, performing spirited versions of "Bring It On Home", "Honeybee" and "When the Levee Breaks".

After years of reunion rumours, Led Zeppelin performed a full two-hour set on 10 December 2007 at the Ahmet Ertegun Tribute Concert, with Jason again filling in on drums. Despite enormous public demand, Plant declined a \$200 million offer to



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tour with Led Zeppelin after the 2007 show. In interviews following the 2007 show, Plant left the door open to possible future performances with Led Zeppelin, saying that he enjoyed the reunion and felt that the show was strong musically. Although Page and Jones have expressed the strong desire to tour as Led Zeppelin, Plant has consistently opposed a full tour and has responded negatively to questions about another reunion. In a January 2008 interview, he stated that he does not want to “tour like a bunch of bored old men following the Rolling Stones around.” In a statement on his web site in late 2008, Plant stated, “I will not be touring with Led Zeppelin or anyone else for the next two years. Anyone buying Led Zeppelin tickets will be buying bogus tickets.”

In February 2013, Plant hinted that he was open to a Led Zeppelin reunion in 2014, stating that he was not the reason for Led Zeppelin’s dormancy for the Capricorns (Jimmy Page and John Paul Jones) “are quite contained in their own worlds and leave it to [him]”, adding that he was “not the bad guy” and that he had “got nothing to do in 2014”.

In a spring 2014 interview with the BBC about the then forthcoming reissue of Led Zeppelin’s first three albums, Page said he was sure fans would be keen on another reunion show, but Plant later replied that “the chances of it happening



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[were] zero". Page then told The New York Times that he was "fed up" with Plant's refusal to play, stating: "I was told last year that Plant said he is doing nothing in 2014, and what do the other two guys think? Well, he knows what the other guys think. Everyone would love to play more concerts for the band. He's just playing games, and I'm fed up with it, to be honest with you. I don't sing, so I can't do much about it", adding: "I definitely want to play live. Because, you know, I've still got a twinkle in my eye. I can still play. So, yeah, I'll just get myself into musical shape, just concentrating on the guitar."

On 30 July 2014, NME revealed that Plant was "slightly disappointed and baffled" by Page in an ongoing Led Zeppelin dispute during which Page declared he was "fed up" with Plant delaying Led Zeppelin reunion plans. Instead, Plant offered Led Zeppelin's guitarist to write acoustically with him as he is interested in working with Page again but only in an unplugged way. Page responded:

He would have no intention whatsoever of doing it ... I've had enough of all this stuff, to be honest: 'Robert says this, Robert says that.' ... The only reality of it is that we did one concert. No matter how you dress it up, look at the situation. That's it.



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Personal life

Plant married Maureen Wilson on 9 November 1968. The couple had three children: daughter Carmen Jane (1968), (who later married Charlie Jones, Plant's bass player for solo tours); and sons Karac Pendragon (1972–1977), and Logan Romero (1979).[citation needed] The couple divorced in August 1983.

In 1977, during Led Zeppelin's US tour, his five-year-old son Karac died of a stomach illness. The song "All My Love", co-written with John Paul Jones, is a tribute to him.

Plant is interested in Welsh history. He donated money to the creation of a bronze statue of the Welsh prince Owain Glyndŵr at Pennal Church, near Machynlleth, in Wales, unveiled in September 2004. He is also believed to have contributed funds to a slate carving of Glyndŵr's coat of arms at the Celtica museum in Machynlleth. Plant is part of a Glyndŵr network, and attends meetings about him in Wales.

In the New Year Honours List 2009, Plant was appointed a Commander of the Order of the British Empire "for services to music" and on 10 July 2009 invested by the Prince of Wales.

On 14 August 2009, football club Wolverhampton Wanderers



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announced that Plant was to become the club's third Vice-President. Plant officially received the honour before kick-off at the club's first match of the season against West Ham United. Plant was five years old when he first visited Molineux Stadium. He recalled in an interview with his local paper, the Express & Star, in August 2010: "I was five when my dad took me down for the first time and Billy Wright waved at me. Honest, he did. And that was it – I was hooked from that moment."

In late 2010, BBC Two aired a documentary titled Robert Plant: By Myself. It features Robert Plant discussing his journey with Led Zeppelin and various projects since.

In a July 2012 interview with the Independent newspaper, Plant stated he "eloped and ran off to Texas" with Band of Joy co-vocalist, American singer Patty Griffin. Plant's UK-based manager told E! News later that Plant was apparently being cheeky when he used the word "eloped" to describe his home life, for "Robert has not married Patty Griffin," instead "He was just referring to the fact that he's been residing in Texas" with her. According to a July 2012 Ultimate Classic Rock article, Plant and Griffin had been dating for over a year, spending half of their time together in Austin, Texas. On 23 August 2014, The Independent indicated Plant had broken



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up with Patty Griffin: “Patty and I tried a sort of zig-zag across the Atlantic,” Plant told the publication, “but she didn’t share my penchant for cider and she used to marvel at the Black Country character I became after four pints of Thatchers. My feelings are very much ones of sadness and regret.” [check quotation syntax]

In early 2013, Plant contributed to a community buyout scheme to save the Bath music venue, the Bell Inn.

He currently[when?] resides at Shatterford, near Bewdley in the Wyre Forest District of Worcestershire.

In 2020, Plant donated towards frontline medical supplies during the COVID-19 pandemic. The money went to the Gofundme page of a small clothing manufacturer in Kidderminster, England, that makes scrubs for local hospitals.

Legacy

Plant has influenced the style of many of his contemporaries, including Geddy Lee, Ann Wilson, Sammy Hagar, and later rock vocalists such as Jeff Buckley and Jack White who imitated his performing style. Freddie Mercury of Queen, and Axl Rose of Guns N’ Roses were influenced by Plant. Encyclopædia



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Britannica notes that “Exaggerating the vocal style and expressive palette of blues singers such as Howlin’ Wolf and Muddy Waters, Plant created the sound that has defined much hard rock and heavy metal singing: a high range, an abundance of distortion, loud volume and emotional excess”. Plant received the Knebworth Silver Clef Award in 1990.

In 2006, hard rock/heavy metal magazine Hit Parader named Plant as No. 1 on its list of the 100 Greatest Metal Vocalists of All Time, a list that included Rob Halford of Judas Priest (No. 2), Steven Tyler (No. 3), Freddie Mercury (No. 6), Geddy Lee (No. 13) and Paul Stanley (No. 18), all of whom were influenced by Plant. In 2008, Rolling Stone named Plant the 15th-greatest singer of all time on their list of 100 Greatest Singers of All Time. In 2009, he was voted the “greatest voice in rock” in a poll conducted by Planet Rock. He was included in the Q magazine’s 2009 list of “Artists of the Century” and was ranked at number 8 in their list of “100 Greatest Singers” in 2007. In 2009, Plant also won the Outstanding Contribution to Music prize at the Q Awards. He was placed at No. 3 on SPIN’s list of “The 50 Greatest Rock Frontmen of All Time”.

On 20 September 2010, National Public Radio (NPR) named Plant as one of the “50 Great Voices” in the world.



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Lyrics

Shannon Rubicam

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Shannon Rubicam (born October 11, 1951) is an American female singer-songwriter who is best known for being half of the mid-to-late-1980s pop duo Boy Meets Girl.

Her husband, George Merrill, was the other half of Boy Meets Girl, who are best remembered for their 1988 hit "Waiting for a Star to Fall". Merrill and Rubicam first met in 1975 when both were performing at a friend's wedding. The couple also wrote two hit songs for Whitney Houston, "How Will I Know" and "I Wanna Dance with Somebody (Who Loves Me)", both of which



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hit Number 1 in the United States, among other countries, during the second half of the 1980s, just before Boy Meets Girl shot to fame.

Merrill and Rubicam have one child, a daughter named Hilary, who appeared in their "Waiting for a Star to Fall" video as the young blonde-haired girl. They divorced in 2000 but have continued working together for various music projects.

In 2011, Rubicam published her first novel, titled The Wonderground.

Lyrics

Larry Gowan

Key: D

Genre: Folk

Harp Type: Diatonic



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Skill: Any

Lawrence Gowan (born 22 November 1956) is a Scottish-Canadian musician, born in Glasgow and raised in Scarborough, Ontario. Gowan has been both a solo artist and the current lead vocalist and keyboardist of the band Styx since May 1999. His musical style is usually classified in the categories of pop and progressive rock.

Career

At the age of 19, he earned an ARCT in classical piano performance from The Royal Conservatory of Music, in Toronto, Ontario.[Upon graduation, he enjoyed modest local success with the band Rhinegold in 1976.

After the band broke up five years later, Gowan began a solo career under the stage name Gowan, releasing his first album under that name in 1982, which was produced by Rob Freeman and featured Kim Mitchell of Max Webster on guitar. This album contained the singles "Victory", "Give In" and "Keep Up the Fight".

After his 1982 debut album Gowan did not fare well, Gowan "found himself naturally gravitating" to the Queen Street West music scene that was developing in Toronto in the mid 1980s.



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This drew the attention of Columbia Records, which would fund his next album. Gowan spent a year writing songs, and also travelled to Scotland and Ireland to trace his heritage. While there, he received a telephone call from English record producer David Tickle, who said he would produce the album and arranged a recording session. Tickle secured the services of several session musicians from the backing band of Peter Gabriel for the recording session, including bassist Tony Levin, drummer Jerry Marotta, and guitarist David Rhodes. The album *Strange Animal* was recorded at Startling Studios owned by Ringo Starr. Gowan's 1985 album *Strange Animal* was his commercial breakthrough in Canada. The album spawned the hit singles "A Criminal Mind", "(You're a) Strange Animal", "Guerilla Soldier" and "Cosmetics". That year he won a CASBY Award for most promising male artist.

His 1987 follow up *Great Dirty World* gave him another hit single with "Moonlight Desires", featuring Jon Anderson (from Yes) on backing vocals, as well as "Dedication".

1990's *Lost Brotherhood*, recorded at Metalworks Studios in Mississauga, Ontario, had a harder rock sound, and featured such players as Red Rider member Ken Greer, former Coney Hatch guitarist Steve Shelski and Rush's Alex Lifeson. It produced the singles "Lost Brotherhood", "All the Lovers in the World",



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and "Out of a Deeper Hunger". This was Gowan's first album for Anthem Records and his first US release.

A few bars from "The Dragon" were heard playing on a car radio in the 1990 movie "Navy Seals" and appears on the original motion picture soundtrack.

He released the more acoustic ...but you can call me Larry in 1993 under his full name, returning to the Canadian pop charts with "When There's Time for Love", "Soul's Road" and "Dancing on My Own Ground". He subsequently released The Good Catches Up in 1995, which featured the single "Guns and God", which received moderate airplay in Canada. Also that same year, Gowan was part of an all-star lineup at Toronto's Massey Hall to celebrate Ronnie Hawkins' 60th birthday, as documented on the album Let It Rock, sharing the stage with veteran rockers Jerry Lee Lewis, Carl Perkins and The Band. In 1997, Gowan released two live CDs: Sololive – No Kilt Tonight containing a rendition of Ragtime's classic "King Chanticleer Rag", and Au Québec with a cover of Harmonium's "Pour un instant" as well as his first composition in French, "Stéphanie", for his fan base in Quebec.

In 1997, Gowan released "Healing Waters" as a tribute to Diana, Princess of Wales after her death. "Healing Waters" was



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officially an unreleased song from Gowan, though it was used in its original form in the 1995 Jeff Wincott movie, *When the Bullet Hits the Bone*.

In 1998, Gowan was the recipient of the National Achievement Award at the annual SOCAN Awards in Toronto.

His song "A Criminal Mind" was covered in 2005 by Canadian hip-hop artist Maestro; Gowan appears in the video and his vocals are sampled on the track. The song was also covered by Canadian gypsy jazz music group The Lost Fingers. The song was sampled in a song performed by Akon and Freck Billionaire.

He also guest-starred on the Canadian animated comedy series *Chilly Beach*.

In February 2006, Gowan did four orchestra-accompanied concerts in London, Ontario and Kitchener, Ontario. Also in 2006, his home was featured on MTV's *Cribs*.

In March 2010, Gowan released "Return of the Strange Animal", a remastered version of 1985's "Strange Animal" plus a making-of documentary and music videos on DVD.[18] In May 2010, Gowan performed two solo shows in support of the 25th anniversary of the "Strange Animal" album.



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In May 2012, Gowan re-issued a remastered version of 1987's "Great Dirty World".

As of 2012, Gowan was recording a new solo album which he hoped to have completed sometime in 2013, but has yet to be released.

Gowan acquired the master tapes to his catalogue from CBS Records International in the 2010s, and assigned them to Linus Entertainment under the True North Records label.

On 11 October 2012, Gowan appeared on episode 29 of John Wants Answers.

On 13 October 2013, Gowan played a solo concert, titled 'In Kilt Tonight' at the Glenn Gould Studio in Toronto, Ontario, Canada. All proceeds were donated to McDermott House Canada, a charitable organization.

Styx

In 1997, during Styx's tour, Gowan performed as a supporting act for Styx at Montreal's Molson Centre and Quebec City's Colisée.

Tommy Shaw admired his talent and vibrant stage charisma, and



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called him in May 1999 asking him to tour with them for 53 dates, replacing their lead singer Dennis DeYoung. Since then, Gowan's classic hit, "A Criminal Mind", is often played by Styx.

Styx had long been plagued by differences in artistic inclination. DeYoung's absence created an opportunity for a more permanent restructuring of Styx. Gowan subsequently became the band's permanent vocalist.

Styx's 2003 album Cyclorama was Gowan's first studio album with the band. Gowan sings two songs on Cyclorama, "Fields of the Brave" and "More Love for the Money", both of which have an easily recognizable Gowan signature. He then continued recording with Styx for their 2005 album, Big Bang Theory.

Gowan continues with Styx to the present and is featured on many live releases from the band. The band released studio recordings of older Styx songs with the new line-up, titled Regeneration (released in two volumes in 2010 and 2011), and Gowan sings lead vocals on several tracks that were originally recorded by Dennis DeYoung.

In May 2017, Styx announced their new album The Mission and revealed the first single "Gone, Gone, Gone" featuring Gowan



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on lead vocals. On the album, Gowan also does lead vocals for “The Greater Good”, “Time May Bend”, and “The Outpost”. He also composed an instrumental piece that he told the other band members doesn’t have a name yet. He was playing it for his dad one time, and he asked Larry what the name was, and he said it doesn’t have a name yet, and when he looked down he saw a picture of the ship that his dad was in when he was in the royal navy in World War II and the name of the ship was Khedive which meant Egyptian ruler. He said it was a fitting name so he gave it that name, and decided to release it on The Mission.

Awards and nominations

The following are Gowan’s Juno nominations:

- 1983 – Nominated – “Most Promising Male Vocalist of the Year”
- 1985 – Winner – “Best Video” for “A Criminal Mind” with director Rob Quartly animation and direction by Greg Duffell / Lightbox Studios Inc.
- 1985 – Winner – “Best Album Graphics” for *Strange Animal* (awarded to designers Rob MacIntyre and Dimo Safari)
- 1985 – Nominated – “Male Vocalist of the Year”



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- 1985 – Nominated – “Album of the Year” for *Strange Animal*
- 1985 – Nominated – “Best Selling Single” for “A Criminal Mind”
- 1985 – Nominated – “Best Video” for “You’re a Strange Animal” animation by Greg Duffell / Lightbox Studios Inc.
- 1986 – Nominated – “Best Video” for “Cosmetics” (director: Rob Quartly)
- 1987 – Nominated – “Male Vocalist of the Year”
- 1987 – Nominated – “Album of the Year” for *Great Dirty World*
- 1987 – Nominated – “Canadian Entertainer of the Year”
- 1991 – Nominated – “Male Vocalist of the Year”

In 1995, Gowan was presented with the SOCAN award for songs that have won major airplay in 1995 for his song, “Dancing on My Own Ground”.

On 16 November 1998, Gowan received the National Achievement Award from the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

In 2003, Gowan was presented with the SOCAN award (along with three other musicians) for songs that have surpassed the



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100,000 radio-airplay mark for his song, "Moonlight Desires".

In 2011, Gowan was presented with a star on the Scarborough Walk of Fame – Entertainment.

In 2013, Gowan announced he was recording a new studio album, complete with new original material. The album is apparently in production in downtown Toronto at a private studio. According to Gowan, the album is based on an old concept album by Rhinegold, which was written and conceived in the mid-1970s, during their rounds of the Toronto club scene.

In 2018, Gowan's song "A Criminal Mind" was certified as a Platinum Single in Canada, surpassing a combined 80,000 physical 7" and digital downloaded units sold. Gowan was presented with the plaque on stage at his show in Windsor, Ontario at The Colosseum at Caesars Windsor .

Members

- Lawrence Gowan – lead vocals, keyboards, guitar
- Danny J. Ricardo – guitar (2010–2014)
- Ricky Tillo – guitar (2016)
- Bob McAlpine- guitar (2017)
- Pete Nunn – keyboards (2010–2013)



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- Emm Gryner – keyboards, backing vocals (2014)
- Ryan Bovaird – keyboards (2016)
- Terry Gowan – bass, backing vocals
- Todd Sucherman – drums, percussion
- Taylor Mills – backing vocals (2010–2012)
- Divine Brown – backing vocals (2016)
- SATE (Saidah Baba Talibah) – backing vocals (2017)

Personal life

Gowan is married to Jan Gowan and has two children.

Lyrics

Bob Dylan

Key: D

Genre: Folk



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Harp Type: Diatonic

Skill: Any

Bob Dylan (born Robert Allen Zimmerman; May 24, 1941) is an American singer-songwriter, author and visual artist. Widely regarded as one of the greatest songwriters of all time, Dylan has been a major figure in popular culture for more than 50 years. Much of his most celebrated work dates from the 1960s, when songs such as "Blowin' in the Wind" (1963) and "The Times They Are a-Changin'" (1964) became anthems for the civil rights and anti-war movements. His lyrics during this period incorporated a range of political, social, philosophical, and literary influences, defied pop music conventions and appealed to the burgeoning counterculture.

Following his self-titled debut album in 1962, which mainly comprised traditional folk songs, Dylan made his breakthrough as a songwriter with the release of *The Freewheelin' Bob Dylan* the following year. The album features "Blowin' in the Wind" and the thematically complex "A Hard Rain's a-Gonna Fall". For many of these songs, he adapted the tunes and phraseology of older folk songs. He went on to release the politically charged *The Times They Are a-Changin'* and the more lyrically abstract and introspective *Another Side of Bob Dylan* in 1964. In 1965 and 1966, Dylan drew controversy when he adopted



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electrically amplified rock instrumentation, and in the space of 15 months recorded three of the most important and influential rock albums of the 1960s: Bringing It All Back Home (1965), Highway 61 Revisited (1965) and Blonde on Blonde (1966). Commenting on the six-minute single “Like a Rolling Stone” (1965), Rolling Stone wrote: “No other pop song has so thoroughly challenged and transformed the commercial laws and artistic conventions of its time, for all time.”

In July 1966, Dylan withdrew from touring after a motorcycle accident. During this period, he recorded a large body of songs with members of the Band, who had previously backed him on tour. These recordings were released as the collaborative album The Basement Tapes in 1975. In the late 1960s and early 1970s, Dylan explored country music and rural themes in John Wesley Harding (1967), Nashville Skyline (1969), and New Morning (1970). In 1975, he released Blood on the Tracks, which many saw as a return to form. In the late 1970s, he became a born-again Christian and released a series of albums of contemporary gospel music before returning to his more familiar rock-based idiom in the early 1980s. Dylan’s 1997 album Time Out of Mind marked the beginning of a renaissance for his career. He has released five critically acclaimed albums of original material since then, the most recent being



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Rough and Rowdy Ways (2020). He also recorded a series of three albums in the 2010s comprising versions of traditional American standards, especially songs recorded by Frank Sinatra. Backed by a changing lineup of musicians, he has toured steadily since the late 1980s on what has been dubbed the Never Ending Tour.

Since 1994, Dylan has published eight books of drawings and paintings, and his work has been exhibited in major art galleries. He has sold more than 100 million records, making him one of the best-selling music artists of all time. He has received numerous awards, including the Presidential Medal of Freedom, ten Grammy Awards, a Golden Globe Award and an Academy Award. Dylan has been inducted into the Rock and Roll Hall of Fame, Nashville Songwriters Hall of Fame and the Songwriters Hall of Fame. The Pulitzer Prize Board in 2008 awarded him a special citation for "his profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power". In 2016, Dylan was awarded the Nobel Prize in Literature "for having created new poetic expressions within the great American song tradition".



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Life and career

1941–1959: Origins and musical beginnings

Bob Dylan was born Robert Allen Zimmerman (Hebrew:רובינא זימערמאן רובינא זימערמאן Shabtai Zisl ben Avraham) in St. Mary's Hospital on May 24, 1941, in Duluth, Minnesota, and raised in Hibbing, Minnesota, on the Mesabi Range west of Lake Superior. Dylan's paternal grandparents, Anna Kirghiz and Zigman Zimmerman, emigrated from Odessa in the Russian Empire (now Ukraine) to the United States following the anti-Semitic pogroms of 1905. His maternal grandparents, Florence and Ben Stone, were Lithuanian Jews who arrived in the United States in 1902. In his autobiography, *Chronicles: Volume One*, Dylan wrote that his paternal grandmother's family originated from the Kağızman district of Kars Province in northeastern Turkey.

Dylan's father Abram Zimmerman and mother Beatrice "Beatty" Stone were part of a small, close-knit Jewish community. They lived in Duluth until Dylan was six, when his father contracted polio and the family returned to his mother's hometown, Hibbing, where they lived for the rest of Dylan's childhood, and his father and paternal uncles ran a furniture and appliances store. In his early years he listened to the



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radio—first to blues and country stations from Shreveport, Louisiana, and later, when he was a teenager, to rock and roll.

Dylan formed several bands while attending Hibbing High School. In the Golden Chords, he performed covers of songs by Little Richard and Elvis Presley. Their performance of Danny & the Juniors' "Rock and Roll Is Here to Stay" at their high school talent show was so loud that the principal cut the microphone. In 1959, Dylan's high school yearbook carried the caption "Robert Zimmerman: to join 'Little Richard'." That year, as Elston Gunn, he performed two dates with Bobby Vee, playing piano and clapping. In September 1959, Dylan moved to Minneapolis and enrolled at the University of Minnesota. His focus on rock and roll gave way to American folk music, as he explained in a 1985 interview:

The thing about rock'n'roll is that for me anyway it wasn't enough... There were great catch-phrases and driving pulse rhythms... but the songs weren't serious or didn't reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in



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the supernatural, much deeper feelings.

Living at the Jewish-centric fraternity Sigma Alpha Mu house, Dylan began to perform at the Ten O'Clock Scholar, a coffeehouse a few blocks from campus, and became involved in the Dinkytown folk music circuit. During this period, he began to introduce himself as "Bob Dylan." In his memoir, he said he had considered adopting the surname Dillon before he unexpectedly saw poems by Dylan Thomas, and decided upon that less common variant. Explaining his change of name in a 2004 interview, he said, "You're born, you know, the wrong names, wrong parents. I mean, that happens. You call yourself what you want to call yourself. This is the land of the free."

1960s

Relocation to New York and record deal

In May 1960, Dylan dropped out of college at the end of his first year. In January 1961, he traveled to New York City to perform there and visit his musical idol Woody Guthrie, who was seriously ill with Huntington's disease in Greystone Park Psychiatric Hospital. Guthrie had been a revelation to Dylan and influenced his early performances. Describing Guthrie's



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impact, he wrote: “The songs themselves had the infinite sweep of humanity in them... [He] was the true voice of the American spirit. I said to myself I was going to be Guthrie’s greatest disciple.” As well as visiting Guthrie in hospital, Dylan befriended Guthrie’s protégé Ramblin’ Jack Elliott. Much of Guthrie’s repertoire was channeled through Elliott, and Dylan paid tribute to Elliott in *Chronicles: Volume One*. Dylan later said he was influenced by African-American poets he heard on the New York streets, especially Big Brown.

From February 1961, Dylan played at clubs around Greenwich Village, befriending and picking up material from folk singers there, including Dave Van Ronk, Fred Neil, Odetta, the New Lost City Ramblers and Irish musicians the Clancy Brothers and Tommy Makem. On April 11, Dylan commenced a two-week engagement at Gerde’s Folk City, supporting John Lee Hooker. In September, New York Times critic Robert Shelton boosted Dylan’s career with a very enthusiastic review of his performance at Gerde’s Folk City: “Bob Dylan: A Distinctive Folk-Song Stylist”. That month, Dylan played harmonica on folk singer Carolyn Hester’s third album. This brought him to the attention of the album’s producer, John Hammond, who signed Dylan to Columbia Records.

Dylan’s first album, *Bob Dylan*, released March 19, 1962,



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consisted of familiar folk, blues and gospel with two original compositions. The album sold only 5,000 copies in its first year, just enough to break even. Within Columbia Records, some referred to Dylan as “Hammond’s Folly” and suggested dropping his contract, but Hammond defended him and was supported by songwriter Johnny Cash. In March 1962, Dylan contributed harmonica and backup vocals to the album *Three Kings and the Queen*, accompanying Victoria Spivey and Big Joe Williams on a recording for Spivey Records. While working for Columbia, Dylan recorded under the pseudonym Blind Boy Grunt for *Broadside*, a folk magazine and record label. Dylan used the pseudonym Bob Landy to record as a piano player on *The Blues Project*, a 1964 anthology album by Elektra Records. As Tedham Porterhouse, Dylan played harmonica on Ramblin’ Jack Elliott’s 1964 album *Jack Elliott*.

Dylan made two important career moves in August 1962: he legally changed his name to Bob Dylan, and signed a management contract with Albert Grossman. (In June 1961, Dylan had signed an agreement with Roy Silver. In 1962, Grossman paid Silver \$10,000 to become sole manager.) Grossman remained Dylan’s manager until 1970, and was known for his sometimes confrontational personality and protective loyalty. Dylan said, “He was kind of like a Colonel Tom Parker figure ... you



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could smell him coming.” Tension between Grossman and John Hammond led to the latter suggesting Dylan work with the young African-American jazz producer Tom Wilson, who produced several tracks for the second album without formal credit. Wilson produced the next three albums Dylan recorded.

Dylan made his first trip to the United Kingdom from December 1962 to January 1963. He had been invited by television director Philip Saville to appear in a drama, *Madhouse on Castle Street*, which Saville was directing for BBC Television. At the end of the play, Dylan performed “Blowin’ in the Wind”, one of its first public performances. The film recording of *Madhouse on Castle Street* was discarded by the BBC in 1968. While in London, Dylan performed at London folk clubs, including the Troubadour, Les Cousins, and Bunjies. He also learned material from UK performers, including Martin Carthy.

By the release of Dylan’s second album, *The Freewheelin’ Bob Dylan*, in May 1963, he had begun to make his name as a singer-songwriter. Many songs on the album were labeled protest songs, inspired partly by Guthrie and influenced by Pete Seeger’s passion for topical songs. “Oxford Town”, for example, was an account of James Meredith’s ordeal as the first black student to risk enrollment at the University of Mississippi. The first song on the album, “Blowin’ in the



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Wind", partly derived its melody from the traditional slave song, "No More Auction Block", while its lyrics questioned the social and political status quo. The song was widely recorded by other artists and became a hit for Peter, Paul and Mary. Another song, "A Hard Rain's a-Gonna Fall", was based on the folk ballad "Lord Randall". With veiled references to an impending apocalypse, it gained resonance when the Cuban Missile Crisis developed a few weeks after Dylan began performing it. Like "Blowin' in the Wind", "A Hard Rain's a-Gonna Fall" marked a new direction in songwriting, blending a stream-of-consciousness, imagist lyrical attack with traditional folk form.

Dylan's topical songs led to his being viewed as more than just a songwriter. Janet Maslin wrote in 1980 of Freewheelin': "These were the songs that established [Dylan] as the voice of his generation—someone who implicitly understood how concerned young Americans felt about nuclear disarmament and the growing Civil Rights Movement: his mixture of moral authority and nonconformity was perhaps the most timely of his attributes." Freewheelin' also included love songs and surreal talking blues. Humor was an important part of Dylan's persona, and the range of material on the album impressed listeners, including the Beatles. George Harrison said of the album: "We just



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played it, just wore it out. The content of the song lyrics and just the attitude—it was incredibly original and wonderful.”

The rough edge of Dylan’s singing was unsettling to some but an attraction to others. Novelist Joyce Carol Oates wrote: “When we first heard this raw, very young, and seemingly untrained voice, frankly nasal, as if sandpaper could sing, the effect was dramatic and electrifying.”[Many early songs reached the public through more palatable versions by other performers, such as Joan Baez, who became Dylan’s advocate and lover. Baez was influential in bringing Dylan to prominence by recording several of his early songs and inviting him on stage during her concerts. “It didn’t take long before people got it, that he was pretty damned special,” says Baez.

Others who had hits with Dylan’s songs in the early 1960s included the Byrds, Sonny & Cher, the Hollies, Peter, Paul and Mary, the Association, Manfred Mann and the Turtles. Most attempted a pop feel and rhythm, while Dylan and Baez performed them mostly as sparse folk songs. The covers became so ubiquitous that CBS promoted him with the slogan “Nobody Sings Dylan Like Dylan”.

“Mixed-Up Confusion”, recorded during the Freewheelin’



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sessions with a backing band, was released as Dylan's first single in December 1962, but then swiftly withdrawn. In contrast to the mostly solo acoustic performances on the album, the single showed a willingness to experiment with a rockabilly sound. Cameron Crowe described it as "a fascinating look at a folk artist with his mind wandering towards Elvis Presley and Sun Records."

Protest and *Another Side*

In May 1963, Dylan's political profile rose when he walked out of The Ed Sullivan Show. During rehearsals, Dylan had been told by CBS television's head of program practices that "Talkin' John Birch Paranoid Blues" was potentially libelous to the John Birch Society. Rather than comply with censorship, Dylan refused to appear.

By this time, Dylan and Baez were prominent in the civil rights movement, singing together at the March on Washington on August 28, 1963. Dylan's third album, *The Times They Are a-Changin'*, reflected a more politicized Dylan. The songs often took as their subject matter contemporary stories, with "Only a Pawn in Their Game" addressing the murder of civil rights worker Medgar Evers; and the Brechtian "The Lonesome Death of Hattie Carroll" the death of black hotel barmaid Hattie



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Carroll, at the hands of young white socialite William Zantzinger. On a more general theme, “Ballad of Hollis Brown” and “North Country Blues” addressed despair engendered by the breakdown of farming and mining communities. This political material was accompanied by two personal love songs, “Boots of Spanish Leather” and “One Too Many Mornings”.

By the end of 1963, Dylan felt both manipulated and constrained by the folk and protest movements. Accepting the “Tom Paine Award” from the National Emergency Civil Liberties Committee shortly after the assassination of John F. Kennedy, an intoxicated Dylan questioned the role of the committee, characterized the members as old and balding, and claimed to see something of himself and of every man in Kennedy’s assassin, Lee Harvey Oswald.

Another Side of Bob Dylan, recorded in a single evening on June 9, 1964, had a lighter mood. The humorous Dylan reemerged on “I Shall Be Free No. 10” and “Motorpsycho Nightmare”. “Spanish Harlem Incident” and “To Ramona” are passionate love songs, while “Black Crow Blues” and “I Don’t Believe You (She Acts Like We Never Have Met)” suggest the rock and roll soon to dominate Dylan’s music. “It Ain’t Me Babe”, on the surface a song about spurned love, has been described as a rejection of the role of political spokesman thrust upon him.[81] His



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newest direction was signaled by two lengthy songs: the impressionistic “Chimes of Freedom”, which sets social commentary against a metaphorical landscape in a style characterized by Allen Ginsberg as “chains of flashing images,” and “My Back Pages”, which attacks the simplistic and arch seriousness of his own earlier topical songs and seems to predict the backlash he was about to encounter from his former champions as he took a new direction.

In the latter half of 1964 and into 1965, Dylan moved from folk songwriter to folk-rock pop-music star. His jeans and work shirts were replaced by a Carnaby Street wardrobe, sunglasses day or night, and pointed “Beatle boots”. A London reporter wrote: “Hair that would set the teeth of a comb on edge. A loud shirt that would dim the neon lights of Leicester Square. He looks like an undernourished cockatoo.” Dylan began to spar with interviewers. Appearing on the Les Crane television show and asked about a movie he planned, he told Crane it would be a cowboy horror movie. Asked if he played the cowboy, Dylan replied, “No, I play my mother.”

Going electric

Dylan’s late March 1965 album *Bringing It All Back Home* was another leap,[85] featuring his first recordings with electric



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instruments, under producer Tom Wilson's guidance.[86] One influence on Dylan's decision to go electric was The Animals' version of "The House of the Rising Sun". Drummer John Steel states Dylan told him when he first heard this version on his car radio, he stopped to listen, "jumped out of his car" and "banged on the bonnet". The first single, "Subterranean Homesick Blues", owed much to Chuck Berry's "Too Much Monkey Business";[its free-association lyrics described as harking back to the energy of beat poetry and as a forerunner of rap and hip-hop. The song was provided with an early music video, which opened D. A. Pennebaker's cinéma vérité presentation of Dylan's 1965 tour of Great Britain, Dont Look Back. Instead of miming, Dylan illustrated the lyrics by throwing cue cards containing key words from the song on the ground. Pennebaker said the sequence was Dylan's idea, and it has been imitated in music videos and advertisements.

The second side of Bringing It All Back Home contained four long songs on which Dylan accompanied himself on acoustic guitar and harmonica. "Mr. Tambourine Man" became one of his best-known songs when the Byrds recorded an electric version that reached number one in the US and UK. "It's All Over Now, Baby Blue" and "It's Alright Ma (I'm Only Bleeding)" were two of Dylan's most important compositions.



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In 1965, headlining the Newport Folk Festival, Dylan performed his first electric set since high school with a pickup group featuring Mike Bloomfield on guitar and Al Kooper on organ. Dylan had appeared at Newport in 1963 and 1964, but in 1965 met with cheering and booing and left the stage after three songs. One version has it that the boos were from folk fans whom Dylan had alienated by appearing, unexpectedly, with an electric guitar. Murray Lerner, who filmed the performance, said: "I absolutely think that they were booing Dylan going electric." An alternative account claims audience members were upset by poor sound and a short set. This account is supported by Kooper and one of the directors of the festival who claims his recording proves the only boos were in response to MC Peter Yarrow's flustered announcement that there was only enough time for a short set.

Nevertheless, Dylan's performance provoked a hostile response from the folk music establishment. In the September issue of *Sing Out!*, Ewan MacColl wrote: "Our traditional songs and ballads are the creations of extraordinarily talented artists working inside disciplines formulated over time ... 'But what of Bobby Dylan?' scream the outraged teenagers ... Only a completely non-critical audience, nourished on the watery pap of pop music, could have fallen for such tenth-rate drivel."



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On July 29, four days after Newport, Dylan was back in the studio in New York, recording “Positively 4th Street”. The lyrics contained images of vengeance and paranoia, and have been interpreted as Dylan’s put-down of former friends from the folk community he had known in clubs along West 4th Street.

Highway 61 Revisited and Blonde on Blonde

In July 1965, Dylan’s six-minute single “Like a Rolling Stone” peaked at number two in the U.S. chart. In 2004 and in 2011, Rolling Stone listed it as number one of “The 500 Greatest Songs of All Time”. Bruce Springsteen, in his speech for Dylan’s inauguration into the Rock and Roll Hall of Fame, said that on first hearing the single, “that snare shot sounded like somebody’d kicked open the door to your mind.” The song opened Dylan’s next album, Highway 61 Revisited, named after the road that led from Dylan’s Minnesota to the musical hotbed of New Orleans. The songs were in the same vein as the hit single, flavored by Mike Bloomfield’s blues guitar and Al Kooper’s organ riffs. “Desolation Row”, backed by acoustic guitar and understated bass, offers the sole exception, with Dylan alluding to figures in Western culture in a song described by Andy Gill as “an 11-minute epic of entropy, which takes the form of a Fellini-esque parade of grotesques and



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oddities featuring a huge cast of celebrated characters, some historical (Einstein, Nero), some biblical (Noah, Cain and Abel), some fictional (Ophelia, Romeo, Cinderella), some literary (T. S. Eliot and Ezra Pound), and some who fit into none of the above categories, notably Dr. Filth and his dubious nurse”.

In support of the album, Dylan was booked for two U.S. concerts with Al Kooper and Harvey Brooks from his studio crew and Robbie Robertson and Levon Helm, former members of Ronnie Hawkins’s backing band the Hawks. On August 28 at Forest Hills Tennis Stadium, the group was heckled by an audience still annoyed by Dylan’s electric sound. The band’s reception on September 3 at the Hollywood Bowl was more favorable.

From September 24, 1965, in Austin, Texas, Dylan toured the U.S. and Canada for six months, backed by the five musicians from the Hawks who became known as The Band. While Dylan and the Hawks met increasingly receptive audiences, their studio efforts foundered. Producer Bob Johnston persuaded Dylan to record in Nashville in February 1966, and surrounded him with top-notch session men. At Dylan’s insistence, Robertson and Kooper came from New York City to play on the sessions. The Nashville sessions produced the double album *Blonde on Blonde* (1966), featuring what Dylan called “that thin wild mercury



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sound". Kooper described it as "taking two cultures and smashing them together with a huge explosion": the musical world of Nashville and the world of the "quintessential New York hipster" Bob Dylan.

On November 22, 1965, Dylan quietly married 25-year-old former model Sara Lownds. Robertson has described how he received a phone call that morning to accompany the couple to a courthouse on Long Island, and then to a reception hosted by Albert and Sally Grossman at the Algonquin Hotel. Some of Dylan's friends, including Ramblin' Jack Elliott, say that, immediately after the event, Dylan denied he was married. Journalist Nora Ephron made the news public in the New York Post in February 1966 with the headline "Hush! Bob Dylan is wed."

Dylan toured Australia and Europe in April and May 1966. Each show was split in two. Dylan performed solo during the first half, accompanying himself on acoustic guitar and harmonica. In the second, backed by the Hawks, he played electrically amplified music. This contrast provoked many fans, who jeered and slow handclapped. The tour culminated in a raucous confrontation between Dylan and his audience at the Manchester Free Trade Hall in England on May 17, 1966. A recording of this concert was released in 1998: The Bootleg Series Vol. 4:



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Bob Dylan Live 1966. At the climax of the evening, a member of the audience, angered by Dylan's electric backing, shouted: "Judas!" to which Dylan responded, "I don't believe you ... You're a liar!" Dylan turned to his band and said, "Play it fucking loud!" as they launched into the final song of the night—"Like a Rolling Stone".

During his 1966 tour, Dylan was described as exhausted and acting "as if on a death trip". D. A. Pennebaker, the filmmaker accompanying the tour, described Dylan as "taking a lot of amphetamine and who-knows-what-else". In a 1969 interview with Jann Wenner, Dylan said, "I was on the road for almost five years. It wore me down. I was on drugs, a lot of things ... just to keep going, you know?" In 2011, BBC Radio 4 reported that, in an interview that Robert Shelton taped in 1966, Dylan said he had kicked heroin in New York City: "I got very, very strung out for a while ... I had about a \$25-a-day habit and I kicked it." Some journalists questioned the validity of this confession, pointing out that Dylan had "been telling journalists wild lies about his past since the earliest days of his career".

Motorcycle accident and reclusion

After his tour, Dylan returned to New York, but the pressures



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increased. ABC Television had paid an advance for a TV show. His publisher, Macmillan, was demanding a manuscript of the poem/novel Tarantula. Manager Albert Grossman had scheduled a concert tour for the latter part of the year.

On July 29, 1966, Dylan crashed his 500 cc Triumph Tiger 100 motorcycle near his home in Woodstock, New York, and was thrown to the ground. Though the extent of his injuries was never disclosed, Dylan said that he broke several vertebrae in his neck. Mystery still surrounds the circumstances of the accident since no ambulance was called to the scene and Dylan was not hospitalized. Dylan's biographers have written that the crash offered Dylan the chance to escape the pressures around him. Dylan confirmed this interpretation in his autobiography: "I had been in a motorcycle accident and I'd been hurt, but I recovered. Truth was that I wanted to get out of the rat race." Dylan withdrew from public and, apart from a few appearances, did not tour again for almost eight years.

Once Dylan was well enough to resume creative work, he began to edit D. A. Pennebaker's film of his 1966 tour. A rough cut was shown to ABC Television, which rejected it as incomprehensible to a mainstream audience. The film was subsequently titled Eat the Document on bootleg copies, and it has been screened at a handful of film festivals.[135] In 1967



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he began recording with the Hawks at his home and in the basement of the Hawks' nearby house, "Big Pink". These songs, initially demos for other artists to record, provided hits for Julie Driscoll and the Brian Auger Trinity ("This Wheel's on Fire"), the Byrds ("You Ain't Goin' Nowhere", "Nothing Was Delivered") and Manfred Mann ("Mighty Quinn"). Columbia released selections in 1975 as The Basement Tapes. Over the years, many more songs recorded by Dylan and his band in 1967 appeared on bootleg recordings, culminating in the 2014 official Columbia release The Basement Tapes Complete which contained 138 songs and alternative takes. In the coming months, the Hawks recorded the album Music from Big Pink using songs they worked on in their basement in Woodstock, and renamed themselves the Band, beginning a long recording and performing career of their own.

In October and November 1967, Dylan returned to Nashville. Back in the studio after 19 months, he was accompanied by Charlie McCoy on bass, Kenny Buttrey on drums, and Pete Drake on steel guitar. The result was John Wesley Harding, a contemplative record of shorter songs, set in a landscape that drew on the American West and the Bible. The sparse structure and instrumentation, with lyrics that took the Judeo-Christian tradition seriously, departed from Dylan's own work and from



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the psychedelic fervor of the 1960s. It included “All Along the Watchtower”, with lyrics derived from the Book of Isaiah (21:5–9). The song was later recorded by Jimi Hendrix, whose version Dylan acknowledged as definitive. Woody Guthrie died on October 3, 1967, and Dylan made his first live appearance in twenty months at a Guthrie memorial concert held at Carnegie Hall on January 20, 1968, where he was backed by the Band.

Dylan’s next release, Nashville Skyline (1969), was mainstream country featuring Nashville musicians, a mellow-voiced Dylan, a duet with Johnny Cash, and the hit single “Lay Lady Lay”. Variety wrote, “Dylan is definitely doing something that can be called singing. Somehow he has managed to add an octave to his range.” During one recording session, Dylan and Cash recorded a series of duets but only their version of Dylan’s “Girl from the North Country” was released on the album.

In May 1969, Dylan appeared on the first episode of Johnny Cash’s television show and sang a duet with Cash of “Girl from the North Country”, with solos of “Living the Blues” and “I Threw It All Away.” Dylan next traveled to England to top the bill at the Isle of Wight festival on August 31, 1969, after rejecting overtures to appear at the Woodstock Festival closer to his home.



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1970s

In the early 1970s, critics charged that Dylan's output was varied and unpredictable. Rolling Stone writer Greil Marcus asked "What is this shit?" on first listening to *Self Portrait*, released in June 1970. It was a double LP including few original songs, and was poorly received. In October 1970, Dylan released *New Morning*, considered a return to form. This album included "Day of the Locusts", a song in which Dylan gave an account of receiving an honorary degree from Princeton University on June 9, 1970. In November 1968, Dylan had co-written "I'd Have You Anytime" with George Harrison; Harrison recorded "I'd Have You Anytime" and Dylan's "If Not for You" for his 1970 solo triple album *All Things Must Pass*. Dylan's surprise appearance at Harrison's 1971 Concert for Bangladesh attracted media coverage, reflecting that Dylan's live appearances had become rare.

Between March 16 and 19, 1971, Dylan reserved three days at Blue Rock, a small studio in Greenwich Village, to record with Leon Russell. These sessions resulted in "Watching the River Flow" and a new recording of "When I Paint My Masterpiece". On November 4, 1971, Dylan recorded "George Jackson", which he released a week later. For many, the single was a surprising return to protest material, mourning the killing of Black



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Panther George Jackson in San Quentin State Prison that year. Dylan contributed piano and harmony to Steve Goodman's album, *Somebody Else's Troubles*, under the pseudonym Robert Milkwood Thomas (referencing *Under Milk Wood* by Dylan Thomas and his own previous name) in September 1972.

In 1972, Dylan signed to Sam Peckinpah's film *Pat Garrett and Billy the Kid*, providing songs and backing music for the movie, and playing "Alias", a member of Billy's gang with some historical basis. Despite the film's failure at the box office, the song "Knockin' on Heaven's Door" became one of Dylan's most covered songs.

Also in 1972, Dylan protested the move to deport John Lennon and Yoko Ono, who had been convicted of possessing cannabis, by sending a letter to the U.S. Immigration Service, in part: "Hurray for John & Yoko. Let them stay and live here and breathe. The country's got plenty of room and space. Let John and Yoko stay!"

Return to touring

Dylan began 1973 by signing with a new label, David Geffen's Asylum Records when his contract with Columbia Records expired. His next album, *Planet Waves*, was recorded in the



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fall of 1973, using the Band as his backing group as they rehearsed for a major tour. The album included two versions of "Forever Young", which became one of his most popular songs. As one critic described it, the song projected "something hymnal and heartfelt that spoke of the father in Dylan", and Dylan himself commented: "I wrote it thinking about one of my boys and not wanting to be too sentimental." Columbia Records simultaneously released *Dylan*, a collection of studio outtakes, widely interpreted as a churlish response to Dylan's signing with a rival record label.

In January 1974, Dylan, backed by the Band, embarked on a North American tour of 40 concerts—his first tour for seven years. A live double album, *Before the Flood*, was released on Asylum Records. Soon, according to Clive Davis, Columbia Records sent word they "will spare nothing to bring Dylan back into the fold." Dylan had second thoughts about Asylum, unhappy that Geffen had sold only 600,000 copies of *Planet Waves* despite millions of unfulfilled ticket requests for the 1974 tour; he returned to Columbia Records, which reissued his two Asylum albums.

After the tour, Dylan and his wife became estranged. He filled a small red notebook with songs about relationships and ruptures, and recorded an album entitled *Blood on the Tracks*



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in September 1974. Dylan delayed the release and re-recorded half of the songs at Sound 80 Studios in Minneapolis with production assistance from his brother, David Zimmerman.

Released in early 1975, *Blood on the Tracks* received mixed reviews. In the *NME*, Nick Kent described “the accompaniments [as] often so trashy they sound like mere practice takes.”[174] In *Rolling Stone*, Jon Landau wrote that “the record has been made with typical shoddiness.” Over the years critics came to see it as one of Dylan’s greatest achievements. For the *Salon* website, journalist Bill Wyman wrote: “*Blood on the Tracks* is his only flawless album and his best produced; the songs, each of them, are constructed in disciplined fashion. It is his kindest album and most dismayed, and seems in hindsight to have achieved a sublime balance between the logorrhea-plagued excesses of his mid-1960s output and the self-consciously simple compositions of his post-accident years.” Novelist Rick Moody called it “the truest, most honest account of a love affair from tip to stern ever put down on magnetic tape.”

In the middle of that year, Dylan wrote a ballad championing boxer Rubin “Hurricane” Carter, imprisoned for a triple murder in Paterson, New Jersey, in 1966. After visiting Carter in jail, Dylan wrote “Hurricane”, presenting the case for



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Carter's innocence. Despite its length—over eight minutes—the song was released as a single, peaking at 33 on the U.S. Billboard chart, and performed at every 1975 date of Dylan's next tour, the Rolling Thunder Revue. The tour featured about one hundred performers and supporters from the Greenwich Village folk scene, including T-Bone Burnett, Ramblin' Jack Elliott, Joni Mitchell, David Mansfield, Roger McGuinn, Mick Ronson, Joan Baez and Scarlet Rivera, whom Dylan discovered walking down the street, her violin case on her back.

Running through late 1975 and again through early 1976, the tour encompassed the release of the album *Desire*, with many of Dylan's new songs featuring a travelogue-like narrative style, showing the influence of his new collaborator, playwright Jacques Levy. The 1976 half of the tour was documented by a TV concert special, *Hard Rain*, and the LP *Hard Rain*; no concert album from first half of the tour was released until 2002's *Live 1975*.

The 1975 tour with the Revue provided the backdrop to Dylan's nearly four-hour film *Renaldo and Clara*, a sprawling narrative mixed with concert footage and reminiscences. Released in 1978, the movie received poor, sometimes scathing, reviews. Later in that year, a two-hour edit, dominated by the concert performances, was more widely released. More than forty years



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later, a documentary about the 1975 leg of the Rolling Thunder Revue, *Rolling Thunder Revue: A Bob Dylan Story* by Martin Scorsese was released by Netflix on June 12, 2019.

In November 1976, Dylan appeared at the Band's "farewell" concert, with Eric Clapton, Joni Mitchell, Muddy Waters, Van Morrison and Neil Young. Martin Scorsese's 1978 cinematic chronicle of the concert, *The Last Waltz*, included about half of Dylan's set. In 1976, Dylan wrote and duetted on "Sign Language" for Eric Clapton's *No Reason To Cry*.

In 1978, Dylan embarked on a year-long world tour, performing 114 shows in Japan, the Far East, Europe and North America, to a total audience of two million. Dylan assembled an eight-piece band and three backing singers. Concerts in Tokyo in February and March were released as the live double album, *Bob Dylan at Budokan*. Reviews were mixed. Robert Christgau awarded the album a C+ rating, giving the album a derisory review, while Janet Maslin defended it in *Rolling Stone*, writing: "These latest live versions of his old songs have the effect of liberating Bob Dylan from the originals." When Dylan brought the tour to the U.S. in September 1978, the press described the look and sound as a 'Las Vegas Tour'. The 1978 tour grossed more than \$20 million, and Dylan told the *Los Angeles Times* that he had debts because "I had a couple of



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bad years. I put a lot of money into the movie, built a big house ... and it costs a lot to get divorced in California.”

In April and May 1978, Dylan took the same band and vocalists into Rundown Studios in Santa Monica, California, to record an album of new material: *Street-Legal*. It was described by Michael Gray as, “after *Blood On The Tracks*, arguably Dylan’s best record of the 1970s: a crucial album documenting a crucial period in Dylan’s own life.” However, it had poor sound and mixing (attributed to Dylan’s studio practices), muddying the instrumental detail until a remastered CD release in 1999 restored some of the songs’ strengths.

Christian period

In the late 1970s, Dylan converted to Evangelical Christianity, undertaking a three-month discipleship course run by the Association of Vineyard Churches; and released three albums of contemporary gospel music. *Slow Train Coming* (1979) featured the guitar accompaniment of Mark Knopfler (of Dire Straits) and was produced by veteran R&B producer Jerry Wexler. Wexler said that Dylan had tried to evangelize him during the recording. He replied: “Bob, you’re dealing with a 62-year-old Jewish atheist. Let’s just make an album.” Dylan won the Grammy Award for Best Male Rock Vocal Performance for the song



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“Gotta Serve Somebody.” His second Christian-themed album, Saved (1980), received mixed reviews, described by Michael Gray as “the nearest thing to a follow-up album Dylan has ever made, Slow Train Coming II and inferior”. His third overtly Christian album was Shot of Love in 1981. When touring in late 1979 and early 1980, Dylan would not play his older, secular works, and he delivered declarations of his faith from the stage, such as:

Years ago they ... said I was a prophet. I used to say, “No I’m not a prophet”, they say “Yes you are, you’re a prophet.” I said, “No it’s not me.” They used to say “You sure are a prophet.” They used to convince me I was a prophet. Now I come out and say Jesus Christ is the answer. They say, “Bob Dylan’s no prophet.” They just can’t handle it.

Dylan’s Christianity was unpopular with some fans and musicians. Shortly before his murder, John Lennon recorded “Serve Yourself” in response to Dylan’s “Gotta Serve Somebody.” By 1981, Stephen Holden wrote in The New York Times that “neither age (he’s now 40) nor his much-publicized conversion to born-again Christianity has altered his essentially iconoclastic temperament.”



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1980s

In late 1980, Dylan briefly played concerts billed as “A Musical Retrospective”, restoring popular 1960s songs to the repertoire. Shot of Love, recorded early the next year, featured his first secular compositions in more than two years, mixed with Christian songs. “Every Grain of Sand” reminded some of William Blake’s verses.

In the 1980s, reception of Dylan’s recordings varied, from the well-regarded Infidels in 1983 to the panned Down in the Groove in 1988. Michael Gray condemned Dylan’s 1980s albums for carelessness in the studio and for failing to release his best songs. As an example of the latter, the Infidels recording sessions, which again employed Knopfler on lead guitar and also as the album’s producer, resulted in several notable songs that Dylan left off the album. Best regarded of these were “Blind Willie McTell”, a tribute to the dead blues musician and an evocation of African American history, “Foot of Pride” and “Lord Protect My Child.” These three songs were released on The Bootleg Series Volumes 1–3 (Rare & Unreleased) 1961–1991.

Between July 1984 and March 1985, Dylan recorded Empire Burlesque.[213] Arthur Baker, who had remixed hits for Bruce



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Springsteen and Cyndi Lauper, was asked to engineer and mix the album. Baker said he felt he was hired to make Dylan's album sound "a little bit more contemporary."

In 1985 Dylan sang on USA for Africa's famine relief single "We Are the World". He also joined Artists United Against Apartheid providing vocals for their single "Sun City". On July 13, 1985, he appeared at the climax at the Live Aid concert at JFK Stadium, Philadelphia. Backed by Keith Richards and Ronnie Wood, he performed a ragged version of "Hollis Brown", his ballad of rural poverty, and then said to the worldwide audience exceeding one billion people: "I hope that some of the money ... maybe they can just take a little bit of it, maybe ... one or two million, maybe ... and use it to pay the mortgages on some of the farms and, the farmers here, owe to the banks." [215] His remarks were widely criticized as inappropriate, but they did inspire Willie Nelson to organize a series of events, Farm Aid, to benefit debt-ridden American farmers.

In April 1986, Dylan made a foray into rap music when he added vocals to the opening verse of "Street Rock", featured on Kurtis Blow's album Kingdom Blow. Dylan's next studio album, Knocked Out Loaded, in July 1986 contained three covers (by Little Junior Parker, Kris Kristofferson and the gospel hymn



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“Precious Memories”), plus three collaborations (with Tom Petty, Sam Shepard and Carole Bayer Sager), and two solo compositions by Dylan. One reviewer commented that “the record follows too many detours to be consistently compelling, and some of those detours wind down roads that are indisputably dead ends. By 1986, such uneven records weren’t entirely unexpected by Dylan, but that didn’t make them any less frustrating.” It was the first Dylan album since *The Freewheelin’ Bob Dylan* (1963) to fail to make the Top 50. Since then, some critics have called the 11-minute epic that Dylan co-wrote with Sam Shepard, “Brownsville Girl”, a work of genius.

In 1986 and 1987, Dylan toured with Tom Petty and the Heartbreakers, sharing vocals with Petty on several songs each night. Dylan also toured with the Grateful Dead in 1987, resulting in a live album *Dylan & The Dead*. This received negative reviews; AllMusic said it was “Quite possibly the worst album by either Bob Dylan or the Grateful Dead.” Dylan then initiated what came to be called the Never Ending Tour on June 7, 1988, performing with a back-up band featuring guitarist G. E. Smith. Dylan would continue to tour with a small, changing band for the next 30 years.

In 1987, Dylan starred in Richard Marquand’s movie *Hearts of*



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Fire, in which he played Billy Parker, a washed-up rock star turned chicken farmer whose teenage lover (Fiona) leaves him for a jaded English synth-pop sensation played by Rupert Everett. Dylan also contributed two original songs to the soundtrack—"Night After Night", and "I Had a Dream About You, Baby", as well as a cover of John Hiatt's "The Usual". The film was a critical and commercial flop.

Dylan was inducted into the Rock and Roll Hall of Fame in January 1988, with Bruce Springsteen's introduction declaring, "Bob freed your mind the way Elvis freed your body. He showed us that just because music was innately physical did not mean that it was anti-intellectual."

The album *Down in the Groove* in May 1988 sold even more poorly than his previous studio album.[226] Michael Gray wrote: "The very title undercuts any idea that inspired work may lie within. Here was a further devaluing of the notion of a new Bob Dylan album as something significant." The critical and commercial disappointment of that album was swiftly followed by the success of the *Traveling Wilburys*. Dylan co-founded the band with George Harrison, Jeff Lynne, Roy Orbison and Tom Petty, and in late 1988 their multi-platinum *Traveling Wilburys Vol. 1* reached three on the US album chart, featuring songs that were described as Dylan's most accessible



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compositions in years. Despite Orbison's death in December 1988, the remaining four recorded a second album in May 1990 with the title *Traveling Wilburys Vol. 3*.

Dylan finished the decade on a critical high note with *Oh Mercy* produced by Daniel Lanois. Michael Gray wrote that the album was: "Attentively written, vocally distinctive, musically warm, and uncompromisingly professional, this cohesive whole is the nearest thing to a great Bob Dylan album in the 1980s." The track "Most of the Time", a lost love composition, was later prominently featured in the film *High Fidelity*, while "What Was It You Wanted?" has been interpreted both as a catechism and a wry comment on the expectations of critics and fans. The religious imagery of "Ring Them Bells" struck some critics as a re-affirmation of faith.

1990s

Dylan's 1990s began with *Under the Red Sky* (1990), an about-face from the serious *Oh Mercy*. It contained several apparently simple songs, including "Under the Red Sky" and "Wiggle Wiggle". The album was dedicated to "Gabby Goo Goo", a nickname for the daughter of Dylan and Carolyn Dennis, Desiree Gabrielle Dennis-Dylan, who was four. Musicians on the album included George Harrison, Slash from Guns N' Roses, David



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Crosby, Bruce Hornsby, Stevie Ray Vaughan, and Elton John. The record received bad reviews and sold poorly.

In 1990 and 1991 Dylan was described by his biographers as drinking heavily, impairing his performances on stage. In an interview with Rolling Stone, Dylan dismissed allegations that drinking was interfering with his music: "That's completely inaccurate. I can drink or not drink. I don't know why people would associate drinking with anything I do, really."

Defilement and remorse were themes Dylan addressed when he received a Grammy Lifetime Achievement Award from American actor Jack Nicholson in February 1991. The event coincided with the start of the Gulf War against Saddam Hussein and Dylan performed "Masters of War". He then made a short speech: "My daddy once said to me, he said, 'Son, it is possible for you to become so defiled in this world that your own mother and father will abandon you. If that happens, God will believe in your ability to mend your own ways.'" The sentiment was subsequently revealed to be a quote from 19th-century German Jewish intellectual Rabbi Samson Raphael Hirsch.

Over the next few years Dylan returned to his roots with two albums covering traditional folk and blues songs: Good as I Been to You (1992) and World Gone Wrong (1993), backed solely



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by his acoustic guitar. Many critics and fans commented on the quiet beauty of the song "Lone Pilgrim", written by a 19th-century teacher. In November 1994 Dylan recorded two live shows for MTV Unplugged. He said his wish to perform traditional songs was overruled by Sony executives who insisted on hits. The album from it, MTV Unplugged, included "John Brown", an unreleased 1962 song of how enthusiasm for war ends in mutilation and disillusionment.

With a collection of songs reportedly written while snowed in on his Minnesota ranch, Dylan booked recording time with Daniel Lanois at Miami's Criteria Studios in January 1997. The subsequent recording sessions were, by some accounts, fraught with musical tension.[246] Before the album's release Dylan was hospitalized with a life-threatening heart infection, pericarditis, brought on by histoplasmosis. His scheduled European tour was cancelled, but Dylan made a speedy recovery and left the hospital saying, "I really thought I'd be seeing Elvis soon." He was back on the road by mid-year, and performed before Pope John Paul II at the World Eucharistic Conference in Bologna, Italy. The Pope treated the audience of 200,000 people to a homily based on Dylan's lyric "Blowin' in the Wind".

In September Dylan released the new Lanois-produced album,



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Time Out of Mind. With its bitter assessment of love and morbid ruminations, Dylan's first collection of original songs in seven years was highly acclaimed. One critic wrote: "the songs themselves are uniformly powerful, adding up to Dylan's best overall collection in years." This collection of complex songs won him his first solo "Album of the Year" Grammy Award.

In December 1997, U.S. President Bill Clinton presented Dylan with a Kennedy Center Honor in the East Room of the White House, paying this tribute: "He probably had more impact on people of my generation than any other creative artist. His voice and lyrics haven't always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He's disturbed the peace and discomfited the powerful."

2000s

Dylan commenced the 2000s by winning the Polar Music Prize in May 2000 and his first Oscar; his song "Things Have Changed", written for the film Wonder Boys, won an Academy Award for Best Song in 2001. The Oscar, by some reports a facsimile, tours with him, presiding over shows atop an amplifier.

"Love and Theft" was released on September 11, 2001. Recorded with his touring band, Dylan produced the album himself under



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the pseudonym Jack Frost. The album was critically well received and earned nominations for several Grammy awards. Critics noted that Dylan was widening his musical palette to include rockabilly, Western swing, jazz, and even lounge ballads. “Love and Theft” generated controversy when The Wall Street Journal pointed out similarities between the album’s lyrics and Japanese author Junichi Saga’s book Confessions of a Yakuza.

In 2003, Dylan revisited the evangelical songs from his Christian period and participated in the CD project Gotta Serve Somebody: The Gospel Songs of Bob Dylan. That year Dylan also released the film Masked & Anonymous, which he co-wrote with director Larry Charles under the alias Sergei Petrov.[261] Dylan played the central character in the film, Jack Fate, alongside a cast that included Jeff Bridges, Penélope Cruz and John Goodman. The film polarised critics: many dismissed it as an “incoherent mess”; a few treated it as a serious work of art.

In October 2004, Dylan published the first part of his autobiography, Chronicles: Volume One. Confounding expectations, Dylan devoted three chapters to his first year in New York City in 1961–1962, virtually ignoring the mid-1960s when his fame was at its height. He also devoted



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chapters to the albums *New Morning* (1970) and *Oh Mercy* (1989). The book reached number two on The New York Times' Hardcover Non-Fiction best seller list in December 2004 and was nominated for a National Book Award.[]

No Direction Home, Martin Scorsese's acclaimed film biography of Dylan,[268] was first broadcast on September 26–27, 2005, on BBC Two in the UK and PBS in the US. The documentary focuses on the period from Dylan's arrival in New York in 1961 to his motorcycle crash in 1966, featuring interviews with Suze Rotolo, Liam Clancy, Joan Baez, Allen Ginsberg, Pete Seeger, Mavis Staples and Dylan himself. The film received a Peabody Award in April 2006 and a Columbia-duPont Award in January 2007.[] The accompanying soundtrack featured unreleased songs from Dylan's early career.

Dylan earned another distinction when a 2007 study of US legal opinions found his lyrics were quoted by judges and lawyers more than those of any other songwriter, 186 times versus 74 by the Beatles, who were second. Among those quoting Dylan were US Supreme Court Chief Justice John Roberts and Justice Antonin Scalia, both conservatives. The most widely cited lines included "you don't need a weatherman to know which way the wind blows" from "Subterranean Homesick Blues" and "when you ain't got nothing, you got nothing to lose" from "Like a



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Rolling Stone”.

Modern Times

Dylan’s career as a radio presenter commenced on May 3, 2006, with his weekly radio program, Theme Time Radio Hour for XM Satellite Radio, with song selections on chosen themes. Dylan played classic and obscure records from the 1920s to the present day, including contemporary artists as diverse as Blur, Prince, L.L. Cool J and the Streets. The show was praised by fans and critics, as Dylan told stories and made eclectic references, commenting on his musical choices. In April 2009, Dylan broadcast the 100th show in his radio series; the theme was “Goodbye” and the final record played was Woody Guthrie’s “So Long, It’s Been Good to Know Yuh”.

Dylan resurrected his Theme Time Radio Hour format when he broadcast a two-hour special on the theme of “Whiskey” on Sirius Radio on September 21, 2020.

Dylan released his Modern Times album in August 2006. Despite some coarsening of Dylan’s voice (a critic for The Guardian characterised his singing on the album as “a catarrhal death rattle”) most reviewers praised the album, and many described it as the final installment of a successful trilogy, embracing



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Time Out of Mind and “Love and Theft”. Modern Times entered the U.S. charts at number one, making it Dylan’s first album to reach that position since 1976’s Desire.[The New York Times published an article exploring similarities between some of Dylan’s lyrics in Modern Times and the work of the Civil War poet Henry Timrod.

Nominated for three Grammy Awards, Modern Times won Best Contemporary Folk/Americana Album and Bob Dylan also won Best Solo Rock Vocal Performance for “Someday Baby.” Modern Times was named Album of the Year, 2006, by Rolling Stone magazine, and by Uncut in the UK. On the same day that Modern Times was released the iTunes Music Store released Bob Dylan: The Collection, a digital box set containing all of his albums (773 tracks in total), along with 42 rare and unreleased tracks.

In August 2007, the award-winning film biography of Dylan I’m Not There, written and directed by Todd Haynes, was released—bearing the tagline “inspired by the music and many lives of Bob Dylan.”[The movie used six different actors to represent different aspects of Dylan’s life: Christian Bale, Cate Blanchett, Marcus Carl Franklin, Richard Gere, Heath Ledger and Ben Whishaw. Dylan’s previously unreleased 1967 recording from which the film takes its name was released for



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the first time on the film's original soundtrack; all other tracks are covers of Dylan songs, specially recorded for the movie by a diverse range of artists, including Sonic Youth, Eddie Vedder, Mason Jennings, Stephen Malkmus, Jeff Tweedy, Karen O, Willie Nelson, Cat Power, Richie Havens and Tom Verlaine.

On October 1, 2007, Columbia Records released the triple CD retrospective album Dylan, anthologising his entire career under the Dylan 07 logo. The sophistication of the Dylan 07 marketing campaign was a reminder that Dylan's commercial profile had risen considerably since the 1990s. This became evident in 2004, when Dylan appeared in a TV advertisement for Victoria's Secret lingerie. Three years later, in October 2007, he participated in a multi-media campaign for the 2008 Cadillac Escalade. Then, in 2009, he gave the highest profile endorsement of his career, appearing with rapper will.i.am in a Pepsi ad that debuted during the telecast of Super Bowl XLIII. The ad, broadcast to a record audience of 98 million viewers, opened with Dylan singing the first verse of "Forever Young" followed by will.i.am doing a hip hop version of the song's third and final verse.

The Bootleg Series Vol. 8 – Tell Tale Signs was released in October 2008, as both a two-CD set and a three-CD version with



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a 150-page hardcover book. The set contains live performances and outtakes from selected studio albums from Oh Mercy to Modern Times, as well as soundtrack contributions and collaborations with David Bromberg and Ralph Stanley. The pricing of the album—the two-CD set went on sale for \$18.99 and the three-CD version for \$129.99—led to complaints about “rip-off packaging” from some fans and commentators. The release was widely acclaimed by critics. The abundance of alternative takes and unreleased material suggested to one reviewer that this volume of old outtakes “feels like a new Bob Dylan record, not only for the astonishing freshness of the material, but also for the incredible sound quality and organic feeling of everything here.”

Together Through Life and Christmas in the Heart

Bob Dylan released his album Together Through Life on April 28, 2009. In a conversation with music journalist Bill Flanagan, published on Dylan’s website, Dylan explained that the genesis of the record was when French film director Olivier Dahan asked him to supply a song for his new road movie, My Own Love Song; initially only intending to record a single track, “Life Is Hard,” “the record sort of took its own direction.” Nine of the ten songs on the album are credited as co-written by Bob Dylan and Robert Hunter. The album received



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largely favorable reviews, although several critics described it as a minor addition to Dylan's canon of work.

In its first week of release, the album reached number one in the Billboard 200 chart in the U.S., making Bob Dylan (67 years of age) the oldest artist to ever debut at number one on that chart.[It also reached number one on the UK album chart, 39 years after Dylan's previous UK album chart topper *New Morning*. This meant that Dylan currently holds the record for the longest gap between solo number one albums in the UK chart.

Dylan's album, *Christmas in the Heart*, was released in October 2009, comprising such Christmas standards as "Little Drummer Boy", "Winter Wonderland" and "Here Comes Santa Claus." [310] Critics pointed out that Dylan was "revisiting yuletide styles popularized by Nat King Cole, Mel Tormé, and the Ray Conniff Singers." Dylan's royalties from the sale of this album were donated to the charities Feeding America in the USA, Crisis in the UK, and the World Food Programme.

The album received generally favorable reviews. The *New Yorker* wrote that Dylan had welded a pre-rock musical sound to "some of his croakiest vocals in a while", and speculated that his intentions might be ironic: "Dylan has a long and highly



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publicized history with Christianity; to claim there's not a wink in the childish optimism of 'Here Comes Santa Claus' or 'Winter Wonderland' is to ignore a half-century of biting satire." In an interview published in *The Big Issue*, journalist Bill Flanagan asked Dylan why he had performed the songs in a straightforward style, and Dylan responded: "There wasn't any other way to play it. These songs are part of my life, just like folk songs. You have to play them straight too."

2010s

Tempest

Volume 9 of Dylan's Bootleg Series, *The Witmark Demos* was issued in October 18, 2010. It comprised 47 demo recordings of songs taped between 1962 and 1964 for Dylan's earliest music publishers: Leeds Music in 1962, and Witmark Music from 1962 to 1964. One reviewer described the set as "a hearty glimpse of young Bob Dylan changing the music business, and the world, one note at a time." [316] The critical aggregator website Metacritic awarded the album a Metascore of 86, indicating "universal acclaim." [317] In the same week, Sony Legacy released *Bob Dylan: The Original Mono Recordings*, a box set that for the first time presented Dylan's eight earliest



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albums, from Bob Dylan (1962) to John Wesley Harding (1967), in their original mono mix in the CD format. The CDs were housed in miniature facsimiles of the original album covers, replete with original liner notes. The set was accompanied by a booklet featuring an essay by music critic Greil Marcus.[318][319]

On April 12, 2011, Legacy Recordings released Bob Dylan in Concert – Brandeis University 1963, taped at Brandeis University on May 10, 1963, two weeks prior to the release of The Freewheelin' Bob Dylan. The tape was discovered in the archive of music writer Ralph J. Gleason, and the recording carries liner notes by Michael Gray, who says it captures Dylan “from way back when Kennedy] was President and the Beatles hadn't yet reached America. It reveals him not at any Big Moment but giving a performance like his folk club sets of the period... This is the last live performance we have of Bob Dylan before he becomes a star.”[320]

The extent to which his work was studied at an academic level was demonstrated on Dylan's 70th birthday on May 24, 2011, when three universities organized symposia on his work. The University of Mainz,[321] the University of Vienna,[322] and the University of Bristol[323] invited literary critics and cultural historians to give papers on aspects of Dylan's work.



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Other events, including tribute bands, discussions and simple singalongs, took place around the world, as reported in The Guardian: "From Moscow to Madrid, Norway to Northampton and Malaysia to his home state of Minnesota, self-confessed 'Bobcats' will gather today to celebrate the 70th birthday of a giant of popular music."

On May 29, 2012, U.S. President Barack Obama awarded Dylan a Presidential Medal of Freedom in the White House. At the ceremony, Obama praised Dylan's voice for its "unique gravelly power that redefined not just what music sounded like but the message it carried and how it made people feel." [325]

Dylan's 35th studio album, *Tempest* was released on September 11, 2012. [326] The album features a tribute to John Lennon, "Roll On John", and the title track is a 14-minute song about the sinking of the Titanic. [327] Reviewing *Tempest* for Rolling Stone, Will Hermes gave the album five out of five stars, writing: "Lyrically, Dylan is at the top of his game, joking around, dropping wordplay and allegories that evade pat readings and quoting other folks' words like a freestyle rapper on fire." [328] The critical aggregator website Metacritic awarded the album a score of 83 out of 100, indicating "universal acclaim." [329]



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Volume 10 of Dylan's Bootleg Series, *Another Self Portrait* (1969–1971), was released in August 2013.[330] The album contained 35 previously unreleased tracks, including alternative takes and demos from Dylan's 1969–1971 recording sessions during the making of the *Self Portrait* and *New Morning* albums. The box set also included a live recording of Dylan's performance with the Band at the Isle of Wight Festival in 1969. *Another Self Portrait* received favorable reviews, earning a score of 81 on the critical aggregator, Metacritic, indicating "universal acclaim." [331] AllMusic critic Thom Jurek wrote, "For fans, this is more than a curiosity, it's an indispensable addition to the catalog." [332]

Columbia Records released a boxed set containing all 35 Dylan studio albums, six albums of live recordings, and a collection, entitled *Sidetracks*, of non-album material, *Bob Dylan: Complete Album Collection: Vol. One*, in November 2013.[333][334] To publicize the 35 album box set, an innovative video of the song "Like a Rolling Stone" was released on Dylan's website. The interactive video, created by director Vania Heymann, allowed viewers to switch between 16 simulated TV channels, all featuring characters who are lip-synching the lyrics of the 48-year-old song.[335][336]



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Dylan appeared in a commercial for the Chrysler 200 car which was screened during the 2014 Super Bowl American football game played on February 2, 2014. At the end of the commercial, Dylan says: "So let Germany brew your beer, let Switzerland make your watch, let Asia assemble your phone. We will build your car." Dylan's Super Bowl commercial generated controversy and op-ed pieces discussing the protectionist implications of his words, and whether the singer had "sold out" to corporate interests.[337][338][339][340][341]

In 2013 and 2014, auction house sales demonstrated the high cultural value attached to Dylan's mid-1960s work and the record prices that collectors were willing to pay for artefacts from this period. In December 2013, the Fender Stratocaster which Dylan had played at the 1965 Newport Folk Festival fetched \$965,000, the second highest price paid for a guitar.[342][343] In June 2014, Dylan's hand-written lyrics of "Like a Rolling Stone", his 1965 hit single, fetched \$2 million dollars at auction, a record for a popular music manuscript.[344][345]

A massive 960 page, thirteen and a half pound edition of Dylan's lyrics, *The Lyrics: Since 1962* was published by Simon & Schuster in the fall of 2014. The book was edited by literary critic Christopher Ricks, Julie Nemrow and Lisa



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Nemrow, to offer variant versions of Dylan's songs, sourced from out-takes and live performances. A limited edition of 50 books, signed by Dylan, was priced at \$5,000. "It's the biggest, most expensive book we've ever published, as far as I know," said Jonathan Karp, Simon & Schuster's president and publisher.[346][347]

A comprehensive edition of the Basement Tapes, songs recorded by Dylan and the Band in 1967, was released as The Basement Tapes Complete in November 2014. These 138 tracks in a six-CD box form Volume 11 of Dylan's Bootleg Series. The 1975 album, The Basement Tapes, had contained just 24 tracks from the material which Dylan and the Band had recorded at their homes in Woodstock, New York in 1967. Subsequently, over 100 recordings and alternate takes had circulated on bootleg records. The sleeve notes for the new box set are by Sid Griffin, author of Million Dollar Bash: Bob Dylan, the Band, and the Basement Tapes.[348][349] The box set earned a score of 99 on the critical aggregator, Metacritic.

Shadows in the Night, Fallen Angels and Triplicate

In February 2015, Dylan released *Shadows in the Night*, featuring ten songs written between 1923 and 1963,[351][352] which have been described as part of the Great American



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Songbook.[353] All the songs on the album were recorded by Frank Sinatra but both critics and Dylan himself cautioned against seeing the record as a collection of “Sinatra covers.”[351][354] Dylan explained, “I don’t see myself as covering these songs in any way. They’ve been covered enough. Buried, as a matter a fact. What me and my band are basically doing is uncovering them. Lifting them out of the grave and bringing them into the light of day.”[355] In an interview, Dylan said he had been thinking about making this record since hearing Willie Nelson’s 1978 album Stardust.[356] Dylan’s first foray into this material was in 2001 when he recorded Dean Martin’s “Return to Me” for the third season of The Sopranos.[357]

Shadows In the Night received favorable reviews, scoring 82 on the critical aggregator Metacritic, which indicates “universal acclaim”.[358] Critics praised the restrained instrumental backings and the quality of Dylan’s singing.[353][359] Bill Prince in GQ commented: “A performer who’s had to hear his influence in virtually every white pop recording made since he debuted his own self-titled album back in 1962 imagines himself into the songs of his pre-rock’n’roll early youth.”[354] The album debuted at number one in the UK Albums Chart in its first week of release.[360]



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The Bootleg Series Vol. 12: The Cutting Edge 1965–1966, consisting of previously unreleased material from the three albums Dylan recorded between January 1965 and March 1966: Bringing It All Back Home, Highway 61 Revisited and Blonde on Blonde was released in November 2015. The set was released in three formats: a 2-CD “Best Of” version, a 6-CD “Deluxe edition”, and an 18-CD “Collector’s Edition” in a limited edition of 5,000 units. On Dylan’s website the “Collector’s Edition” was described as containing “every single note recorded by Bob Dylan in the studio in 1965/1966.”[361][362] The critical aggregator website Metacritic awarded Cutting Edge a score of 99, indicating universal acclaim.[363] The Best of the Cutting Edge entered the Billboard Top Rock Albums chart at number one on November 18, based on its first-week sales.[364]

The sale of Dylan’s extensive archive of about 6,000 items of memorabilia to the George Kaiser Family Foundation and the University of Tulsa was announced on March 2, 2016. It was reported the sale price was “an estimated \$15 million to \$20 million”. The archive comprises notebooks, drafts of Dylan lyrics, recordings, and correspondence.[365] The archive will be housed at Helmerich Center for American Research, a facility at the Gilcrease Museum.[366]



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Dylan released *Fallen Angels*—described as “a direct continuation of the work of ‘uncovering’ the Great Songbook that he began on last year’s *Shadows In the Night*”—in May.[367] The album contained twelve songs by classic songwriters such as Harold Arlen, Sammy Cahn and Johnny Mercer, eleven of which had been recorded by Sinatra.[367] Jim Farber wrote in *Entertainment Weekly*: “Tellingly, [Dylan] delivers these songs of love lost and cherished not with a burning passion but with the wistfulness of experience. They’re memory songs now, intoned with a present sense of commitment. Released just four days ahead of his 75th birthday, they couldn’t be more age-appropriate.”[368] The album received a score of 79 on critical aggregator website *Metacritic*, denoting “generally favorable reviews”.[369]

A massive 36-CD collection, *The 1966 Live Recordings*, including every known recording of Bob Dylan’s 1966 concert tour was released in November 2016.[370] The recordings commence with the concert in White Plains New York on February 5, 1966, and end with the Royal Albert Hall concert in London on May 27.[371][372] The *New York Times* reported most of the concerts had “never been heard in any form”, and described the set as “a monumental addition to the corpus”.[373]

Dylan released a triple album of a further 30 recordings of



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classic American songs, Triplicate, in March 2017. Dylan's 38th studio album was recorded in Hollywood's Capitol Studios and features his touring band.[374] Dylan posted a long interview on his website to promote the album, and was asked if this material was an exercise in nostalgia. "Nostalgic? No I wouldn't say that. It's not taking a trip down memory lane or longing and yearning for the good old days or fond memories of what's no more. A song like "Sentimental Journey" is not a way back when song, it doesn't emulate the past, it's attainable and down to earth, it's in the here and now." [375] The album was awarded a score of 84 on critical aggregator website Metacritic, signifying "universal acclaim". Critics praised the thoroughness of Dylan's exploration of the great American songbook, though, in the opinion of Uncut: "For all its easy charms, Triplicate labours its point to the brink of overkill. After five albums' worth of croon toons, this feels like a fat full stop on a fascinating chapter." [376]

The next edition of Dylan's Bootleg Series revisited Dylan's "Born Again" Christian period of 1979 to 1981, which was described by Rolling Stone as "an intense, wildly controversial time that produced three albums and some of the most confrontational concerts of his long career". [377] Reviewing the box set, The Bootleg Series Vol. 13: Trouble No



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More 1979–1981, comprising 8 CDs and 1 DVD.[377] in The New York Times, Jon Pareles wrote, “Decades later, what comes through these recordings above all is Mr. Dylan’s unmistakable fervor, his sense of mission. The studio albums are subdued, even tentative, compared with what the songs became on the road. Mr. Dylan’s voice is clear, cutting and ever improvisational; working the crowds, he was emphatic, committed, sometimes teasingly combative. And the band tears into the music.”[378] Trouble No More includes a DVD of a film directed by Jennifer Lebeau consisting of live footage of Dylan’s gospel performances interspersed with sermons delivered by actor Michael Shannon. The box set album received an aggregate score of 84 on the critical website Metacritic, indicating “universal acclaim”. [379]

Dylan made a contribution to the compilation EP Universal Love, a collection of reimagined wedding songs for the LGBT community in April 2018.[380] The album was funded by MGM Resorts International and the songs are intended to function as “wedding anthems for same-sex couples”. [381] Dylan recorded the 1929 song “She’s Funny That Way”, changing the gender pronoun to “He’s Funny That Way”. The song has previously been recorded by Billie Holiday and Frank Sinatra.[381][382]

Also in April 2018, The New York Times announced that Dylan



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was launching Heaven's Door, a range of three whiskeys: a straight rye, a straight bourbon and a "double-barreled" whiskey. Dylan has been involved in both the creation and the marketing of the range. The Times described the venture as "Mr. Dylan's entry into the booming celebrity-branded spirits market, the latest career twist for an artist who has spent five decades confounding expectations." [383]

On November 2, 2018, Dylan released More Blood, More Tracks as Volume 14 in the Bootleg Series. The set comprises all Dylan's recordings for his 1975 album Blood On the Tracks, and was issued as a single CD and also as a six-CD Deluxe Edition. [384] The box set album received an aggregate score of 93 on the critical website Metacritic, indicating "universal acclaim". [385]

Netflix released the movie Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese on June 12, 2019, describing the film as "Part documentary, part concert film, part fever dream". [386][187] The Scorsese film received an aggregate score of 88 on critical website Metacritic, indicating "universal acclaim". [387] The film sparked controversy because of the way it deliberately mixed documentary footage filmed during the Rolling Thunder Revue in the fall of 1975 with fictitious characters and invented stories. [388]



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Coinciding with the film release, a box set of 14 CDs, *The Rolling Thunder Revue: The 1975 Live Recordings*, was released by Columbia Records. The set comprises five full Dylan performances from the tour and recently discovered tapes from Dylan's tour rehearsals.[389] The box set received an aggregate score of 89 on the critical website Metacritic, indicating "universal acclaim".[390]

The next instalment of Dylan's Bootleg Series, *Bob Dylan (featuring Johnny Cash) – Travelin' Thru, 1967 – 1969: The Bootleg Series Vol. 15*, was released on November 1. The 3-CD set comprises outtakes from Dylan's albums *John Wesley Harding* and *Nashville Skyline*, and songs that Dylan recorded with Johnny Cash in Nashville in 1969 and with Earl Scruggs in 1970.[391][392] *Travelin' Thru* received an aggregate score of 88 on the critical website Metacritic, indicating "universal acclaim".

2020s

Rough and Rowdy Ways

On March 26, 2020, Dylan released a seventeen-minute track "Murder Most Foul" on his YouTube channel, revolving around the assassination of President Kennedy.[394] Dylan posted a



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statement: “This is an unreleased song we recorded a while back that you might find interesting. Stay safe, stay observant and may God be with you.”[395] Billboard reported on April 8 that “Murder Most Foul” had topped the Billboard Rock Digital Song Sales Chart. This was the first time that Dylan had scored a number one song on a pop chart under his own name.[396] Three weeks later, on April 17, 2020, Dylan released another new song, “I Contain Multitudes”.[397][398] The title is a quote from Section 51 of Walt Whitman’s poem “Song of Myself”.[399] On May 7, Dylan released a third single, “False Prophet”, accompanied by the news that “Murder Most Foul”, “I Contain Multitudes” and “False Prophet” would all appear on a forthcoming double album.

Rough and Rowdy Ways, Dylan’s 39th studio album and his first album of original material since 2012, was released on June 19 to favorable reviews.[400] Alexis Petridis wrote in The Guardian, “For all its bleakness, Rough and Rowdy Ways might well be Bob Dylan’s most consistently brilliant set of songs in years: the die-hards can spend months unravelling the knottier lyrics, but you don’t need a PhD in Dylanology to appreciate its singular quality and power.”[401] Rolling Stone critic Rob Sheffield wrote: “While the world keeps trying to celebrate him as an institution, pin him down, cast him in the



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Nobel Prize canon, embalm his past, this drifter always keeps on making his next escape. On *Rough and Rowdy Ways*, Dylan is exploring terrain nobody else has reached before—yet he just keeps pushing on into the future.”[402] Critical aggregator Metacritic gave the album a score of 95, indicating “universal acclaim”. [400] In its first week of release *Rough and Rowdy Ways* reached number one on the U.K. album chart, making Dylan “the oldest artist to score a No. 1 of new, original material”. [403]

To accompany the album, Dylan gave a rare interview to historian Douglas Brinkley, published in *The New York Times* on June 12. Dylan commented on the killing of George Floyd: “It was beyond ugly. Let’s hope that justice comes swift for the Floyd family and for the nation.” He said of the COVID-19 pandemic, “Maybe we are on the eve of destruction. There are numerous ways you can think about this virus. I think you just have to let it run its course.”

Never Ending Tour

The Never Ending Tour commenced on June 7, 1988, [405] and Dylan has played roughly 100 dates a year for the entirety of the 1990s and 2000s—a heavier schedule than most performers



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who started out in the 1960s.[406] By April 2019, Dylan and his band had played more than 3,000 shows,[407] anchored by long-time bassist Tony Garnier, multi-instrumentalist Donnie Herron and guitarist Charlie Sexton.[408] In October 2019, drummer Matt Chamberlain joined the band.[408] To the dismay of some of his audience,[409] Dylan's performances remain unpredictable as he alters his arrangements and changes his vocal approach night after night.[410] Critical opinion about Dylan's shows remains divided. Critics such as Richard Williams and Andy Gill have argued that Dylan has found a successful way to present his rich legacy of material.[411][412] Others have criticized his live performances for mangling and spitting out "the greatest lyrics ever written so that they are effectively unrecognisable", and giving so little to the audience that "it is difficult to understand what he is doing on stage at all." [413]

Dylan's performances in China in April 2011 generated controversy. Some criticised him for not making any explicit comment on the political situation in China, and for, allegedly, allowing the Chinese authorities to censor his set list.[414][415] Others defended Dylan's performances, arguing that such criticism represented a misunderstanding of Dylan's



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art, and that no evidence for the censorship of Dylan's set list existed.[416][417] In response to these allegations, Dylan posted a statement on his website: "As far as censorship goes, the Chinese government had asked for the names of the songs that I would be playing. There's no logical answer to that, so we sent them the set lists from the previous 3 months. If there were any songs, verses or lines censored, nobody ever told me about it and we played all the songs that we intended to play."[418]

In 2019, Dylan undertook two tours in Europe. The first commenced in Düsseldorf, Germany, on March 31, and ended in Valencia, Spain, on May 7. He played his 3000th show of the Never Ending Tour on April 19, 2019, in Innsbruck, Austria.[419] Dylan's second tour began in Bergen, Norway, on June 21, and ended in Kilkenny, Ireland, on July 14.[420][421] In the fall of 2019 Dylan toured the USA, commencing in Irvine, California on October 11 and ending in Washington D.C. on December 8.[422]

In October 2019, Dylan's touring company indicated that he would play 14 concerts in Japan in April 2020.[423] However, on March 12, 2020, it was announced that these scheduled shows had been canceled due to the COVID-19 pandemic.



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Visual art

The cover of Dylan's album *Self Portrait* (1970) is a reproduction of a painting of a face by Dylan.[425] Another of his paintings is reproduced on the cover of the 1974 album *Planet Waves*. In 1994 Random House published *Drawn Blank*, a book of Dylan's drawings.[426] In 2007, the first public exhibition of Dylan's paintings, *The Drawn Blank Series*, opened at the Kunstsammlungen in Chemnitz, Germany;[427] it showcased more than 200 watercolors and gouaches made from the original drawings. The exhibition coincided with the publication of *Bob Dylan: The Drawn Blank Series*, which includes 170 reproductions from the series.[427][428] From September 2010 until April 2011, the National Gallery of Denmark exhibited 40 large-scale acrylic paintings by Dylan, *The Brazil Series*. [429]

In July 2011, a leading contemporary art gallery, Gagosian Gallery, announced their representation of Dylan's paintings.[430] An exhibition of Dylan's art, *The Asia Series*, opened at the Gagosian Madison Avenue Gallery on September 20, displaying Dylan's paintings of scenes in China and the Far East.[431] The *New York Times* reported that "some fans and Dylanologists have raised questions about whether some of



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these paintings are based on the singer's own experiences and observations, or on photographs that are widely available and were not taken by Mr. Dylan." The Times pointed to close resemblances between Dylan's paintings and historic photos of Japan and China, and photos taken by Dmitri Kessel and Henri Cartier-Bresson.[432] Art critic Blake Gopnik has defended Dylan's artistic practice, arguing: "Ever since the birth of photography, painters have used it as the basis for their works: Edgar Degas and Edouard Vuillard and other favorite artists—even Edvard Munch—all took or used photos as sources for their art, sometimes barely altering them." [433] The Magnum photo agency confirmed that Dylan had licensed the reproduction rights of these photographs.[434]

Dylan's second show at the Gagosian Gallery, Revisionist Art, opened in November 2012. The show consisted of thirty paintings, transforming and satirizing popular magazines, including Playboy and Babytalk.[435][436] In February 2013, Dylan exhibited the New Orleans Series of paintings at the Palazzo Reale in Milan.[437] In August 2013, Britain's National Portrait Gallery in London hosted Dylan's first major UK exhibition, Face Value, featuring twelve pastel portraits.[438]

In November 2013, the Halcyon Gallery in London mounted Mood



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Swings, an exhibition in which Dylan displayed seven wrought iron gates he had made. In a statement released by the gallery, Dylan said, "I've been around iron all my life ever since I was a kid. I was born and raised in iron ore country, where you could breathe it and smell it every day. Gates appeal to me because of the negative space they allow. They can be closed but at the same time they allow the seasons and breezes to enter and flow. They can shut you out or shut you in. And in some ways there is no difference." [439][440]

In November 2016, the Halcyon Gallery featured a collection of drawings, watercolors and acrylic works by Dylan. The exhibition, The Beaten Path, depicted American landscapes and urban scenes, inspired by Dylan's travels across the USA. [441] The show was reviewed by Vanity Fair and Asia Times Online. [442][443][444] In October 2018, the Halcyon Gallery mounted an exhibition of Dylan's drawings, Mondo Scripto. The works consisted of Dylan hand-written lyrics of his songs, with each song illustrated by a drawing. [445]

Since 1994, Dylan has published eight books of paintings and drawings.



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Lyrics

Wu-Tang Clan

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Wu-Tang Clan is an American hip hop group formed in Staten Island, New York City in 1992, originally composed of RZA, GZA, Ol' Dirty Bastard, Method Man, Raekwon, Ghostface Killah, Inspectah Deck, U-God, and Masta Killa. An important act in the East Coast hip hop and hardcore hip hop styles, Wu-Tang Clan are regarded as a highly influential group in hip hop. Their debut album, Enter the Wu-Tang (36 Chambers), released in 1993, is considered one of the greatest hip hop albums of all time.



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Wu-Tang Clan has released four gold and platinum studio albums. The group has introduced and launched the careers of a number of affiliated artists and groups, collectively known as the Wu-Tang Killa Bees. In 2008, About ranked them “the No. 1 greatest hip hop group of all time”.[10] Kris Ex of Rolling Stone called Wu-Tang Clan “the best rap group ever”. In 2004, NME hailed them as one of the most influential groups of the last ten years.

History

Founding

In the late 1980s, cousins Robert Diggs, Gary Grice, and Russell Jones formed a group named Force of the Imperial Master, also known as the All in Together Now Crew. Each member recorded under an alias: Grice as The Genius, Diggs as Prince Rakeem or The Scientist, and Jones as The Specialist.[citation needed] The group never signed to a major label, but caught the attention of the New York City rap scene and was recognized by rapper Biz Markie. By 1991, The Genius and Prince Rakeem were signed to separate record labels. The Genius released Words from the Genius (1991) on Cold Chillin’ Records and Prince Rakeem released Ooh I Love You Rakeem



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(1991) on Tommy Boy Records.[citation needed] Both were soon dropped by their labels. Embittered but unbowed, they refocused their efforts and on new monikers; The Genius became GZA (pronounced “jizza”), while Prince Rakeem became RZA (pronounced “rizza”).

RZA began collaborating with Dennis Coles, later known as Ghostface Killah, another rapper from the Stapleton Houses in Staten Island. The duo decided to create a hip hop group whose ethos would be a blend of “Eastern philosophy picked up from kung fu movies, Five Percent Nation teachings picked up on the New York streets, and comic books.” Wu-Tang Clan assembled in late 1992, with RZA as the de facto leader and the group’s producer. RZA and Ol’ Dirty Bastard adopted the name for the group after the film Shaolin and Wu Tang.[16] Their debut album loosely adopted a Shaolin vs. Wu-Tang theme, dividing the album into Shaolin and Wu-Tang sections.

The group developed backronyms for the name (as hip hop pioneers such as KRS-One and Big Daddy Kane did with their names), including “We Usually Take All Niggas’ Garments”, “Witty Unpredictable Talent And Natural Game”, and “Wisdom of the Universe, and the Truth of Allah for the Nation of the Gods”.



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1992–96: *Enter the Wu-Tang (36 Chambers)* and solo albums

Wu-Tang Clan became known in 1993 following the release of the independent single “Protect Ya Neck”, which helped gain the group a sizable underground following. Though there was some difficulty in finding a record label that would sign Wu-Tang Clan while still allowing each member to record solo albums with other labels, Loud/RCA finally agreed, releasing their debut album, *Enter the Wu-Tang (36 Chambers)*, in November 1993. The album received critical acclaim, and to date is regarded as one of the greatest hip hop albums of all time.[18][19][20] The success of *Enter the Wu-Tang: 36 Chambers* established the group as a creative and influential force in mid-1990s hip hop, allowing Ol’ Dirty Bastard, GZA, RZA, Raekwon, U-God, Method Man, and Ghostface Killah to negotiate solo contracts. RZA spoke on the Wu-Tang Clan’s unorthodox business model:

We reinvented the way hip hop was structured, and what I mean is, you have a group signed to a label, yet the infrastructure of our deal was like anyone else’s [...] We still could negotiate with any label we wanted, like Meth went with Def Jam, Rae stayed with Loud, Ghost went with



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Sony, GZA went with Geffen Records, feel me? [...] And all these labels still put "Razor Sharp Records" on the credits [...] Wu Tang was a financial movement. So what do you wanna diversify...? [...] Your assets?

– RZA

RZA was the first to follow up on the success of Enter the Wu-Tang with a side project, founding the Gravediggaz with Prince Paul and Frukwan (both of Stetsasonic) and Poetic. The Gravediggaz released 6 Feet Deep in August 1994, which became one of the best known works to emerge from hip hop's small subgenre of horrorcore.

RZA held the role of primary producer for the first wave of the group members' solo albums, producing out of his basement studio in Staten Island. In November 1994, Method Man's debut album, Tical, was released. It was entirely produced by RZA, who for the most part continued with the grimy, raw textures he explored on 36 Chambers. RZA's hands-on approach to Tical extended beyond his merely creating the beats to devising song concepts and structures. The track "All I Need" from Tical was the winner of the "Best Rap Performance by a Duo or Group" at the 1995 Grammy Awards. After the release of Tical, Ol' Dirty Bastard was the next member to launch a solo career. His debut



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album, *Return to the 36 Chambers: The Dirty Version*, was released in March 1995, and is considered a hip hop classic.

Raekwon's debut studio album, *Only Built 4 Cuban Linx...*, was released in August 1995. *Cuban Linx* was a diverse, theatrical epic that saw RZA move away from the raw, stripped-down beats of the early albums and towards a richer, cinematic sound more reliant on strings and classic soul samples. The album is noted for reviving the mafioso rap subgenre. *Cuban Linx* featured all but one Wu member, and featured the debut from Cappadonna. The album also featured rapper Nas, who was the first non-Wu-Tang-affiliated rapper to appear on a Wu-Tang Clan album. GZA's debut album, *Liquid Swords*, was released in November 1995. It had a similar focus on inner-city crime akin to *Only Built 4 Cuban Linx*, but it was far darker, both in GZA's grim lyrics and in the ominous, foreboding production that saw RZA experimenting more with keyboards than ever before.

Liquid Swords features guest appearances from every Wu-Tang Clan member, and is linked together by excerpts from the 1980 movie *Shogun Assassin*. Almost a year after the release of *Liquid Swords*, Ghostface Killah released his first solo album, *Ironman*, in October 1996. The album struck a balance between the sinister keyboard-laden textures of *Liquid Swords* and the



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sentimental soul samples of Cuban Linx, while Ghostface himself explored new territory as a lyricist. Ironman was critically acclaimed and is still widely considered to be one of the best of Wu-Tang solo albums. Although the 1994–1996 albums were released as solo, RZA's presence behind the production, and the large number of guest appearances from other Wu-Tang Clan members has rendered them to be mostly all-round group efforts.

1997–2000: *Wu-Tang Forever*, diversification and second string of solo albums

With their solo careers firmly established, the Wu-Tang Clan reassembled to release their second studio album, *Wu-Tang Forever*, in June 1997; it debuted at number one on the Billboard charts. The album's lead single, "Triumph", is over five minutes long, features nine verses (one from each member plus Cappadonna and excluding Ol' Dirty Bastard who appeared on the intro and bridge), and no hook or a repeated phrase. The sound of the album built significantly on *Enter the Wu Tang (36 Chambers)*, with RZA using more keyboards and string samples, as well as assigning some of the album's production to his protégés True Master and 4th Disciple. The group's



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lyrics differed significantly from those of 36 Chambers, with many verses written in a dense stream of consciousness form heavily influenced by the teachings of the Five Percent Nation.

Following Wu-Tang Forever, the focus of the Wu-Tang empire largely shifted to the promoting of emerging affiliated artists. Killah Priest, a close associate of the group, released Heavy Mental in March 1998. That same month, Cappadonna released his debut album The Pillage. Affiliated groups Sunz of Man and Killarmy also released well-received albums, followed by Wu-Tang Killa Bees: The Swarm—a compilation album released in 1998, showcasing these and more Wu-affiliated artists, and including new solo tracks from the group members themselves. The Swarm sold well and was certified gold. There was also a long line of releases from secondary affiliates such as Popa Wu, Shyheim, GP Wu, and Wu-Syndicate. Second albums from Gravediggaz and Killarmy, as well as a greatest hits album and a b-sides compilation, also eventually saw release.[citation needed]

The second round of solo albums from Wu-Tang saw second efforts from the five members who had already released albums, as well as debuts from all the remaining members, with the exception of Masta Killa. In the space of two years, RZA's



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Bobby Digital In Stereo, Method Man's Tical 2000: Judgement Day and Blackout! (with Redman), GZA's Beneath the Surface, Ol' Dirty Bastard's Nigga Please, U-God's Golden Arms Redemption, Raekwon's Immobilarity, Ghostface Killah's Supreme Clientele and Inspectah Deck's Uncontrolled Substance were all released (seven of them being released in the space of seven months between June 1999 and January 2000). RZA also composed the score for the film Ghost Dog: The Way of the Samurai, directed by Jim Jarmusch, while he and other Wu-Tang members contributed music to a companion "music inspired by the film" album.

The avalanche of Wu-Tang product between 1997 and 2000 was considered by some critics to have resulted in an oversaturation that was responsible for Wu-Tang's decline in popularity, or at least in critical regard during that time period.

2000–01: *The W, Iron Flag* and the turn of the millennium

The group reconvened once again to make *The W*, though without Ol' Dirty Bastard, who was at the time incarcerated in California for violating the terms of his probation. Despite



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this, Ol' Dirty Bastard managed to make it onto the track "Conditioner" which featured Snoop Dogg. Ol' Dirty Bastard's vocals were recorded via the telephones used for inmates to talk with visitors, while in prison. The W was released in November 2000, and was mostly well received by critics, particularly for RZA's production, and also gave the group a hit single with the uptempo "Gravel Pit", part of a trilogy of videos where the group would visit different eras with a time traveling elevator, which also included "Protect Ya Neck (The Jump Off)" and "Careful (Click, Click)", which were then followed by "I Can't Go to Sleep" featuring Isaac Hayes. The album would go on to reach double platinum status.

In 2001, Wu-Tang Clan released Iron Flag, an album which made extensive use of outside producers and guests. Its crossover vibe and features, including Ron Isley, Flavor Flav, and prominent producers Trackmasters, marked it as a lighter fare; while critically praised, it gained a less than stellar reputation with fans.[citation needed] While originally featured on the cover of Iron Flag, Cappadonna was airbrushed out of the artwork and absent from the album entirely. This may be related to tension that arose within the group when it was revealed that Cappadonna's manager was, or had been, a police informant, a revelation that also brought on the



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manager's subsequent firing. Cappadonna would however, continue collaborating and touring with the group in the proceeding years.

Around this time, Method Man began his acting career, along with close collaborator Redman, by starring in the stoner comedy film *How High* (2001).

2004: Legal issues, death of Ol' Dirty Bastard and resurgence

In early 2004, U-God apparently left the group in disgust. A DVD titled *Rise of a Fallen Soldier* was released detailing his problems, which were mostly with his treatment by RZA, who he claimed had hindered his success as a solo artist.[citation needed] He formed a group of young protégés called the Hillside Scramblers with whom he released the album *U-Godzilla Presents the Hillside Scramblers* in March 2004.[citation needed] The dispute culminated in a heated phone conversation between RZA and U-God on live radio, which ultimately saw the two reconcile. He has since returned to the group.[citation needed]

2004 saw the unexpected return of the Clan to the live stage. They embarked on a short European tour before coming together



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as a complete group for the first time in several years to headline the Rock the Bells festival in California[citation needed]. The concert was released on CD under the name Disciples of the 36 Chambers: Chapter 1, and they also released a music-video greatest hits album, Legend of the Wu-Tang Clan.

Death of Ol' Dirty Bastard

Ol' Dirty Bastard's career in Wu-Tang was marked by erratic behavior. At the 1998 Grammy Awards, he protested the Clan's loss (to Puff Daddy in Best Rap Album) by interrupting Shawn Colvin's acceptance speech for her Song of the Year award.[28] In addition, Ol' Dirty Bastard's run-ins with the law were well publicized—he was arrested several times for offenses including assault, shoplifting, wearing body armor after being convicted of a felony, and possession of cocaine,[29] and he missed multiple court dates. In late 2000, Ol' Dirty Bastard unexpectedly escaped near the end of his rehab sentence, spending one month on the run as a fugitive before showing up on stage at the record release party for The W in New York City. He managed to escape the club but was later captured by police in Philadelphia and sent to New York to face charges of cocaine possession. In April 2001, he was sentenced to two to four years in prison.[30] Once released from prison, he signed



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a one million dollar contract with Roc-a-Fella Records.[citation needed]

On November 13, 2004, Ol' Dirty Bastard collapsed at Wu-Tang's recording studio, 36 Chambers on West 34th Street in New York City, and was pronounced dead later that night.[31] Wu-Tang paid him homage a number of times: in August 2006, one of his sons came out at a Wu-Tang concert at Webster Hall and rapped "Brooklyn Zoo", along with his mother, and during a concert at the Hammerstein Ballroom the Clan brought his mother out on stage for a sing-along to "Shimmy Shimmy Ya".

2006–10: Fourth round of solo albums and 8 Diagrams

2005 saw the release of RZA's first book, The Wu-Tang Manual,[citation needed] the release of U-God's second album, Mr. Xcitement[citation needed] and the long-awaited collaboration between GZA and producer DJ Muggs, entitled Grandmasters. The collaborative record received good reviews and played fairly well with fans, who by and large had been waiting for the group to improve the quality of their releases.[citation needed]

On March 28, 2006, Ghostface Killah released Fishscale, to



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much critical acclaim and some commercial success. The entire Clan, including Cappadonna and the deceased Ol' Dirty Bastard, appeared on the track "9 Milli Bros".[citation needed] The album also offered an expansion of Ghostface's traditional sound, precipitated by the moderately successful club song "Be Easy" and battle rhymes in the Just Blaze-produced "The Champ".[citation needed] After its reception from fans, label Def Jam asked Ghostface Killah to release another album that year; the result, More Fish, excited fans and critics somewhat less.[citation needed]

On June 25, 2006, Inspectah Deck released a street album[clarification needed] entitled The Resident Patient, a prelude to his upcoming album, titled The Rebellion, which is said to be his final solo album. Late summer of 2006 saw the release of Masta Killa's second studio album, Made in Brooklyn, to lukewarm reviews,[citation needed] as well as Method Man's 4:21... the Day After, on which the rapper endeavored to make up for the poor response to Tical 0: The Prequel.[citation needed] Around this time, Method Man was heavily featured in the media due to his displeasure with Def Jam's handling of his previous project.[citation needed] Despite what the rapper felt to be little promotion compared to other Def Jam artists, 421... debuted in the Billboard Top



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Ten, and received much greater reviews than those of his previous album.[citation needed] Method Man also made the decision to fall back from Hollywood, and to only do acting work on films being handled by close friends.[citation needed]

The summer of 2007 was the original release date scheduled for Raekwon's long-anticipated sequel to his 1995 debut Only Built 4 Cuban Linx, entitled Only Built 4 Cuban Linx... Pt. II. The album was initially intended to be released on Dr. Dre's Aftermath Records, but was eventually released on Raekwon's Ice H2O Records, and EMI on September 8, 2009, after numerous delays.[citation needed]

Ghostface Killah released his seventh full-length album, The Big Doe Rehab, in December 2007, and exactly one week later, Wu-Tang released their fifth group album, 8 Diagrams, on Steve Rifkind's SRC Records, whose now-defunct Loud Records released the group's four previous albums. This album marked the inclusion of Cappadonna as an official member of the group. In an interview with MTV.com, Ghostface Killah stated that he was upset with RZA for starting the 8 Diagrams project while he was in the middle of writing and recording The Big Doe Rehab, and further upset with RZA for giving 8 Diagrams the same release date as The Big Doe Rehab, for which RZA rescheduled a release date one week later. The final outcome of 8 Diagrams



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received mixed views from both fans and critics, and is regarded as being RZA's most experimental work to date. Both Raekwon and Ghostface Killah were unhappy with the album, and proposed recording a group album titled Shaolin Vs. Wu-Tan without RZA production.[41] That album would eventually become Raekwon's fifth solo album Shaolin vs. Wu-Tang.

In the summer of 2008, RZA released Digi Snacks, which was another Bobby Digital album.[citation needed] He used the album primarily to put over lesser-known Wu-Tang Clan affiliates such as Freemurder, Killa Sin, Black Knights, and others.[citation needed] The summer of 2008 also saw the release of GZA's album, Pro Tools.[citation needed]

Almost a year later, U-God released his third solo album, Dopium, which features guest appearances from several Wu-Tang members, and affiliates, among others, and was met with mostly lukewarm reviews.[citation needed] Released one week later was Wu-Tang Chamber Music, a side project executively produced by RZA, featuring live instrumentation from a Brooklyn soul band called The Revelations.[citation needed] The album features appearances from five Wu-Tang members, along with New York City mainstays AZ, Kool G Rap, Cormega, Havoc, Sean Price, and M.O.P..[citation needed] The first single from Chamber Music was a track titled "Harbor Masters" featuring Ghostface



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Killah, Inspectah Deck, and AZ.[42] To clear up confusion, RZA spoke about the album to Billboard.com: “I think the Chamber Music title is very fitting. This music is totally in the chamber, or in the mind-frame of Wu-Tang like in the [Enter the Wu-Tang (36 Chambers)] days. But it’s not a Wu-Tang album. The whole Clan’s not on this album. But it couldn’t be in any other category but Wu-Tang.

September 2009 saw the release of Raekwon’s Only Built 4 Cuban Linx... Pt. II, which features guest appearances from several big-name artists, and Clan members, with Ghostface being the most prominent, and also production from RZA, Dr. Dre, Pete Rock, and J Dilla, among others.[citation needed] The album debuted at number 4 on the Billboard 200 and at number 2 on the Top R&B/Hip-Hop Albums chart, and has been praised by most music critics.[citation needed] Several weeks later, Ghostface released Ghostdini: Wizard of Poetry in Emerald City, which is a hip hop/R&B album.[citation needed]

Talk of the album Shaolin vs. Wu-Tang re-surfaced in July 2009; originally planned as a full-on Wu album without RZA’s input. The project evolved to include RZA from an MC standpoint, without contributing to production. Raekwon stated “[It’ll] be alter egos challenging each other, really allowing RZA to fall back on the production and allowing us to give him



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a flashback memory to the things we know we need from the abbot [RZA]. We want him to be involved [with the album as an MC], but the concept was for him not to be involved production-wise".[citation needed] Speaking to MTV.com, Method Man revealed his, Ghostface Killah's and Raekwon's plans to record a separate album as a trio: "I don't want to say it's written in stone, but it's in discussion. I want some feedback from the fans to see how they would take that. RZA produced tracks, some other outside producers, of course, and we gonna have Wu-Tang members on the album, but it'll be a Rae, Ghost and Meth album." [45] Soon after, Ghostface Killah cemented the details: the record, featuring other Wu-Tang Clan members, will consist primarily of him, Method Man, and Raekwon. The title, as announced in three separate trailers (directed by Rik Cordero) promoting the upcoming release, is Wu-Massacre. Speaking on their willingness to complete the album, Ghostface said the three would begin recording within the next few months and estimated the release date to be the end of 2009 or January 2010. It was then announced[when?] that the album would be pushed back from December to March 30, 2010; the single, "Meth vs. Chef Part II," was released after the announcement. Produced by Mathematics, it is an update of the song "Meth vs. Chef" from Method Man's first solo album, Tical, featuring verses by only Method Man and



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Raekwon.[citation needed] It had been confirmed by Raekwon that Shaolin vs. Wu-Tang would in fact be his next solo album[48] and that Wu-Massacre is a separate project, while the rapper[who?] stated that he himself had petitioned to have Wu-Massacre's release date postponed in order to yield more studio time.

On February 25, 2011, Wu Tang Live At The Palladium NYC was released through the group's official Facebook page as a collectors digital download. This included exclusive, unreleased freestyles.[citation needed] It was limited to 100 downloads before the page was disabled after this figure was reached.

Business deals

In September 2008, RZA announced that he had inked a deal with digital music company The Orchard to release the Wu-Tang Clan's back catalogue worldwide digitally, for the first time.[citation needed] In addition to forthcoming material, the Wu-Tang Clan's catalogue includes 13 previous releases that have been previously unavailable digitally, including recordings by the group as a whole, U-God, Wu-Syndicate, Killarmy, Shyheim, West Coast Killa Beez, Black Knights and others, and would be available online beginning September



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23.[citation needed][clarification needed] “The time is right to bring some older Wu material to the masses digitally,” said RZA, de facto leader of Wu-Tang Clan. “Our fans have been dedicated and patient and they’re hungry to hear the music that has set us apart from so many others. Hip-hop is alive in Wu Music, and with The Orchard, we’ve got a solid partner that understands our audience and is committed to doing all they can to help us reach the fans. I’m definitely looking forward to working with them to see what else we all come up with. There’s much more to come.”

A Better Tomorrow

On June 29, 2011, Raekwon announced that the group were working on a new studio album, still in early stages. Ghostface Killah later said that the album should be released in May 2012.

Members went back and forth on the issue. While GZA hinted that a new album was unlikely, the RZA said a new Wu-Tang Clan album might happen after all, on the occasion of the group’s 20th anniversary, though Raekwon doubted it.

On January 9, 2013, work on the sixth Wu-Tang Clan album was announced via the group’s official Facebook page. In early



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March 2013 Method Man announced that the Clan was working on a sixth studio album and it would be released during 2013 in celebration of their 20-year anniversary since 36 Chambers. Cappadonna has said the album is in recording process taking place in New York, Los Angeles and the Wu mansion in New Jersey. RZA has also said he had talked to Adrian Younge about working on a song for the album. On April 11, 2013, it was announced via a press release that their upcoming sixth studio album would be titled, A Better Tomorrow and was set to be released in July 2013. During late April 2013, the Clan performed at the 2013 Coachella Valley Music and Arts Festival. On May 17, an unreleased Wu-Tang song titled "Execution in Autumn" was released for purchase through RZA's record label Soul Temple Records. They performed at the 2013 HOT 97 Summer Jam at MetLife Stadium in New Jersey, twenty years after they performed at the first annual Summer Jam concert.[On June 5, 2013, the first promotional single "Family Reunion" featuring Masta Killah, Method Man, Ghostface Killah and RZA was released via the Soul Temple Records website.

In June 2013 RZA said so far every member of the Clan except Raekwon and GZA had put in work on the A Better Tomorrow album and that recording was being done at the Wu-Mansion, and the



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Wu-Mansion West. Unreleased verses from Ol' Dirty Bastard will also be featured on the album.[He also stated he was hoping to release the album in November 2013. In July 2013 Cappadonna indicated the album was half way finished. Once November 2013 arrived, RZA gave an update on the album, saying that not every member had been significantly working on the album. He gave credit to Method Man, Cappadonna, U-God and Masta Killa for working hard on the album, while saying he needed more effort from Ghostface, Raekwon and GZA. Shortly after Method Man stated that Raekwon had not worked on the album at all, and Ghostface had only recorded two songs for the album so far. In late November, RZA suggested that the album was approximately six weeks from completion. In January 2014, the group posted a message on their Facebook page, saying: "The new Wu album 'A Better Tomorrow' coming soon." After several disputes between Raekwon and RZA about the direction of the group and album, they reconciled, with the latter agreeing to record verses for A Better Tomorrow. On October 3, 2014 it was announced that the album will arrive December 2, 2014 courtesy of a new deal with Warner Bros. Records. The album was released late 2014.

Once Upon a Time in Shaolin

In March 2014 it was reported that in addition to work on A



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Better Tomorrow, a Wu-Tang Clan compilation album entitled The Wu – Once Upon A Time In Shaolin had been recorded, with Wu-Tang-affiliated producer Cilvaringz as the primary producer instead of RZA. The album, a double album consisting of 31 tracks, will not be given a conventional commercial release and only one copy has been produced; this copy will be toured in museums, art galleries and music festivals before being sold at a high price to a single individual. In August 2014, a reporter from Forbes traveled to Marrakech to meet Cilvaringz and hear a 51-second snippet of a song from the album, which featured Cher. The snippet was subsequently put on their website. The album is encased in a handcrafted silver-and-nickel box made by British-Moroccan artist Yahya and features never-before-heard music recorded over years. RZA stated he has been receiving multiple million dollar offers for the album. Despite the album's exclusivity it made an appearance in electronic dance music producer Skrillex's music video for his song "Fuck That" even though he did not purchase the project. The album was sold through Paddle8, an online auction house, for \$2 million to Martin Shkreli. When the FBI arrested Martin Shkreli on December 17, 2015, they did not seize the Wu-Tang Clan album. Following the victory of Republican candidate Donald Trump in the 2016 U.S. presidential election, Shkreli broadcast excerpts from the album on streaming



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platforms Periscope and Hitbox.tv.

The Saga Continues

The group's latest album *The Saga Continues* was released in 2017. It features all members of Wu-Tang Clan except U-God, who sued the group for over \$2 million in royalties in November 2016.

Lyrics

Ella Fitzgerald

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Ella Jane Fitzgerald (April 25, 1917 – June 15, 1996) was an



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American jazz singer, sometimes referred to as the First Lady of Song, Queen of Jazz, and Lady Ella. She was noted for her purity of tone, impeccable diction, phrasing, timing, intonation, and a “horn-like” improvisational ability, particularly in her scat singing.

After a tumultuous adolescence, Fitzgerald found stability in musical success with the Chick Webb Orchestra, performing across the country but most often associated with the Savoy Ballroom in Harlem. Her rendition of the nursery rhyme “A-Tisket, A-Tasket” helped boost both her and Webb to national fame. After taking over the band when Webb died, Fitzgerald left it behind in 1942 to start her solo career.

Her manager was Moe Gale, co-founder of the Savoy, until she turned the rest of her career over to Norman Granz, who founded Verve Records to produce new records by Fitzgerald. With Verve she recorded some of her more widely noted works, particularly her interpretations of the Great American Songbook.

While Fitzgerald appeared in movies and as a guest on popular television shows in the second half of the twentieth century, her musical collaborations with Louis Armstrong, Duke Ellington, and The Ink Spots were some of her most notable



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acts outside of her solo career. These partnerships produced some of her best-known songs such as “Dream a Little Dream of Me”, “Cheek to Cheek”, “Into Each Life Some Rain Must Fall”, and “It Don’t Mean a Thing (If It Ain’t Got That Swing)”.

In 1993, after a career of nearly 60 years, she gave her last public performance. Three years later, she died at the age of 79 after years of declining health. Her accolades included fourteen Grammy Awards, the National Medal of Arts, and the Presidential Medal of Freedom.

Early life

Fitzgerald was born on April 25, 1917, in Newport News, Virginia. She was the daughter of William Fitzgerald and Temperance “Tempie” Henry. Her parents were unmarried but lived together in the East End section of Newport News for at least two and a half years after she was born. In the early 1920s, Fitzgerald’s mother and her new partner, a Portuguese immigrant named Joseph Da Silva, moved to Yonkers, in Westchester County, New York. Her half-sister, Frances Da Silva, was born in 1923. By 1925, Fitzgerald and her family had moved to nearby School Street, a poor Italian area. She began her formal education at the age of six and was an



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outstanding student, moving through a variety of schools before attending Benjamin Franklin Junior High School in 1929.

Starting in third grade, Fitzgerald loved dancing and admired Earl Snakehips Tucker. She performed for her peers on the way to school and at lunchtime. She and her family were Methodists and were active in the Bethany African Methodist Episcopal Church, where she attended worship services, Bible study, and Sunday school. The church provided Fitzgerald with her earliest experiences in music.

Fitzgerald listened to jazz recordings by Louis Armstrong, Bing Crosby, and The Boswell Sisters. She loved the Boswell Sisters' lead singer Connee Boswell, later saying, "My mother brought home one of her records, and I fell in love with it...I tried so hard to sound just like her."

In 1932, when Fitzgerald was fifteen, her mother died from injuries sustained in a car accident. Her stepfather took care of her until April 1933 when she moved to Harlem to live with her aunt. This seemingly swift change in her circumstances, reinforced by what Fitzgerald biographer Stuart Nicholson describes as rumors of "ill treatment" by her stepfather, leaves him to speculate that Da Silva might have abused her.



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Fitzgerald began skipping school, and her grades suffered. She worked as a lookout at a bordello and with a Mafia-affiliated numbers runner. She never talked publicly about this time in her life. When the authorities caught up with her, she was placed in the Colored Orphan Asylum in Riverdale in the Bronx. When the orphanage proved too crowded, she was moved to the New York Training School for Girls, a state reformatory school in Hudson, New York.

Early career

While she seems to have survived during 1933 and 1934 in part from singing on the streets of Harlem, Fitzgerald made her most important debut at age 17 on November 21, 1934, in one of the earliest Amateur Nights at the Apollo Theater. She had intended to go on stage and dance, but she was intimidated by a local dance duo called the Edwards Sisters and opted to sing instead. Performing in the style of Connee Boswell, she sang "Judy" and "The Object of My Affection" and won first prize. She won the chance to perform at the Apollo for a week but, seemingly because of her disheveled appearance, the theater never gave her that part of her prize.



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In January 1935, Fitzgerald won the chance to perform for a week with the Tiny Bradshaw band at the Harlem Opera House. She was introduced to drummer and bandleader Chick Webb, who had asked his recently signed singer Charlie Linton to help find him a female singer. Although Webb was “reluctant to sign her...because she was gawky and unkempt, a ‘diamond in the rough,’” he offered her the opportunity to test with his band when they played a dance at Yale University.

Met with approval by both audiences and her fellow musicians, Fitzgerald was asked to join Webb’s orchestra and gained acclaim as part of the group’s performances at Harlem’s Savoy Ballroom. Fitzgerald recorded several hit songs, including “Love and Kisses” and “(If You Can’t Sing It) You’ll Have to Swing It (Mr. Paganini)”. But it was her 1938 version of the nursery rhyme, “A-Tisket, A-Tasket”, a song she co-wrote, that brought her public acclaim. “A-Tisket, A-Tasket” became a major hit on the radio and was also one of the biggest-selling records of the decade.

Webb died of spinal tuberculosis on June 16, 1939, and his band was renamed Ella and Her Famous Orchestra with Fitzgerald taking on the role of bandleader. She recorded nearly 150 songs with Webb’s orchestra between 1935 and 1942. In addition to



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her work with Webb, Fitzgerald performed and recorded with the Benny Goodman Orchestra. She had her own side project, too, known as Ella Fitzgerald and Her Savoy Eight.

Decca years

In 1942, with increasing dissent and money concerns in Fitzgerald's band, Ella and Her Famous Orchestra, she started to work as lead singer with The Three Keys, and in July her band played their last concert at Earl Theatre in Philadelphia. While working for Decca Records, she had hits with Bill Kenny & the Ink Spots, Louis Jordan, and the Delta Rhythm Boys. Producer Norman Granz became her manager in the mid-1940s after she began singing for Jazz at the Philharmonic, a concert series begun by Granz.

With the demise of the swing era and the decline of the great touring big bands, a major change in jazz music occurred. The advent of bebop led to new developments in Fitzgerald's vocal style, influenced by her work with Dizzy Gillespie's big band. It was in this period that Fitzgerald started including scat singing as a major part of her performance repertoire. While singing with Gillespie, Fitzgerald recalled, "I just tried to do [with my voice] what I heard the horns in the band doing."



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Her 1945 scat recording of “Flying Home” arranged by Vic Schoen would later be described by The New York Times as “one of the most influential vocal jazz records of the decade...Where other singers, most notably Louis Armstrong, had tried similar improvisation, no one before Miss Fitzgerald employed the technique with such dazzling inventiveness.” Her bebop recording of “Oh, Lady Be Good!” (1947) was similarly popular and increased her reputation as one of the leading jazz vocalists.

Verve years

Fitzgerald made her first tour of Australia in July 1954 for the Australian-based American promoter Lee Gordon. This was the first of Gordon’s famous “Big Show” promotions and the ‘package’ tour also included Buddy Rich, Artie Shaw and comedian Jerry Colonna.

Although the tour was a big hit with audiences and set a new box office record for Australia, it was marred by an incident of racial discrimination that caused Fitzgerald to miss the first two concerts in Sydney, and Gordon had to arrange two later free concerts to compensate ticket holders. Although the four members of Fitzgerald’s entourage – Fitzgerald, her



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pianist John Lewis, her assistant (and cousin) Georgiana Henry, and manager Norman Granz – all had first-class tickets on their scheduled Pan-American Airlines flight from Honolulu to Australia, they were ordered to leave the aircraft after they had already boarded and were refused permission to re-board the aircraft to retrieve their luggage and clothing. As a result, they were stranded in Honolulu for three days before they could get another flight to Sydney. Although a contemporary Australian press report quoted an Australian Pan-Am spokesperson who denied that the incident was racially based, Fitzgerald, Henry, Lewis and Granz filed a civil suit for racial discrimination against Pan-Am in December 1954 and in a 1970 television interview Fitzgerald confirmed that they had won the suit and received what she described as a “nice settlement”.

Fitzgerald was still performing at Granz’s Jazz at the Philharmonic (JATP) concerts by 1955. She left Decca, and Granz, now her manager, created Verve Records around her. She later described the period as strategically crucial, saying, “I had gotten to the point where I was only singing be-bop. I thought be-bop was ‘it’, and that all I had to do was go some place and sing bop. But it finally got to the point where I had no place to sing. I realized then that there was more to



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music than bop. Norman ... felt that I should do other things, so he produced Ella Fitzgerald Sings the Cole Porter Song Book with me. It was a turning point in my life.”

On March 15, 1955, Ella Fitzgerald opened her initial engagement at the Mocambo nightclub in Hollywood, after Marilyn Monroe lobbied the owner for the booking. The booking was instrumental in Fitzgerald’s career. Bonnie Greer dramatized the incident as the musical drama, Marilyn and Ella, in 2008. It had previously been widely reported that Fitzgerald was the first black performer to play the Mocambo, following Monroe’s intervention, but this is not true. African-American singers Herb Jeffries, Eartha Kitt, and Joyce Bryant all played the Mocambo in 1952 and 1953, according to stories published at the time in Jet magazine and Billboard.

Ella Fitzgerald Sings the Cole Porter Song Book, released in 1956, was the first of eight Song Book sets Fitzgerald would record for Verve at irregular intervals from 1956 to 1964. The composers and lyricists spotlighted on each set, taken together, represent the greatest part of the cultural canon known as the Great American Songbook. Her song selections ranged from standards to rarities and represented an attempt by Fitzgerald to cross over into a non-jazz audience. The sets are the most well-known items in her discography.



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Ella Fitzgerald Sings the Duke Ellington Song Book was the only Song Book on which the composer she interpreted played with her. Duke Ellington and his longtime collaborator Billy Strayhorn both appeared on exactly half the set's 38 tracks and wrote two new pieces of music for the album: "The E and D Blues" and a four-movement musical portrait of Fitzgerald. The Song Book series ended up becoming the singer's most critically acclaimed and commercially successful work, and probably her most significant offering to American culture. The New York Times wrote in 1996, "These albums were among the first pop records to devote such serious attention to individual songwriters, and they were instrumental in establishing the pop album as a vehicle for serious musical exploration."

Days after Fitzgerald's death, The New York Times columnist Frank Rich wrote that in the Song Book series Fitzgerald "performed a cultural transaction as extraordinary as Elvis' contemporaneous integration of white and African American soul. Here was a black woman popularizing urban songs often written by immigrant Jews to a national audience of predominantly white Christians." Frank Sinatra, out of respect for Fitzgerald, prohibited Capitol Records from re-releasing his own recordings in separate albums for individual composers



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in the same way.[citation needed]

Fitzgerald also recorded albums exclusively devoted to the songs of Porter and Gershwin in 1972 and 1983; the albums being, respectively, *Ella Loves Cole* and *Nice Work If You Can Get It*. A later collection devoted to a single composer was released during her time with Pablo Records, *Ella Abraça Jobim*, featuring the songs of Antônio Carlos Jobim.

While recording the *Song Books* and the occasional studio album, Fitzgerald toured 40 to 45 weeks per year in the United States and internationally, under the tutelage of Norman Granz. Granz helped solidify her position as one of the leading live jazz performers. In 1961 Fitzgerald bought a house in the Klampenborg district of Copenhagen, Denmark, after she began a relationship with a Danish man. Though the relationship ended after a year, Fitzgerald regularly returned to Denmark over the next three years and even considered buying a jazz club there. The house was sold in 1963, and Fitzgerald permanently returned to the United States.

There are several live albums on Verve that are highly regarded by critics. At the Opera House shows a typical Jazz at the Philharmonic set from Fitzgerald. *Ella in Rome* and *Twelve Nights in Hollywood* display her vocal jazz canon. *Ella*



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in Berlin is still one of her best-selling albums; it includes a Grammy-winning performance of "Mack the Knife" in which she forgets the lyrics but improvises magnificently to compensate.

Verve Records was sold to MGM in 1963 for \$3 million and in 1967 MGM failed to renew Fitzgerald's contract. Over the next five years she flitted between Atlantic, Capitol and Reprise. Her material at this time represented a departure from her typical jazz repertoire. For Capitol she recorded *Brighten the Corner*, an album of hymns, *Ella Fitzgerald's Christmas*, an album of traditional Christmas carols, *Misty Blue*, a country and western-influenced album, and *30 by Ella*, a series of six medleys that fulfilled her obligations for the label. During this period, she had her last US chart single with a cover of Smokey Robinson's "Get Ready", previously a hit for the Temptations, and some months later a top-five hit for Rare Earth.

The surprise success of the 1972 album *Jazz at Santa Monica Civic '72* led Granz to found Pablo Records, his first record label since the sale of Verve. Fitzgerald recorded some 20 albums for the label. *Ella in London* recorded live in 1974 with pianist Tommy Flanagan, guitarist Joe Pass, bassist Keter Betts and drummer Bobby Durham, was considered by many to be some of her best work. The following year she again performed



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with Joe Pass on German television station NDR in Hamburg. Her years with Pablo Records also documented the decline in her voice. "She frequently used shorter, stabbing phrases, and her voice was harder, with a wider vibrato", one biographer wrote. Plagued by health problems, Fitzgerald made her last recording in 1991 and her last public performances in 1993.

Film and television

In her most notable screen role, Fitzgerald played the part of singer Maggie Jackson in Jack Webb's 1955 jazz film *Pete Kelly's Blues*. The film costarred Janet Leigh and singer Peggy Lee. Even though she had already worked in the movies (she had sung briefly in the 1942 Abbott and Costello film *Ride 'Em Cowboy*), [46] she was "delighted" when Norman Granz negotiated the role for her, and, "at the time ... considered her role in the Warner Brothers movie the biggest thing ever to have happened to her." Amid The New York Times pan of the film when it opened in August 1955, the reviewer wrote, "About five minutes (out of ninety-five) suggest the picture this might have been. Take the ingenious prologue ... [or] take the fleeting scenes when the wonderful Ella Fitzgerald, allotted a few spoken lines, fills the screen and sound track with her strong mobile features and voice."



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After Pete Kelly's Blues, she appeared in sporadic movie cameos, in St. Louis Blues (1958) and Let No Man Write My Epitaph (1960).

She made numerous guest appearances on television shows, singing on The Frank Sinatra Show, The Andy Williams Show, The Pat Boone Chevy Showroom, and alongside other greats Nat King Cole, Dean Martin, Mel Tormé, and many others. She was also frequently featured on The Ed Sullivan Show. Perhaps her most unusual and intriguing performance was of the "Three Little Maids" song from Gilbert and Sullivan's comic operetta The Mikado alongside Joan Sutherland and Dinah Shore on Shore's weekly variety series in 1963. A performance at Ronnie Scott's Jazz Club in London was filmed and shown on the BBC. Fitzgerald also made a one-off appearance alongside Sarah Vaughan and Pearl Bailey on a 1979 television special honoring Bailey. In 1980, she performed a medley of standards in a duet with Karen Carpenter on the Carpenters' television program Music, Music, Music.

Fitzgerald also appeared in TV commercials, her most memorable being an ad for Memorex. In the commercials, she sang a note that shattered a glass while being recorded on a Memorex cassette tape. The tape was played back and the recording also broke another glass, asking: "Is it live, or is it Memorex?"



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She also appeared in a number of commercials for Kentucky Fried Chicken, singing and scatting to the fast-food chain's longtime slogan, "We do chicken right!" Her last commercial campaign was for American Express, in which she was photographed by Annie Leibovitz.

Ella Fitzgerald Just One of Those Things is a film about her life including interviews with many famous singers and musicians who worked with her and her son. It was directed by Leslie Woodhead and produced by Reggie Nadelson. It was released in the UK in 2019.

Lyrics

At the cross (1996 Plainsong version)

Key: D



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Genre: Folk

Harp Type: Diatonic

Skill: Any

Words by Bryson Smith. Music by Philip Percival.

5 6 4

At the cross

6 6 -5 -5 5 -5 5 5

God demonstrates His love for us.

5 -5 5 -4 4 4 4 5 -4

While we were sinners Jesus came to die

-3' 4 -4 4 4 -3' 4 6 6 6

so by His blood we could be justified.

At the cross

God demonstrates that He is just.

Unpunished sins could not be overlooked

so Jesus took them on Himself.

CHORUS

6 6 7 -7 7 -7 -6 6

So be not ashamed of the cross.

5 5 5 5 -5 6 6 -5 5 -5

It brings salvation to all who believe.



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6 -5 5 -4 4 6 -5 5 -4

God is revealed. Guilt is removed.

4 4 5 -5 6 -5 5 -6 6

Forgiveness can now be received.

6 6 7 -7 7 -7 -6 6

So be not ashamed of the cross.

5 5 5 5 -5 6 6 -5 5 -5

Tell of its power to all who will hear.

6 -5 5 -4 4 6 -5 5-4

Great is our joy. Glory is ours.

4 4 5 -5 6 -5 5 -6 6

From death we can now be set free.

At the cross

God demonstrates His endless grace.

He chose to send His precious only Son,
to punish Him for sins we've done.

CHORUS

Lyrics



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Broken Land

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

5 -6b 5 -6b -6 -6b

These riv-ers run too deep

5 -6b 5 -6b -4 -6b -6 -6b -5 5

With schemes of men for days that lay a-head

5 -6b 5 7 -7 -7

They sell their souls so cheap

5 -6b 5 -6b -4

They breed mis-trust and

-6b -6 -6b -5 5

fill my heart with dread.



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-6 7 -7 -7 -6 -5 -6 -6b

When did the boy be-come a man

4 7 7 -6 -5 5

and lose his life to learn

-6 7 -7 -7 -6 -5 -6 -6b

So much con-fu-sion to this plan

5 -5 -5 -5 -6b -5

These times are not chang-ing.

7 -6 -6b -5b -6b -6b -5b -6b -6b -6

Show me the love to keep us to-geth-er

-6 7 -6 -6b -5b

0-pen up your hearts

-6b -6b -5b -6b -5b

Don't turn me a-way

7 -6 -6b -5b -6b -6b -5b -6b -6

Com-fort me through this stor-my wea-ther

5 -6 -6 -5b

From where I stand



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5 -5b 5 -5b -6b -5b
I see a bro-ken land.

VERSE 2 same as 1

This boy has learned to fail
In times like these to cry seems so absurd.
His own life's crisis pales
In the shadow of this truly dying world.
These are the games we played at school
Our hands raised in despair
with no exception to the rule
These times ore not changing.

7 -6 -6b -5b -6b -6b -5b -6b -6b -6
Show me the love to keep us to-geth-er

7 -6 -6b -5b -6b -6b -5b -6b -6b -6
Where is the love to keep us to-geth-er

ENJOY!!

QR code



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Lyrics

Brahms Lullaby

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

Lullaby and goodnight, with roses bedight

5 5 6 5 5 6 5 6 7-7 -6-6 6

With lilies o'er spread is baby's wee bed

-4 5 -5 -4 -4 5 -5 -4 -5 -7-6 6 -7 7

Lay thee down now and rest, may thy slumber be blessed

4 4 7 - 6 - 5 6 5 4 -5 6 -6 6



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Lay thee down now and rest, may thy slumber be blessed

4 4 7 -6 -5 6 5 4 -5 5 - 4 4

Lullaby and goodnight, thy mother's delight

5 5 6 5 5 6 5 6 7 -7 -6 -6 6

Bright angels beside my darling abide

-4 5 -5 -4 -4 5 -5 -4 -5 -7-6 6 -7 7

They will guard thee at rest, thou shalt wake on my breast

4 4 7 - 6 - 5 6 5 4 -56 -66

They will guard thee at rest, thou shalt wake on my breast

4 4 7 -6 -5 6 5 4 -5 5 - 4 4

Lyrics



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Bob Dylan's Dream (Harp Parts)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

our chances really was a million to one...

56 -56 56 67 67- 67 67- 56 -45 45 / 78 -78 78 78 78- 8 -8b /
56

-56 56 3 slide 45- -45 45 45-

shatter and split...

56- -56 56

i've never seen again...

67 -67 67 -67 7- 78 -78 78

if our lives could be like that...



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56 slide 78 7- -67 67 -7 7

Lyrics

Blant alle lande

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

2 -4 -4 -4 -3 -2* 3 -2* 2 -2* 3 3 -3 3 -3 -4 -4 -4

Blant alle lande i øst og vest, er fedrelandet mitt hjerte nest.

-4 6 -5 5 -4 -3 -4 -3 3 2 -2* 3 -2* 2

Det gamle Norge med klippeborge, meg huger best.



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Fra Vesterhavet til Kjølens rand, fra Nordishavet til
Kristiansand,

der har jeg hjemme og kan istemme: Mitt fedreland !

Jeg elsker eder, I gamle fjell med høye tinder og dybe
vell,

med skog om barmen og jern i armen til tidens kveld.

Jeg elsker eder, I bekke små, I stolte fosse, I fjorde
blå,

I sjøer blanke, hvis stille tanke kan stjerner nå !

Jeg elsker furu- og bjerkelund med toneklangen fra
fuglemund;

og meget aner de dunkle graner i vårens stund.

Jeg elsker bølgen, hvor frihet gror, de dybe daler,
hvor freden bor,

de lier fagre, og gyldne agre på odelsjord.

Kun høyt i Norden, trods mørkets bånd,



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kan sommerlyset få overhånd,
så aftengløden og morgenrøden gå hånd i hånd.
I berg og rifte vi mangler guld, men forsyn –
hånden er stedse fuld.
Arbeider, beder – Den brød berdeder af sten og muld.
Ei alt, hva glimrer, er stort og godt; der titt var
bedre,
som syntes smått,
jeg vil ei bytte min norske hytte med fremmed slott.
Jeg elsker alt, som er egte norsk,
fra folkelivet til sild og torsk –
som fremad skrider, omend det glider en smule dorsk.
Jeg elsker høylig mitt modersmål,
det klinger kraftig som herdet stål,
fra hjertets grunde, i folkemunde hos Per og Pål.



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Dog mest jeg elsker det folkeferd, som har sitt hjem mellom
fjeld og skjær,
hvor unge hedre de gamle fedre som bygde her.
På åndens himmel med bue blå
skal Nordens stjerne som vårsol gå
og skabe sommer med sang og blommer, mens hjerter slå.

Lyrics

Black Winter Night

Key: D

Genre: Folk

Harp Type: Diatonic



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Skill: Any

-7 -7 -7 6 6 6 -7 -7

Day after day as I bo-dies slay.

-8 -8 -8 -8 -8 -8 7 -7 -7

And the sun be-comes dark in the sky.

7 7 7 7 7 -7 6 -6 -7

E-very-thing's lost for this hu-man race.

-7 -7 -7 -7 -7 -7 -6 6 -7 -6

And the dawn of a new age will ri-se.

6 6 6 5 5 6 -6

Rays of sun-light now are gone.

-7 6 6 6 -8 -8 -8 -8 7 -7

Only vi-sions of ice will re-ma-i-n.

7 7 7 7 -7 6 -6 -7 -7

The fal-len ones and for-got-ten souls,

-7 -7 -7 7 -6 -7

will rise up over the slain.

-7 -6 6

No more hope,

6 6 -8 -8 -8 7 -7 -7

as we raise our hands to the sky.

-7 -6 6

No more dreams,



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6 -7 -7 -7 7 -8

as the ri-vers run dry.

-7 -7 -7 -7 6 6 -7 -7

E-very-thing's lost, all is left astray.

-8 -8 -8 -8 -8 -8 7 -7

Only sor-row and sad-ness re-mains.

7 7 7 7 7 -7 6 -6 -7

Cur-tains have dropped on our fal-len world.

-7 -7 -7 -7 -7 -7 -6 6 -7 -6

And the for-ces of dark-ness shall ri-se.

6 6 6 6 5 5 5 6 -6 -7

Why can't you see what has hap-pened to thee.

-8 -8 -8 -8 7 -7 -7

Can you not o-pen your eyes?

7 7 7 7

E-very-thing's lost,

7 -7 6 -6 -7

there is no re-treat.

-7 -7 -7 -7 -7 7 -6 -7

And the val-leys e-cho with pain.

-7 -6 6

No more hope,



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6 6 -8 -8 -8 7 -7 -7

as we raise our hands to the sky.

-7 -6 6

No more dreams,

6 -7 -7 -7 7 -8

as the ri-vers run dry.

6 -6 -7 -7 -7 -7 7 6

On the end-less sea of mad-ness,

6 -8 -8 7 -7 -6

we sail for-e-ver more.

6 -6 -7 -7 -7 -7 -7 6

And the end-less tears of sad-ness,

-8 -8 -8 7 -7 -6

to-wards the di-stant shores.

6 -6 -7 -7 -7 -7 -7 6

When the flame has died for-e-ver,

6 -8 7 -7 -6

we stand one and all.

6 -5 6 6 6 6 6 -6 -7 -8

With the po-wer of the al-migh-ty sword.



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Lyrics

Black dog riff n' lyrics

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

6 6 6 -5 6 -5 6 6 -7

Hey, hey, ma-ma, said the way you move

6 6 -8 7 -7 6 6 -7 -7 6 -5

Gon-na make you sweat, gon-na make you gro-ove.

6 6 6 6 -5 6 6 -7

Oh, oh, child, way you shake that thing

6 6 -8 7 -7 6 6 -7 -7 -5

Gon-na make you burn, gon-na make you sting.



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6 6 6 -5 6 -5 6 6 -7

Hey, hey, ba-by, when you walk that way

6 -8 7 -7 6 -7 -7 6 -5

Watch heart-ache drip, can't keep a-way -.

6 5 -8 -7 -8 7 -7

*Ah yeah, ah yeah, ah, ah, ah.

-8 -7 -8 -7 -8 7 -7

Ah yeah, ah yeah, ah, ah, ah.

verse 2.

-8 7 7 -7 6 6 -7

I got-ta roll, can't stand still,

6 6 -8 7 -7 6 -7 -7 6

Got a flame-in'heart, can't get my fill,

-8 7 -7 6 6 6

Eyes that shine burn-in' red,

-8 7 -7 6 -7 7 6

Dreams of you all thru my head.

-7 6 -7 7 -7 6 -7 7 -7 6 -7 7 -8



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Ah ah.

Chorus-

6 6 5 6 6 5 6 6 6 5

Hey, ba-by, oh, ba-by, pret-ty ba-by,

7 7 7 -8 -7 -6 -6

dar-lin' can't you do me now

6 6 5 6 6 5 6 6 6 5

Hey ba-by, oh ba-by, pret-ty ba-by

7 7 7 -8 -7 -6 -6

move me while you do me now

verse 3.

6 6 6 6 6 -5 6 6 -7

Did-n't take too long 'fore I found out

6 -8 7 -7 6 -7 -7 6 -5

What peo-ple mean by down and out -.

6 6 6 6 6 6 -7

Spent my mon-ey, took my car,



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6 6 -8 7 7 -7 6 6 6 -7 -7 -5

Start-ed tell-in' her friends she gon-na be a star.

I don't know but I been told

A big legged wo-man ain't got no soul.

* Chorus

verse 4.

-8 7 7 -7 6 6 -7

All I ask for all I pray,

-8 7 -7 -7 -7 6 6 6 -7 -7 6

Stead-y roll-in' wo-man gon-na come my way.

-8 7 6 6 6 6 6 6

Need a wo-man gon-na hold my hand

-8 -8 7 -7 -7 6 6 6 -7 -7 6

Will tell me no lies, make me a hap-py man.

Riff:

5 6 6 -6 5 7 -6 -4 5 4 -4 4

-6 -6 4 -6 6 -6 -6 -4 5 4



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Lyrics

Black dog riff n' lyrics

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

6 6 6 -5 6 -5 6 6 -7

Hey, hey, ma-ma, said the way you move

6 6 -8 7 -7 6 6 -7 -7 6 -5

Gon-na make you sweat, gon-na make you gro-ove.

6 6 6 6 -5 6 6 -7

Oh, oh, child, way you shake that thing

6 6 -8 7 -7 6 6 -7 -7 -5

Gon-na make you burn, gon-na make you sting.



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6 6 6 -5 6 -5 6 6 -7

Hey, hey, ba-by, when you walk that way

6 -8 7 -7 6 -7 -7 6 -5

Watch heart-ache drip, can't keep a-way -.

6 5 -8 -7 -8 7 -7

*Ah yeah, ah yeah, ah, ah, ah.

-8 -7 -8 -7 -8 7 -7

Ah yeah, ah yeah, ah, ah, ah.

verse 2.

-8 7 7 -7 6 6 -7

I got-ta roll, can't stand still,

6 6 -8 7 -7 6 -7 -7 6

Got a flame-in'heart, can't get my fill,

-8 7 -7 6 6 6

Eyes that shine burn-in' red,

-8 7 -7 6 -7 7 6

Dreams of you all thru my head.

-7 6 -7 7 -7 6 -7 7 -7 6 -7 7 -8



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Ah ah.

Chorus-

6 6 5 6 6 5 6 6 6 5

Hey, ba-by, oh, ba-by, pret-ty ba-by,

7 7 7 -8 -7 -6 -6

dar-lin' can't you do me now

6 6 5 6 6 5 6 6 6 5

Hey ba-by, oh ba-by, pret-ty ba-by

7 7 7 -8 -7 -6 -6

move me while you do me now

verse 3.

6 6 6 6 6 -5 6 6 -7

Did-n't take too long 'fore I found out

6 -8 7 -7 6 -7 -7 6 -5

What peo-ple mean by down and out -.

6 6 6 6 6 6 -7

Spent my mon-ey, took my car,



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6 6 -8 7 7 -7 6 6 6 -7 -7 -5

Start-ed tell-in' her friends she gon-na be a star.

I don't know but I been told

A big legged wo-man ain't got no soul.

* Chorus

verse 4.

-8 7 7 -7 6 6 -7

All I ask for all I pray,

-8 7 -7 -7 -7 6 6 6 -7 -7 6

Stead-y roll-in' wo-man gon-na come my way.

-8 7 6 6 6 6 6 6

Need a wo-man gon-na hold my hand

-8 -8 7 -7 -7 6 6 6 -7 -7 6

Will tell me no lies, make me a hap-py man.

Riff:

5 6 6 -6 5 7 -6 -4 5 4 -4 4

-6 -6 4 -6 6 -6 -6 -4 5 4



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Lyrics

Black Dog C

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

6 6 6 -5 6 -5 6 6 -7

Hey, hey, ma-ma, said the way you move

6 6 -8 7 -7 6 6 -7 -7 6 -5

Gon-na make you sweat, gon-na make you gro-ove.

6 6 6 6 -5 6 6 -7

Oh, oh, child, way you shake that thing

6 6 -8 7 -7 6 6 -7 -7 -5

Gon-na make you burn, gon-na make you sting.



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6 6 6 -5 6 -5 6 6 -7

Hey, hey, ba-by, when you walk that way

6 -8 7 -7 6 -7 -7 6 -5

Watch heart-ache drip, can't keep a-way -.

6 5 -8 -7 -8 7 -7

Ah yeah, ah yeah, ah, ah, ah.

-8 -7 -8 -7 -8 7 -7

Ah yeah, ah yeah, ah, ah, ah.

verse 2.

-8 7 7 -7 6 6 -7

I got-ta roll, can't stand still,

6 6 -8 7 -7 6 -7 -7 6

Got a flame-in'heart, can't get my fill,

-8 7 -7 6 6 6

Eyes that shine burn-in' red,

-8 7 -7 6 -7 7 6

Dreams of you all thru my head.

-7 6 -7 7 -7 6 -7 7 -7 6 -7 7 -8



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Ah ah.

chorus-

6 6 5 6 6 5 6 6 6 5

Hey, ba-by, oh, ba-by, pret-ty ba-by,

7 7 7 -8 -7 -6 -6

dar-lin' can't you do me now

6 6 5 6 6 5 6 6 6 5

Hey ba-by, oh ba-by, pret-ty ba-by

7 7 7 -8 -7 -6 -6

move me while you do me now

verse 3.

6 6 6 6 6 -5 6 6 -7

Did-n't take too long 'fore I found out

6 -8 7 -7 6 -7 -7 6 -5

What peo-ple mean by down and out -.

6 6 6 6 6 6 -7

Spent my mon-ey, took my car,



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6 6 -8 7 7 -7 6 6 6 -7 -7 -5

Start-ed tell-in' her friends she gon-na be a star.

I don't know but I been told

A big legged wo-man ain't got no soul.

Chorus

verse 4.

-8 7 7 -7 6 6 -7

All I ask for all I pray,

-8 7 -7 -7 -7 6 6 6 -7 -7 6

Stead-y roll-in' wo-man gon-na come my way.

-8 7 6 6 6 6 6 6

Need a wo-man gon-na hold my hand

-8 -8 7 -7 -7 6 6 6 -7 -7 6

Will tell me no lies, make me a hap-py man.

Lyrics



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Black Dog (chromatic)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

By: Jimmy Page, Robert Plant,
John Paul Jones

Led Zeppelin

Key: A

-7 -7 -7 7 -7 7 -7 -7 8

Hey, hey, ma-ma, said the way you move

-7 -7 10 -9 8

Gon-na make you sweat,

-7 -7 8 8 -7 7

Gon-na make you groove.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|

|-7-565-5-7|



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-7 -7 -7 -7 7 -7 -7 8

Oh, oh, child, way you shake that thing

-7 -7 10 -9 8

Gon-na make you burn,

-7 -7 8 8 -7 7

Gon-na make you sting.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|

|-7-565-5-7|

-7 -7 -7 7 -7 7 -7 -7 8

Hey, hey, ba-by, when you walk that way

-7 -7 10 -9 8 -7 8 8 -77

Watch your hon-ey drip, can't keep a-way.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|

|-7-565-5-7|-7 -4-5-5*6-4|7 6 -4-5-5*6|

|-47 6 -4-5-5*|6-47 6 -4-5|-5*6-5677*-76|

|8 -7 -9109-99|-778 -7 7-7|-7-565-5-7 |-7...6|

-7 -6* -7 -6* 10 -9 8-7

ah, yeah ah, yeah ah ah ah

10 -9 -9 8 -7 -7 8

I got-ta roll, can't stand still,

-7 -7 10 -9 8 -7 8 8 -7 7



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Got a flame-in' heart, can't get my fill,

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|
|-7-565-5-7|

10 -9 8 -7 -7 -7

Eyes that shine burn-ing red,

10 -9 8 -7 8 8 -7 7

Dreams of you all thru my head.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|
|-7-565-5-7|

8 -7 8 -9 8 -7 8 -9 8 -7 8 -9 8...

Ah ah.

-7 -7 -6* -7 -7 -6* -7 -7 -7 -6*

Hey, ba-by, oh, ba-by, pret-ty ba-by,

-9 -9 -9 10 9 -8 -7-8.

Darl-in' can't ya do me now?

|..-77 |-7 7 ~ -7-7|8 -7 ~ -77|
|-7 7 ~ 11.|.-10* ~ -7

-7 -7 -6* -7 -7 -6* -7 -7 -7 -6*

Hey, ba-by, oh, ba-by, pret-ty ba-by,



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-9 -9 -9 10 9 -8 -7-8.

Darl-in' can't ya do me now?

-7 -7 -7 -7 -7 -77 -7 -7 8

Did-n't take too long fore I found out

-7 10 9 8 -7 8 8 -77

What peo-ple mean by down and out.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|

|-7-565-5-7|

-7 -7 -7 -7 -7 -7 8

Spent my mon-ey, took my car,

-7 -7 10 -9 -9 8

Start-ed tell-in her friends

-7 -7 -7 8 8 -7 7

she gon-na be a star.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|

|-7-565-5-7|

-7 -7 -7 -7 -7 -7 8

I don't know but I been told

-7 10 -9 -9 8 -7 -7 8 8 -7 7

A big leg-ged wom-an ain't got no soul.



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|677*-76|8 -7 -9109-99|-7-78 -7 7-7|
|-7-565-5-7|-7 -4-5-5*6-4|7 6 -4-5-5*6|
|-47 6 -4-5-5*|6-47 6 -4-5|-5*6-5677*-76|
|8 -7 -9109-99|-778 -7 7-7|-7-565-5-7 |-7...6|

-7 -6* -7 -6* 10 -9 8-7
ah, yeah ah, yeah ah ah ah

10 -9 8 -7 -7 -7 8
All I ask for all I pray,
10 10 -9 -9 8 8 -7 -7 8 8 -77
Stead-y roll-in wom-an gon-na come my way.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|
|-7-565-5-7|

10 -9 8 -7 -7 -7 -7 -7 -7
Need a wom-an gon-na hold my hand
-7 10 10 -9 8 -7 -7 -7 8 8 -77
And tell me no lies, make me a hap-py man.

|677*-76|8 -7 -9109-99|-7-78 -7 7-7|
|-7-565-5-7|

8 -7 8 -9 8 -7 8 -9 8 -7 8 -9 8...
Ah ah.



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-7 -7 -6* -7 -7 -6* -7 -7 -7 -6*
Hey, ba-by, oh, ba-by, pret-ty ba-by,
-9 -9 -9 10 9 -8 -7-8.
Darl-in' can't ya do me now?

|..-77 |-7 7 ~ -7-7|8 -7 ~ -77|
|-7 7 ~ 11.|.-10* ~ -7
-7 -7 -6* -7 -7 -6* -7 -7 -7 -6*

Hey, ba-by, oh, ba-by, pret-ty ba-by,
-9 -9 -9 10 9 -8 -7-8.
Darl-in' can't ya do me now?

Lyrics

Black Coffee (another



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version)

Key: D

Genre: Folk

Harp Type: Diatonic

Skill: Any

-4 6 6 6 -4 -5 -4

I'm feel-in' might-y lone-some,

6 6 6 -4 -5

Have-n't slept a wink.

-4 6 6 6 -4 -5 -5 -5

I walk the floor and watch the door,

-4 6 6 6 -4 -5 6 -7 5

And in be-tween I drink black cof-fee,

-8 7 -7 6 5 -4

Love's a hand-me-down brew

-4 -6 -7 7 -8 -7 6

I'll ne-ver know a Sun-day

5 -7 -6 6 6

In this week-day room

-4 6 6 6 -4 -5 -4



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I'm talk-in' to the shad-ows,
6 6 6 -4 -5
One o' clock to four;
-4 6 6 6 -4 -5 -5 -5
And Lord how slow the mo-ments go,
-4 6 6 6 -4 -5 6 -7 5
When all I do is pour black cof-fee,
-8 7 -7 6 5 -4
Since the blues caught my eye.
-4 -6 -7 7 -8 -7 6
I'm hang-in' out on Mon-day
5 5 -7 -6 6 6
My Sun-day dreams to dry.

6 6 7 -7 7 -7 7 -8 -7 6
Now a man is born to love a wo-man,
6 7 -7 7 -8 8 -9 -8
To work and slave to pay her debts;
-8 8 8 8 -8 8 -9 7 -6
And just be-cause he's on-ly hu-man,
7 8 8 8 8 5
To drown his past re-grets
8 -8 -8 -8 -8 -8 -4
In cof-fee and cig-ar-ettes



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-4 6 6 6 -4 -5 -4

I'm moon-in' all the mor-nin'

6 6 -4 -5 -5

Mour-nin' all the night;

-4 6 6 6 -4 -5 -5 -5

And in be-tween it's ni-co-tine,

-4 6 6 6 -4 -5 6 -7 5

And not much heart to fight black cof-fee.

-8 7 -7 6 5 -4

Feel-in' low as can be.

5 6 -7 -8 -9 8

It's driv-in' me craz-y'

-7 7 -7 7 -8 -7 6

This wait-in' for my ba-by

5 6 -7 -6 6 6

To may-be come a-round.

Lyrics



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