

The Blues

Chris Thomas King

All the Blues Come Through Metra Farrari,2021-06-11 With her smart and playful writing, debut author Metra Farrari cleverly blends chick-lit with a dash of Greek mythology—the product a winning combination of smart-alecky wit, dreamy escapism, and a quirky yet lovable heroine. Ryan Bell is your typical millennial: surviving on a diet of wine and Netflix, woefully single enough to qualify for cat-lady membership, and renting from a seventy-something Tinder-swiping landlord-turned-bestie. But underneath her chipped-off manicure lies a green thumb that has created miraculous flowers capable of saving mankind from cataclysmic climate change. There's one problem: Only Ryan can grow them. An unusual audience comes to an unorthodox conclusion: Ryan is the heir of the Greek god Artemis. Although Ryan thinks these strange, toga-wearing folks are one kalamata olive short of a Greek salad, she reluctantly enters a hidden world where the Olympians are real and magic flows freely (plus a generous serving of Greek hunks). Talk about one epic identity crisis. Magical demigod or not, the fate of civilization—both mortal and godly—now rests on Ryan's shoulders.

Getting the Blues Stephen J. Nichols,2008-09 A vivid investigation of how blues music teaches listeners about sin, suffering, marginalization, lamentation, and worship.

The Blues Chris Thomas King,2021-06-08 A fresh new perspective that will be a true revolution to readers and will open new lines of discussion on . . . the importance of the city of New Orleans for generations to come. —Dr. Michael White, jazz clarinetist, composer, and Keller Endowed Chair at Xavier University of LA An untold authentic counter-narrative blues history and the first written by an African American blues artist All prior histories on the blues have alleged it originated on plantations in the Mississippi Delta. Not true, says author Chris Thomas King. In *The Blues*, King present facts to disprove such myths. This book is the first to argue the blues began as a cosmopolitan art form, not a rural one. As early as 1900, the sound of the blues was ubiquitous in New Orleans. The Mississippi Delta, meanwhile, was an unpopulated sportsman's paradise—the frontier was still in the process of being cleared and drained for cultivation.? Expecting these findings to be controversial in some circles, King has buttressed his conclusions with primary sources and years of extensive research, including a sojourn to West Africa and interviews with surviving folklorists and blues researchers from the 1960s folk-rediscovery epoch.? New Orleans, King states, was the only place in the Deep South where the sacred and profane could party together without fear of persecution, creating the blues.

The Blues Mike Evans,2014 Charts the history of the blues from its rural roots in the American South, focusing on the key musicians and singers who brought it recognition worldwide.

All Music Guide to the Blues Vladimir Bogdanov,Chris Woodstra,Stephen Thomas Erlewine,2003

Reviews and rates the best recordings of 8,900 blues artists in all styles.

Really the Blues Mezz Mezzrow,Bernard Wolfe,2016-02-23 Hailed as an “American counter-culture classic,” this “funny” and candid musical memoir offers a delicious glimpse into the 1930s jazz scene (The Wall Street Journal) Mezz Mezzrow was a boy from Chicago who learned to play the sax in reform school and pursued a life in music and a life of crime. He moved from Chicago to New Orleans to New York, working in brothels and bars, bootlegging, dealing drugs, getting hooked, doing time, producing records, and playing with the greats, among them Louis Armstrong, Bix Beiderbecke, and Fats Waller. Really the Blues—the jive-talking memoir that Mezzrow wrote at the insistence of, and with the help of, the novelist Bernard Wolfe—is the story of an unusual and unusually American life, and a portrait of a man who moved freely across racial boundaries when few could or did, “the odyssey of an individualist . . . the saga of a guy who wanted to make friends in a jungle where everyone was too busy making money.”

The Blues Encyclopedia Edward Komara,Peter Lee,2004-07 This comprehensive two-volume set brings together all aspects of the blues from performers and musical styles to record labels and cultural issues, including regional evolution and history. Organized in an accessible A-to-Z format, the Encyclopedia of the Blues is an essential reference resource for information on this unique American music genre. Coverage includes: · The whole history of the blues, from its antecedents in African and American types of music to the contemporary styles performed today · Artists active throughout the United States and from foreign countries · The business of the blues, including individual record labels active since the prewar era · Aspects particular to blues lyrics and music · Specific issues such as race or gender as related to the blues · Reference lists of blues periodicals, blues newsletters, libraries, and museums.

Africa and the Blues Gerhard Kubik,2009-09-23 In 1969 Gerhard Kubik chanced to encounter a Mozambican labor migrant, a miner in Transvaal, South Africa, tapping a cipendani, a mouth-resonated musical bow. A comparable instrument was seen in the hands of a white Appalachian musician who claimed it as part of his own cultural heritage. Through connections like these Kubik realized that the link between these two far-flung musicians is African-American music, the sound that became the blues. Such discoveries reveal a narrative of music evolution for Kubik, a cultural anthropologist and ethnomusicologist. Traveling in Africa, Brazil, Venezuela, and the United States, he spent forty years in the field gathering the material for Africa and the Blues. In this book, Kubik relentlessly traces the

remote genealogies of African cultural music through eighteen African nations, especially in the Western and Central Sudanic Belt. Included is a comprehensive map of this cradle of the blues, along with 31 photographs gathered in his fieldwork. The author also adds clear musical notations and descriptions of both African and African American traditions and practices and calls into question the many assumptions about which elements of the blues were European in origin and about which came from Africa. Unique to this book is Kubik's insight into the ways present-day African musicians have adopted and enlivened the blues with their own traditions. With scholarly care but with an ease for the general reader, Kubik proposes an entirely new theory on blue notes and their origins. Tracing what musical traits came from Africa and what mutations and mergers occurred in the Americas, he shows that the African American tradition we call the blues is truly a musical phenomenon belonging to the African cultural world.

Nothing but the Blues Lawrence Cohn, 1999-09-01 It is our most passionate music, rooted in ancient Africa but brought to blossom in America at the doorstep of the twentieth century. It is a living heritage of song born in poverty, persecution, and hard labor, born of love and love betrayed, of holiness and sin, the pleasures and the pains of the flesh, the experience of tragedy, comedy, drunkenness, despair, desolation, and pure joy. It is the blues. At root, the blues is rich in its simplicity, but it has flowered across the years in a variety of rare complexity. Perhaps no form of popular art is more immediately appealing than the blues, yet so rewards a thorough knowledge of its finer points. In eleven authoritative essays commissioned especially for the book, *Nothing But the Blues* traces the African-American origins of the music, its early development as popular entertainment, its early recorded manifestations, its regional differentiation (Mid-South, Tidewater-Piedmont, Chicago, Detroit, New York, Los Angeles), its many stylistic dimensions, and its contemporary manifestations. Country blues, urban blues, the evolution of rhythm and blues, rock 'n' roll, and the blues revival are all fully covered. But the written history is only part of the story. Blues fans have always treasured rare photographs of their heroes, and *Nothing But the Blues* is gloriously illustrated with posed and candid shots of the musicians as well as photographs of such one-of-a-kind artifacts and documents as Leadbelly's NYPD rap sheet and classic recording contracts. *Nothing But the Blues* features an introduction by one of the genre's living legends, B. B. King, and a comprehensive best of the best discography, including current and rereleased recordings as well as the collectors' treasures to go after. Blues is more popular than ever before. Not only are reissues of historical blues classics selling in unprecedented numbers, but a whole new crop of vital young blues artists is active in clubs and on

record today. *Nothing But the Blues* is a lavishly illustrated comprehensive history of the music and the musicians, as well as the promoters, producers, and others who have shaped--and continue to shape--this powerful and enduringly popular American musical art form.

I Don't Like the Blues B. Brian Foster,2020-10-08 How do you love and not like the same thing at the same time? This was the riddle that met Mississippi writer B. Brian Foster when he returned to his home state to learn about Black culture and found himself hearing about the blues. One moment, Black Mississippians would say they knew and appreciated the blues. The next, they would say they didn't like it. For five years, Foster listened and asked: How? Why not? Will it ever change? This is the story of the answers to his questions. In this illuminating work, Foster takes us where not many blues writers and scholars have gone: into the homes, memories, speculative visions, and lifeworlds of Black folks in contemporary Mississippi to hear what they have to say about the blues and all that has come about since their forebears first sang them. In so doing, Foster urges us to think differently about race, place, and community development and models a different way of hearing the sounds of Black life, a method that he calls listening for the backbeat.

The Blues Chris Thomas King,2021-06-08 All prior histories on the blues have alleged it originated on plantations in the Mississippi Delta. Not true, says author Chris Thomas King. In *The Blues*, King presents facts to disprove such myths. For example, that as early as 1900, the sound of the blues was ubiquitous in New Orleans. The Mississippi Delta, meanwhile, was an unpopulated sportsman's paradise--the frontier was still in the process of being cleared and drained for cultivation. Moreover, this book is the first to argue the blues began as a cosmopolitan art form, not a rural one. Protestant states such as Mississippi and Alabama could not have incubated the blues. New Orleans was the only place in the Deep South where the sacred and profane could party together without fear of persecution. Expecting these findings to be controversial in some circles, King has buttressed his conclusions with primary sources and years of extensive research, including a sojourn to West Africa and interviews with surviving folklorists and blues researchers from the 1960s folk-rediscovery epoch. They say the blues is blasphemous; the devil's music--King says they're unenlightened. Blues music is about personal freedom.

The Essence Of The Blues Jim Snidero,2018-04-09 *The Essence of the Blues* by Jim Snidero provides beginners and moderately advanced musicians with an introduction to the language of the blues. In 10 etudes focusing on various types of the blues, the musician learns to master the essential basics step by step. Each piece comes with an in-depth analysis of blues styles and music theory,

appropriate scale exercises, tips for studying and practicing, suggestions for improvising, recommended listening, and specific techniques used by some of the all-time best jazz/blues musicians, including Miles Davis, Charlie Parker, B.B. King, Stanley Turrentine, and others. The accompanying play-along CD features world famous New York recording artists including Eric Alexander, Jeremy Pelt, Jim Snidero, Steve Davis, Mike LeDonne, Peter Washington, and others. Recorded at a world-class studio, these play alongs are deeply authentic, giving the musician a real-life playing experience to learn and enjoy the blues.

The Blues Come to Texas ,2019-02-28 From October 1959 until the mid-1970s, Paul Oliver and Mack McCormick collaborated on what they hoped to be a definitive history and analysis of the blues in Texas. Both were prominent scholars and researchers—Oliver had already established an impressive record of publications, and McCormick was building a sprawling collection of primary materials that included field recordings and interviews with blues musicians from all over Texas and the greater South. Despite being eagerly awaited by blues fans, folklorists, historians, and ethnomusicologists who knew about the Oliver-McCormick collaboration, the intended manuscript was never completed. In 1996, Alan Govenar, a respected writer, folklorist, photographer, and filmmaker, began a conversation with Oliver about the unfinished book on Texas blues. Subsequently, Oliver invited Govenar to assist him, and when Oliver became ill, Govenar enlisted folklorist and ethnomusicologist Kip Lornell to help him contextualize and document the existing manuscript for publication. *The Blues Come to Texas: Paul Oliver and Mack McCormick's Unfinished Book* presents an unparalleled view into the minds and methods of two pioneering blues scholars.

King of the Blues Daniel de Vise,2021-10-05 The first full and authoritative biography of an American—indeed a world-wide—musical and cultural legend “No one worked harder than B.B. No one inspired more up-and-coming artists. No one did more to spread the gospel of the blues.”—President Barack Obama “He is without a doubt the most important artist the blues has ever produced.”—Eric Clapton Riley “Blues Boy” King (1925-2015) was born into deep poverty in Jim Crow Mississippi. Wrenched away from his sharecropper father, B.B. lost his mother at age ten, leaving him more or less alone. Music became his emancipation from exhausting toil in the fields. Inspired by a local minister's guitar and by the records of Blind Lemon Jefferson and T-Bone Walker, encouraged by his cousin, the established blues man Bukka White, B.B. taught his guitar to sing in the unique solo style that, along with his relentless work ethic and humanity, became his trademark. In turn, generations of artists claimed him as inspiration, from Jimi Hendrix and Eric Clapton to Carlos Santana and the Edge. King

of the Blues presents the vibrant life and times of a trailblazing giant. Witness to dark prejudice and lynching in his youth, B.B. performed incessantly (some 15,000 concerts in 90 countries over nearly 60 years)—in some real way his means of escaping his past. Several of his concerts, including his landmark gig at Chicago's Cook County Jail, endure in legend to this day. His career roller-coasted between adulation and relegation, but he always rose back up. At the same time, his story reveals the many ways record companies took advantage of artists, especially those of color. Daniel de Visé has interviewed almost every surviving member of B.B. King's inner circle—family, band members, retainers, managers, and more—and their voices and memories enrich and enliven the life of this Mississippi blues titan, whom his contemporary Bobby "Blue" Bland simply called "the man."

Blues You Can Use (Music Instruction) John Ganapes, 1995-10-01 (Guitar Educational). A comprehensive source designed to help guitarists develop both lead and rhythm playing. Covers: Texas, Delta, R&B, early rock and roll, gospel, blues/rock and more. Includes 21 complete solos; chord progressions and riffs; turnarounds; moveable scales and more. The audio features leads and full band backing.

Whose Blues? Adam Gussow, 2020-09-28 Mamie Smith's pathbreaking 1920 recording of Crazy Blues set the pop music world on fire, inaugurating a new African American market for race records. Not long after, such records also brought black blues performance to an expanding international audience. A century later, the mainstream blues world has transformed into a multicultural and transnational melting pot, taking the music far beyond the black southern world of its origins. But not everybody is happy about that. If there's No black. No white. Just the blues, as one familiar meme suggests, why do some blues people hear such pronouncements as an aggressive attempt at cultural appropriation and an erasure of traumatic histories that lie deep in the heart of the music? Then again, if blues is black music, as some performers and critics insist, what should we make of the vibrant global blues scene, with its all-comers mix of nationalities and ethnicities? In *Whose Blues?*, award-winning blues scholar and performer Adam Gussow confronts these challenging questions head-on. Using blues literature and history as a cultural anchor, Gussow defines, interprets, and makes sense of the blues for the new millennium. Drawing on the blues tradition's major writers including W. C. Handy, Langston Hughes, Zora Neale Hurston, and Amiri Baraka, and grounded in his first-person knowledge of the blues performance scene, Gussow's thought-provoking book kickstarts a long overdue conversation.

The Blues Bag Happy Traum, 1968-06-01 The Blues Bag is both a songbook and an instruction

book. It is, first of all, an anthology of blues songs, some of which are very well known; others have (as far as I know) never been in print before. As such, it can be used simply as a vehicle for learning new songs, and providing the words and guitar chords for songs you already know. In addition, it provides for the learning guitarist fills, introductions, and turnarounds for the songs, as well as complete instrumental breaks for the majority of the blues presented in this collection. These breaks are written out both in standard music notation and guitar tablature.

Langston Hughes & the Blues Steven Carl Tracy, 2001 Drawing on a deep understanding of the shades and structures of the blues, Steven C. Tracy elucidates the vital relationship between this musical form and the art of Langston Hughes, preeminent poet of the Harlem Renaissance. Tracy provides a cultural context for the poet's work and shows how Hughes mined African-American oral and literary traditions to create his blues-inspired poetry. Through a detailed comparison of Hughes's poems to blues texts, Tracy demonstrates how the poetics, structures, rhythms, and musical techniques of the blues are reflected in Hughes's experimental forms. The volume also includes a discography of recordings by the blues artists--Bessie Smith, Ma Rainey, Blind Lemon Jefferson, and others--who most influenced Hughes, updated in a new introduction by the author.

Beyond the Crossroads Adam Gussow, 2017-09-05 The devil is the most charismatic and important figure in the blues tradition. He's not just the music's namesake (the devil's music), but a shadowy presence who haunts an imagined Mississippi crossroads where, it is claimed, Delta bluesman Robert Johnson traded away his soul in exchange for extraordinary prowess on the guitar. Yet, as scholar and musician Adam Gussow argues, there is much more to the story of the devil and the blues than these clichéd understandings. In this groundbreaking study, Gussow takes the full measure of the devil's presence. Working from original transcriptions of more than 125 recordings released during the past ninety years, Gussow explores the varied uses to which black southern blues people have put this trouble-sowing, love-wrecking, but also empowering figure. The book culminates with a bold reinterpretation of Johnson's music and a provocative investigation of the way in which the citizens of Clarksdale, Mississippi, managed to rebrand a commercial hub as the crossroads in 1999, claiming Johnson and the devil as their own.

The Blues Mary L. Hart, Brenda M. Eagles, Lisa N. Howorth, Lisa Howorth, 1989 This guide to the literature is arranged by the following subject categories: background (black history and folklore); music of the blues; blues in American literature; blues interviews and biographies; blues in Great Britain; in Europe; how to play; discographies; filmography. Commentary by a blues scholar introduces each

category. The guide selects books, journal articles, newspaper articles, dissertations, and phonograph record liner notes in English, French, German, Swedish, and Dutch. Coverage is through 1985.

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