



### MTO 30.3 Examples: Mitchell, On Meter and the Social Dynamics of Cueing in Bill Monroe's "Muleskinner Blues"

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.24.30.3/mto.24.30.3.mitchell.html>

**Example 1.** Excerpt from "Muleskinner Blues" (Franklin, OH; September 10, 1967), voice only

Good mor - ning cap - tain, good mor-ning Shine, do you need a - no - ther mule skin-ner

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 1

duple projections  
quadruple projections

**Example 2.** I-IV chord change in verse 1 of "Muleskinner Blues" (Franklin, OH; September 10, 1967), voice only

Shine, do you need a - no - ther mule skin-ner

1 2 3 4 5 6 7 8 1

X1

**Example 3.** I-IV chord change in verse 2 of "Muleskinner Blues" (Franklin, OH; September 10, 1967), voice only

day, hey, hey. My lit-tle wo-man to town e - v'ry Sa-tur-day

1 2 3 4 5 6 1

X2

**Example 4.** I-IV chord change in verse 3 of "Muleskinner Blues" (Franklin, OH; September 10, 1967), voice only

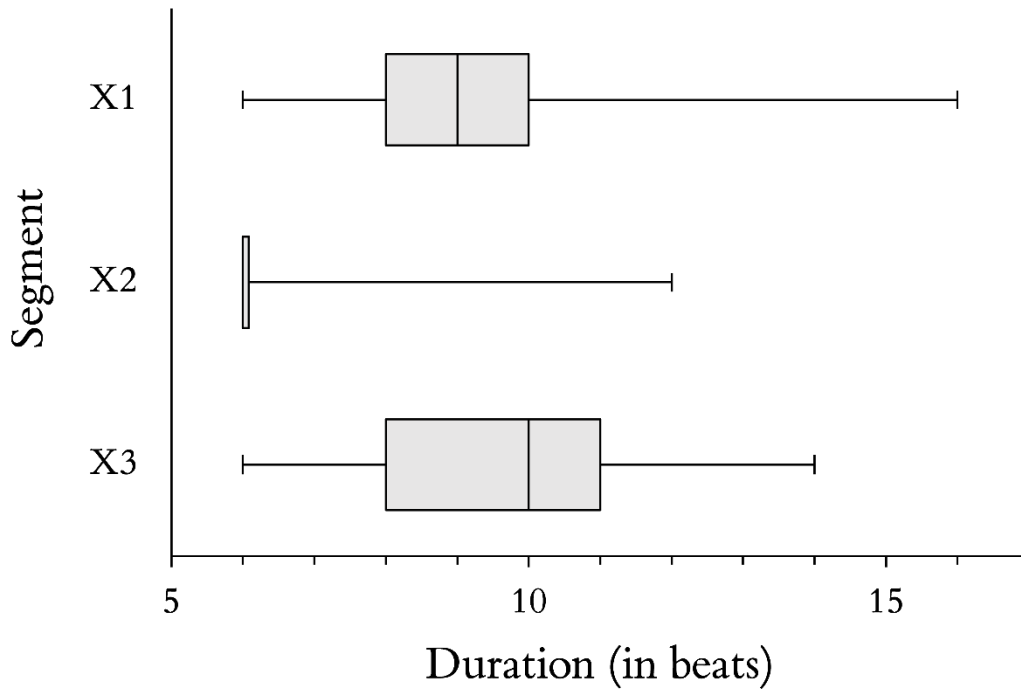
Chords: G, G<sup>7</sup>, C<sup>7</sup>

Lyrics: 'round?' (measures 1-5), If you don't like your job, (measures 6-10)

Measure numbers: 1 2 3 4 5 6 7 8 9 10 1

Segment: X3 (measures 1-10)

**Example 5.** Duration of musical segments X1, X2, and X3 across 164 performances of "Muleskinner Blues" by Bill Monroe between 1939 and 1995



**Example 6.** Two conflicting downbeats in the opening fiddle break of "Muleskinner Blues" (Franklin, OH; September 10, 1967), fiddle and bass only

Chords: G, G<sup>7</sup>, C<sup>7</sup>, G

Measure numbers: 1 2 3 4

**Example 7.** Corpus of “Muleskinner Blues” performances by Bill Monroe studied for this article, listed by date and location of performance (performances on the same date are ordered a, b, etc.)

1939 (11/25) Nashville, TN	1969 (7/6) Fincastle, VA (a)	1979 (8/28) Bighill, KY
1940 (3/30) Nashville, TN	1969 (7/6) Fincastle, VA (b)	1979 (9/3) Stumptown, WV
1940 (10/7) Atlanta, GA*	1969 (8/9) Gettysburg, PA	1979 (9/15) Bean Blossom, IN
1947 (??) Nashville, TN	1969 (8/24) Gatlinburg, TN†	1979 (10/13) Ames, IA
1949 (??) Nashville, TN	1969 (8/29) Reidsville, NC	1979 (11/25) Alexandria, VA
1950 (2/3) Nashville, TN*	1969 (8/31) Reidsville, NC (a)	1980 (7/12) unknown venue
1954 (9/19) Bean Blossom, IN	1969 (8/31) Reidsville, NC (b)	1980 (11/3) Vancouver, CAN (a)
1955 (5/8) Rising Sun, MD	196? (??) Nashville, TN	1980 (11/3) Vancouver, CAN (b)
1957 (7/14) Rising Sun, MD	1970 (1/3) Boston, MA	1980 (11/9) San Francisco, CA
1958 (4/13) Bean Blossom, IN	1970 (8/5) Reidsville, NC	1981 (1/31) Hendersonville, NC
1959 (8/1) Rising Sun, MD	1971 (1/13) Mount Juliet, TN*	1981 (6/18) Bean Blossom, IN†
1960 (8/10) Fairfax, VA	1971 (6/17) Bean Blossom, IN	1981 (11/19) Austin, TX†
1963 (2/8) New York, NY	1971 (6/20) Bean Blossom, IN	1981 (12/4) Alexandria, VA
1963 (5/11) Berkeley, CA	1971 (8/28) Upper Stafford, PA	1982 (2/6) Washington, DC
1963 (5/15) Los Angeles, CA	1972 (6/17) Bean Blossom, IN	1982 (11/? ) Seattle, WA
1963 (6/2) Bean Blossom, IN	1972 (6/18) Bean Blossom, IN	1982 (??) Norco, CA†
1963 (7/26) Newport, RI	1972 (??) Nashville, TN†	1983 (12/25) New York, NY
1963 (7/28) Rising Sun, MD	1973 (2/11) Arcata, CA	1984 (6/22) unknown venue
1963 (8/18) Culpepper, VA	1973 (9/1) Glasgow, DE	1984 (9/1) Bear, DE
1963 (10/13) Bean Blossom, IN	1973 (??) Ohio County, KY	1984 (11/? ) Myrtle Beach, SC
1963 (10/15) Bowdon, GA	1974 (3/18) Nashville, TN	1985 (6/30) Cambridge, MA
1963 (10/27) East Point, GA	1974 (7/20) Angier, NC	1985 (7/21) Baltimore, MD
1963 (11/16) Worcester, MA	1974 (12/13) Osaka, JAP	1985 (7/26) Duanesburg, NY
1963 (12/14) North Hollywood, CA†	1974 (??) Nashville, TN (a)	1986 (3/29) London, UK
1964 (5/24) Bean Blossom, IN (a)	1974 (??) Nashville, TN (b)	1986 (9/6) Louisville, KY
1964 (5/24) Bean Blossom, IN (b)	1975 (3/6) Wilmington, DE	1987 (8/1) Grassalley, CA
1964 (8/31) New London, NH	1975 (5/17) Neuesuedende, GER	1988 (6/30) Cambridge, MA
1964 (9/10) Upper Stafford, PA	1976 (2/? ) Nashville, TN	1988 (7/10) Salem, VA
1964 (10/? ) Barre, VT	1976 (5/? ) Nashville, TN	1989 (5/13) Virginia Beach, VA
1964 (??) Ann Arbor, MI	1976 (6/27) Nashville, TN	1989 (5/21) Charleston, WV
1965 (7/24) Newport, RI	1976 (6/? ) Nashville, TN	1989 (8/18) Denver, CO
1965 (10/4) Fincastle, VA (a)	1976 (7/31) Ancramdale, NY	1989 (8/21) San Francisco, CA
1965 (10/4) Fincastle, VA (b)	1976 (8/1) Ancramdale, NY	1989 (??) Streekermoor, GER†
1966 (4/3) Bean Blossom, IN	1977 (3/23) Cambridge, MA	198? (??) Nashville, TN†
1966 (4/6) Bean Blossom, IN	1977 (9/4) Bean Blossom, IN	1990 (4/7) Indianapolis, IN†
1966 (4/29) Haverford, PA	1977 (9/17) Bean Blossom, IN	1990 (4/13) Alexandria, VA
1966 (7/24) Bean Blossom, IN	1977 (10/1) Buena Park, CA	1990 (6/15) Bean Blossom, IN
1966 (8/6) Nashville, TN	1977 (10/5) South Boston, VA	1990 (6/22) Telluride, CO
1966 (9/4) Fincastle, VA	1977 (11/12) College Park, MD (a)	1990 (7/4) Richmond, VA
1966 (9/? ) Fincastle, VA	1977 (11/12) College Park, MD (b)	1990 (9/28) Austin, TX
1967 (2/3) Madison, WI	1977 (12/15) Gordan, GA	1990 (12/29) Jekyll Island, GA (a)
1967 (2/28) Baltimore, MD	1977 (??) Beaver Dam, KY (a)	1990 (12/29) Jekyll Island, GA (b)
1967 (3/1) Baltimore, MD	1977 (??) Beaver Dam, KY (b)	1991 (2/3) Appomatox, VA
1967 (3/25) Ann Arbor, MI	1977 (??) Eugene, OR	1993 (1/18) Washington, DC
1967 (5/14) Los Angeles, CA	1977 (??) unknown venue, CA	1993 (6/17) Telluride, CO
1967 (5/15) Santa Barbara, CA	1978 (3/11) Landover, MD	1993 (6/23) Summersville, WV
1967 (5/19) Los Angeles, CA	1978 (3/26) Bean Blossom, IN	1993 (12/31) Winston-Salem, NC
1967 (6/24) Bean Blossom, IN	1978 (6/13) Bean Blossom, IN	1994 (6/23) Dahlonega, GA
1967 (9/10) Franklin, OH	1978 (6/14) Bean Blossom, IN (a)	1994 (6/27) Dahlonega, GA
1967 (9/? ) Fincastle, VA	1978 (6/14) Bean Blossom, IN (b)	1994 (11/12) San Mateo, CA
1967 (11/? ) Terrell, NC (a)	1978 (9/14) Bean Blossom, IN	1995 (6/13) Nashville, TN
1967 (11/? ) Terrell, NC (b)	1978 (9/15) Bean Blossom, IN	1995 (8/26) Gettysburg, PA
1967 (11/? ) Terrell, NC (c)	1978 (10/22) San Francisco, CA	n.d. Nashville, TN (a)
1968 (7/? ) Shepherd, TX	1979 (3/11) Landover, MD	n.d. Nashville, TN (b)
1968 (11/10) Bean Blossom, IN	1979 (6/10) Bean Blossom, IN	n.d. unknown venue

\* Studio recording

† Video recording

**Example 8.** First verse excerpt from “Blue Yodel No. 8 (Mule Skinner Blues)” by Jimmie Rodgers (Los Angeles, CA; July 11, 1930), transcription after Jocelyn Neal (2009, 42–43) with added metrical analysis (dots below the staves show pulse streams and arrows below dots show unrealized expectations for future strong beats)

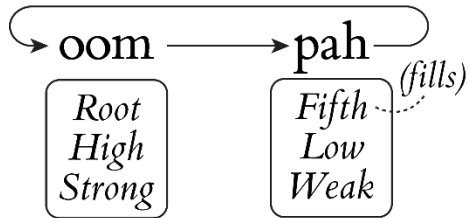
Example 8 shows two systems of music. The first system starts at measure 1 with a tempo of  $\text{♩} = 87$  and a key signature of one sharp (F#). The lyrics are: "Good morn - ing, Cap-tain, good morn-ing, Shine, — Do you need a-no-ther mule skin-ner — out on your new mud". The second system starts at measure 17 with the lyrics: "line? Yo-del - lay - ee - ee, — Yo-de-lay-ee - ee - ee, — I". The score includes a vocal line and a guitar accompaniment. Metrical analysis is provided below the staves, showing pulse streams (dots) and arrows indicating unrealized expectations for future strong beats. Labels include "tactus", "walking bass", "strong beat early", and "strong beat late". Chord symbols D, D7, G, A7, and D are placed above the vocal line.

**Example 9.** First verse excerpt from “Mule Skinner Blues” by Bill Monroe (Atlanta, GA; October 7, 1940), transcription after Jocelyn Neal (2009, 56–57) with added metrical analysis

Example 9 shows two systems of music. The first system starts at measure 1 with a tempo of  $\text{♩} = 122$ . The instruments are labeled "Voice", "Fid." (Fiddle), and "Gtr." (Guitar). The lyrics are: "Good morn - - - - ing, Cap - tain, — Good". The second system starts at measure 9 with the lyrics: "Good morn - - - - ing, Cap - tain, — Good". The score includes a vocal line, a fiddle line, and a guitar line. Metrical analysis is provided below the staves, showing pulse streams (dots) and arrows indicating unrealized expectations for future strong beats. Labels include "tactus", "fiddle ostinato", "fiddle ostinato (displaced)", and "(Fid. ∞)".

Example 10. The "oom-pah" metering construction

a.) Conceptual prototype



b.) Three guitar realizations (c.f. Example 8)

Three guitar realizations are shown on a treble clef staff with a key signature of two sharps (F# and C#). Each realization consists of two chords, each with a 'chuck' articulation. Below each staff, the syllables 'oom' and 'pah' are aligned with the notes of the chords, and dots indicate the fret positions on the strings.

- Realization 1 (D chord):** The first chord (D) has notes D4 (Root) and F#4 (5th). The second chord (D) has notes D4 (Root) and F#4 (5th). The syllables 'oom' and 'pah' are aligned with the Root and 5th notes respectively. Dots are placed below the 'oom' and 'pah' labels.
- Realization 2 (G chord):** The first chord (G) has notes G4 (Root) and B4 (5th). The second chord (G) has notes G4 (Root) and B4 (5th). The syllables 'oom' and 'pah' are aligned with the Root and 5th notes respectively. Dots are placed below the 'oom' and 'pah' labels.
- Realization 3 (A7 chord):** The first chord (A7) has notes A4 (5th) and C#5 (Root). The second chord (A7) has notes A4 (5th) and C#5 (Root). The syllables 'oom' and 'pah' are aligned with the 5th and Root notes respectively. Dots are placed below the 'oom' and 'pah' labels.

**Example 11.** Excerpt from a studio recording of "Muleskinner Blues" (Mount Juliet, TN; January 13, 1971)

Event Segmentation

Section	Verse 1	
Harmony	IV	I

46

Voice: out on your new mud line? Yo - del

Mnd.

Vln.

Bnj.

Gtr. *G run*

Bass

Verse 1 (continued)		Break 2
IV	(Fid. only) V	I

52

Voice: ay - hee, hee hee - hee, hee - hee.

Mnd.

Vln. *fiddle on V*

Bnj.

Gtr. *G run*

Bass

**Example 12.** Sketch of relevant knowledge base underpinning Example 11. Bracketed knowledge is held by some, but not all Blue Grass Boys

Knowledge Specificity						
	Knowledge Domain					
	Referent	Role	Harmony	Meter & Rhythm	Action Pool	Action Triggers (Cues)
Genre-relevant	Standard song types: 12-bar blues Verse/break Vocal solo	Standard Bluegrass Texture: Bass: "metronome line" Chr.: "pulse" Mnd.: "offbeat" chop Bnj.: "subdivided" rolls Fid.: melodic fills (Cantwell 1984, 100)	Standard chord shapes and voicings	Simple duple meter Chord change at strong beats Standard rhythmic patterns for different bluegrass instruments	Standard runs, vamps, and licks [e.g., oom-pah, G run]	Basic competency in giving and responding to cues.
Band-relevant		B. Monroe: Leader Others: Sidemen Current interpersonal relationships among the Blue Grass Boys	B. Monroe's conservative tastes: no "hot" playing (i.e., classic country progressions only)	Sensitivity to current band's rhythmic behaviors (especially B. Monroe's)	B. Monroe's conservative tastes: no "hot" playing	Sensitivity to current band's cuening behaviors (especially B. Monroe's)
Song-relevant	"Muleskinner Blues" Formal Script (c.f. Example 13)	Song-defined leadership roles: Verses: B. Monroe (voice) Breaks: K. Baker (fid.)	Chords appropriate for a blues in G major: G 7 , C 7 , & D 7	Crooked meter	Licks appropriate for a blues in G major Memorized song-specific gestures [e.g., fid. breaks]	Chord changes & strong beats cued by specific melodic actions from B. Monroe (verses) and K. Baker (breaks)
Section-relevant	Section change: End of Verse 1 ↓ Start of Break 2	Leadership change: B. Monroe (verse lead) ↓ K. Baker (break lead)	Current progression: IV-I-IV- V-I	Strong beats at "line," "hee," "hee," "hee," & "hee"	Appropriate places to execute actions [e.g., at tonic return, perform a G run]	Cue dynamics: Attend to B. Monroe for cues at "line," "hee," ["hee,"] & "hee" ↓ Attend to K. Baker for future cues

**Example 13.** Standard formal script for Bill Monroe’s “Muleskinner Blues” after ca. 1958 (typeface distinguishes lyrics (roman), musical actions (italics), and section labels (bold)); asterisks mark variable actions, such as a chord not played by every musician, or an alternative location for a chord change)

<b>Intro</b>	<i>Mandolin Cadenza</i> → <i>G run</i> → <i>Chordal Vamp on I (G)</i>
<b>Break 1</b>	<i>I (G)</i> (G7) <i>IV (C7)</i> <i>I (G)</i> <i>*V (D7)</i> <i>IV (C)</i> <i>*V (D7)</i> <i>I (G)</i>
<b>Verse 1</b>	<i>I (G)</i> (G7) Good morning, Captain, good morning, Shine, <i>IV (C7)</i> <i>*(or here)</i> <i>I (G)</i> Do you need another muleskinner out on your new mud line? <i>IV (C)</i> <i>*V (D7)</i> <i>I (G)</i> Yodelayhee, hee hee-hee, hee-hee.
<b>Brk. 2</b>	<i>Harmonies as in Break 1</i>
<b>Verse 2</b>	<i>I (G)</i> (G7) Working on the railroad a dollar ‘n a half a day, hey, hey. <i>IV (C7)</i> <i>I (G)</i> My little woman to town every Saturday night, she draw my little pay. <i>IV (C)</i> <i>*V (D7)</i> <i>I (G)</i> Yodelayhee, hee Yodelayhee hee-hee.
<b>Brk. 3</b>	<i>Harmonies as in Break 1</i>
<b>Verse 3</b>	<i>I (G)</i> (G7) Hey, little water boy, won’t you bring that water ‘round? <i>IV (C7)</i> <i>*(or here)</i> <i>I (G)</i> If you don’t like your job, set your water bucket down. <i>IV (G)</i> <i>I (G)</i> Yodelayhee, hee Hee-hee, hee-hee. <i>Ending: Chord</i> → <i>Rest</i> <i>Fiddle Tag</i> → <i>Chord</i>



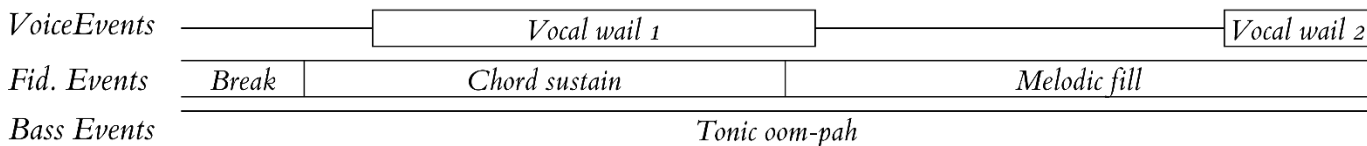
**Example 14.** Excerpt from the first of two “Muleskinner Blues” performances on the same set (Reidsville, NC; August 31, 1969 [a])

Musical score for Example 14. The score consists of four staves: Voice, Fiddle (Fid.), Bass, and Tactus. The Voice staff has the lyrics "Good morn - - - ing, Cap - tain, Good morn-ing," with a long note on "ing" and a dotted note on "morn-ing". The Fiddle staff shows a complex melodic line with many sixteenth notes. The Bass staff shows a steady eighth-note accompaniment. The Tactus staff shows a series of dots representing the pulse of the music.

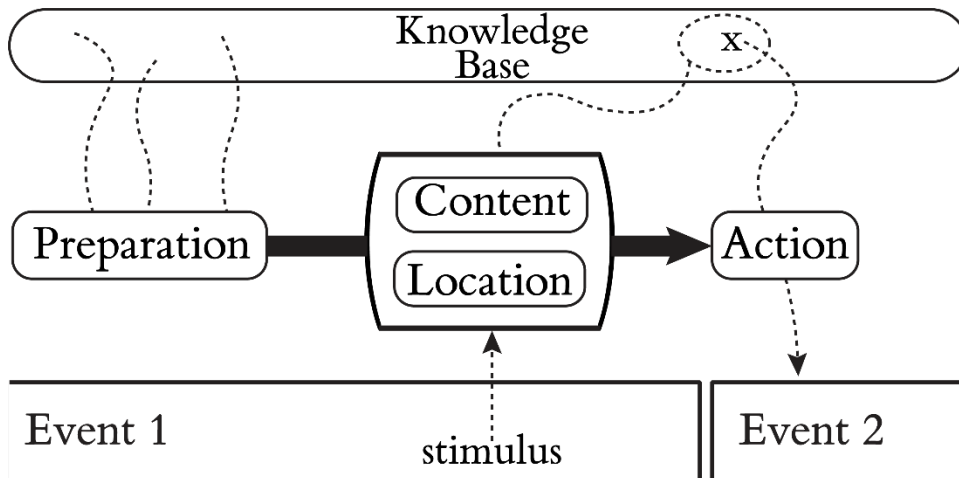
**Example 15.** Excerpt from the second of two “Muleskinner Blues” performances on the same set (Reidsville, NC; August 31, 1969 [b])

Musical score for Example 15. The score consists of four staves: Voice, Fiddle (Fid.), Bass, and Tactus. The Voice staff has the lyrics "Good morn - - - ing, Cap - tain, Good morn-ing," with a long note on "ing" and a dotted note on "morn-ing". The Fiddle staff shows a complex melodic line with many sixteenth notes. The Bass staff shows a steady eighth-note accompaniment. The Tactus staff shows a series of dots representing the pulse of the music, with a red dot labeled "(Fid.)" under the fourth measure.

**Example 16.** Three different ways of segmenting the musical actions of Examples 14 and 15



Example 17. A model of cue processing



Example 18. Transcription of Video Example 1, with accompanying event segmentation and cue schemas

Example 19. Three cue schemas for the opening actions of "Muleskinner Blues"

Schema	Perspective	ACTIONS (text)	ACTIONS (musical notation)
KICKOFF	ACTOR: Stuart (Gtr.) STIMULUS: Monroe (Mnd.)	AT: Mnd. cdz. end, DO: G run	
BAND ENTRY	ACTORS: Monroe (Mnd.) Hicks (Bnj.) Fields (Bass) STIMULUS: Stuart (Gtr.)	AT: G run end, DO: G chord vamp	
FIDDLE LAUNCH	ACTOR: Baker (Fid.) STIMULUS: Band	(after BAND ENTRY) AT: Strong beat, DO: Fiddle break	

Example 20. Opening of "Muleskinner Blues" (Ann Arbor, MI; 1964)

Musical score for the opening of "Muleskinner Blues". The score is in 2/4 time and G major. The first staff is for the mandolin, marked "(Mnd.)", and features a triplet of eighth notes. The second staff is for the bass, marked "(Bass)", and features a steady eighth-note accompaniment. The third staff is for the fiddle, marked "(Fid.)", and features a melodic line with a G chord above it. The fourth staff is for the guitar and banjo, marked "(+Bnj., Gtr.)", and features a steady eighth-note accompaniment.

Example 21. Bill Monroe's placement of the first chord change in verse 1 (Fairfax, VA; August 10, 1960)

Musical score for Bill Monroe's placement of the first chord change in verse 1. The score is in 2/4 time and G major. The first staff is for the vocal line, with lyrics "good mor-ning, Shine, \_\_\_\_\_ do you need a - no - ther mule skin-ner". The second staff is for the guitar and banjo, marked "(+Bnj., Gtr.)", and features a steady eighth-note accompaniment. The score includes annotations for "action stimulus C" and "fixed beat structure:" with a blue box highlighting the timing of the chord change.

Example 22. First chord change in verse 1 with banjo response by Bill "Brad" Keith (East Point, GA; October 27, 1963)

Musical score for Bill "Brad" Keith's first chord change in verse 1. The score is in 2/4 time and G major. The first staff is for the vocal line, with lyrics "good mor-ning, Shine, \_\_\_\_\_ do you need a - no - ther mule skin-ner". The second staff is for the guitar and banjo, marked "(+Bnj., Gtr.)", and features a steady eighth-note accompaniment. The score includes a blue box highlighting the timing of the chord change.

Example 23. First chord change in verse 1 with banjo response by Lamar Grier (Madison, WI; February 13, 1967)

Musical score for Lamar Grier's first chord change in verse 1. The score is in 2/4 time and G major. The first staff is for the vocal line, with lyrics "good mor-ning, Shine, \_\_\_\_\_ do you need a - no - ther mule skin-ner". The second staff is for the guitar and banjo, marked "(+Bnj., Gtr.)", and features a steady eighth-note accompaniment. The score includes annotations for "X", "Y", "C", and "lead-in figure" with a blue box highlighting the timing of the chord change.

**Example 24.** First chord change in verse 1 with banjo response by Vic Jordan (Terrell, NC; November 1967[a])

Musical score for Example 24. The score is in G major, 2/4 time. The vocal line (top staff) has lyrics: "good mor-ning, Shine, \_\_\_\_\_ do you need a-no - ther muleskin-ner". The banjo line (bottom staff) features a "2-beat vamp" under the first phrase and an "interrupted" section under the second phrase. A blue box highlights the first chord change from G to C in the banjo response, which occurs at the start of the second phrase.

**Example 25.** First chord change in verse 1 with banjo response by Jim Moratto (Nashville, TN; March 18, 1974)

Musical score for Example 25. The score is in G major, 2/4 time. The vocal line (top staff) has lyrics: "good mor-ning, Shine, \_\_\_\_\_ do you need a-no-ther muleskin-ner". The banjo line (bottom staff) features a "2-beat vamp" under the first phrase and an "interrupted" section under the second phrase. A blue box highlights the first chord change from G to C in the banjo response, which occurs at the start of the second phrase.

**Example 26.** First chord change in verse 1 with banjo response by Joseph "Butch" Robins (Vancouver, CAN; November 3, 1980[a])

Musical score for Example 26. The score is in G major, 2/4 time. The vocal line (top staff) has lyrics: "good mor-ning, Shine, \_\_\_\_\_ do you need a-no - ther muleskin-ner". The banjo line (bottom staff) features a "2-beat vamp" under the first phrase and an "interrupted" section under the second phrase. A blue box highlights the first chord change from G to C in the banjo response, which occurs at the start of the second phrase.

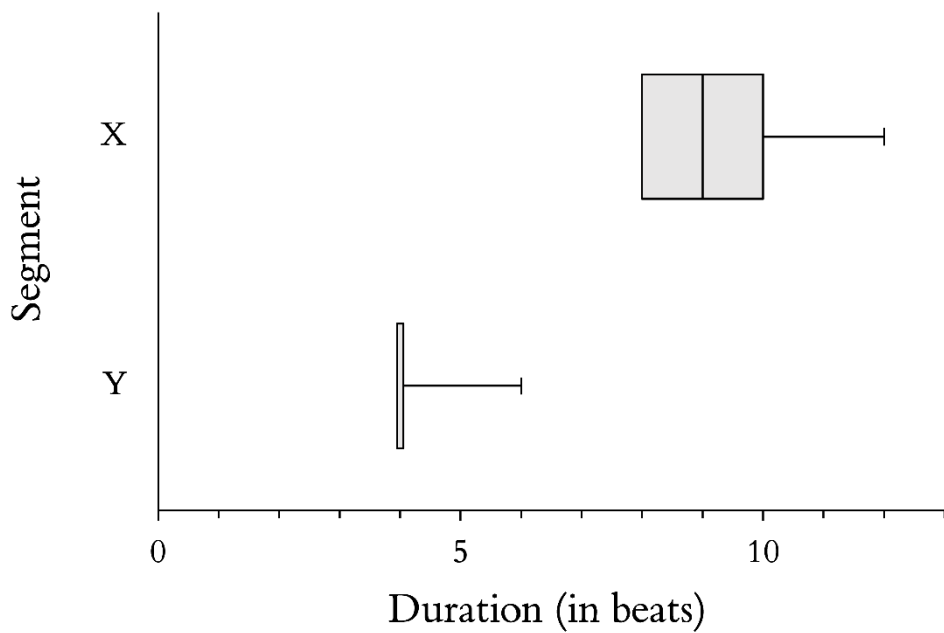
**Example 27.** First chord change in verse 1 with banjo response by Blake Williams (Jekyll Island, GA; December 29, 1990[a])

Musical score for Example 27. The score is in G major, 2/4 time. The vocal line (top staff) has lyrics: "good mor-ning, Shine, \_\_\_\_\_ do you need a-no - ther mule skin-ner". The banjo line (bottom staff) features a "2-beat vamp" under the first phrase and an "interrupted" section under the second phrase. A blue box highlights the first chord change from G to C7 in the banjo response, which occurs at the start of the second phrase.

**Example 28.** First chord change in verse 1 with banjo response by Dana Cupp (Dahlongea, GA; June 27, 1994)

G  
 good mor-ning, Shine, do you need a-no-ther mule skin-ner  
 C  
 2-beat vamp interrupted

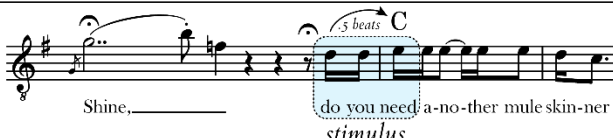
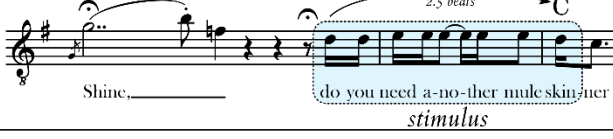
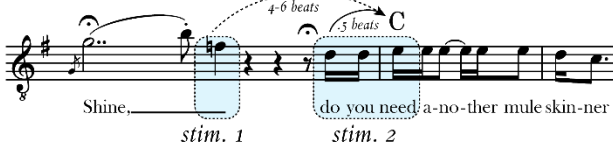
**Example 29.** Duration of musical segments X and Y in 16 performances of "Muleskinner Blues" between September 1965 and May 1967 featuring Lamar Grier on Banjo



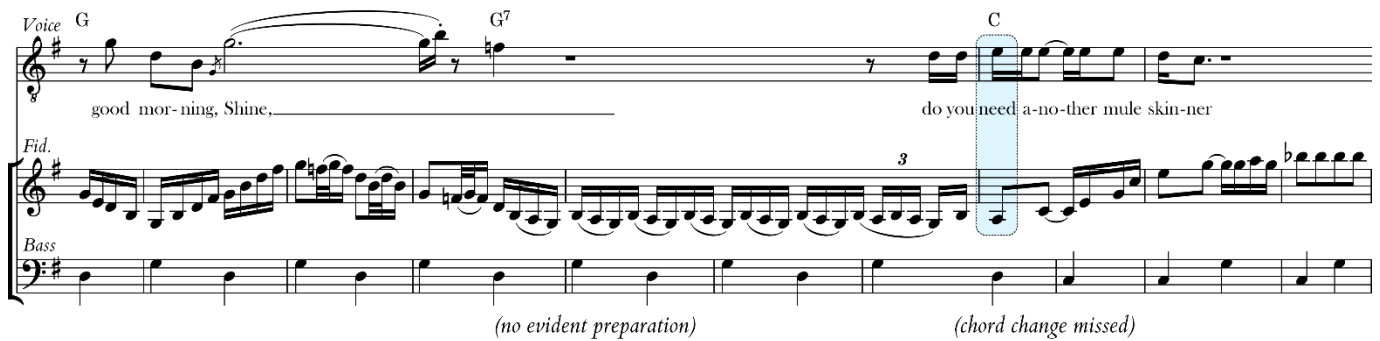
**Example 30.** Transcription of Video Example 2, highlighting responses by Kenny Baker (fiddle) and Monroe Fields (bass) to the first chord change of Verse 1 (Nashville, TN; 1972)

Voice G  
 good mor-ning, Shine, do you need a-no-ther mule skin-ner  
 G7 C  
 Fid. hemiola effect for four beats one-beat loop  
 Bass simplified behavior (one-beat long)

**Example 31.** Three different cue schemas for the I-IV chord change of verse 1

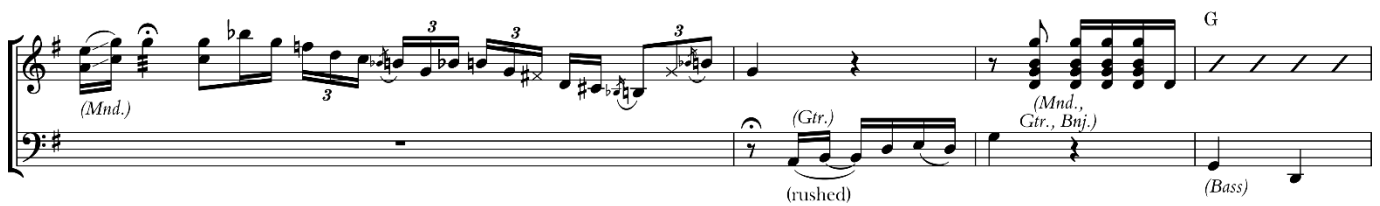
Schema	Perspective	ACTIONS (text)	ACTIONS (musical notation)
UNPREPARED EARLY CHANGE	ACTOR: Band STIMULUS: Monroe (Voice)	AT: "need" DO: C chord vamp	
LATE CHANGE	ACTOR: Band STIMULUS: Monroe (Voice)	AT: "skin" DO: C chord vamp	
PREPARED EARLY CHANGE	ACTOR: Band STIMULUS: Monroe (Voice)	AT: G7 DO: Preparation (in 4 to 6 beats) AT: "need" DO: C chord vamp	

**Example 32.** Mistimed verse 1 chord change (Glasgow, DE; September 1, 1973)



(no evident preparation) (chord change missed)

**Example 33.** Opening of "Muleskinner Blues" (Bean Blossom, IN; June 20, 1971)



(Mnd.) (Gtr., Bnj.) (Bass)

**Example 34.** Typical performance of verse 3 with bass response by Randy Davis (Bean Blossom, IN; September 14, 1978)

Musical score for Example 34. The score is in G major and 7/8 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "If you don't like your job, set your wa - ter buck - et down." The melody features a triplet of eighth notes on "If you don't like your" and another triplet on "set your wa - ter". The bass line consists of quarter and eighth notes. Chords C and G are indicated above the staff.

**Example 35.** Warped performance of verse 3 with bass response by Randy Davis (Bean Blossom, IN; September 15, 1978)

Musical score for Example 35. The score is in G major and 7/8 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: "If you don't like your job, set your wa - ter buck - et down." The melody features a triplet of eighth notes on "If you don't like your" and another triplet on "set your wa - ter". The bass line consists of quarter and eighth notes. Chords C and G are indicated above the staff. Annotations include "downbeat?" with a dashed arrow pointing to the downbeat of the final measure, and "upbeat G" with a dashed arrow pointing to the eighth note of the final measure.