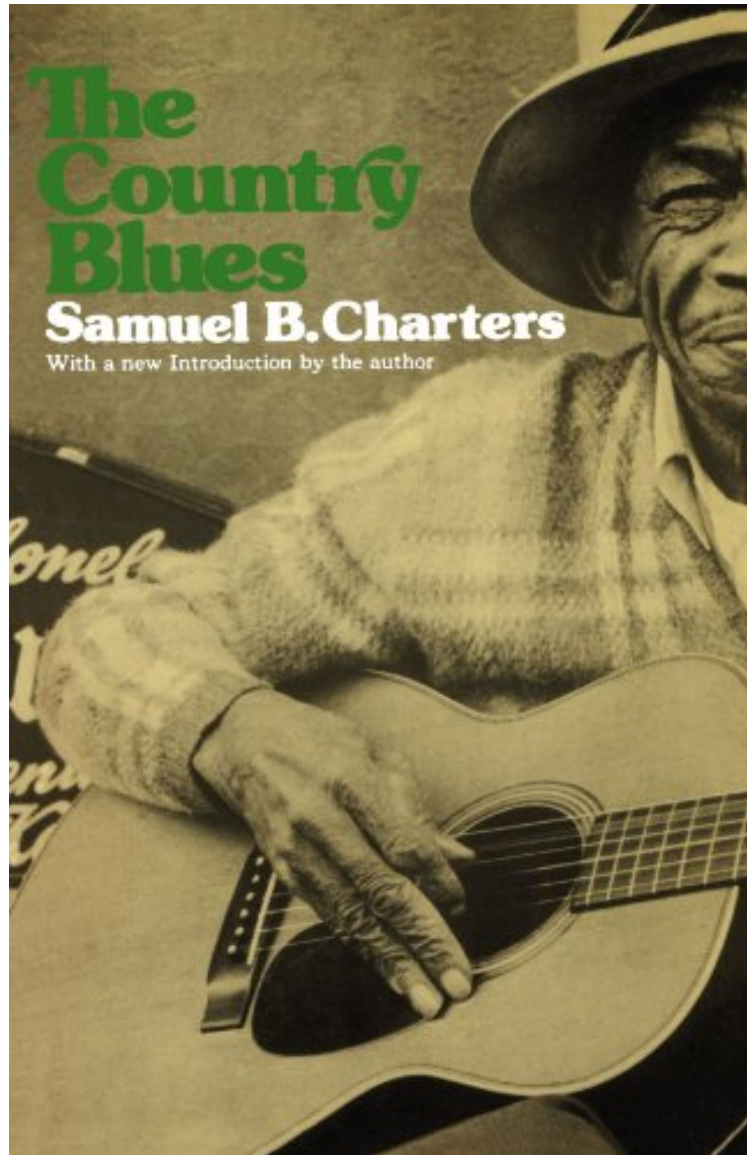


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Samuel B. Charters

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Samuel B. Charters : The Country Blues (A Da Capo paperback) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Country Blues (A Da Capo paperback):

0 of 0 people found the following review helpful. Most read for the Blues fansBy jake turgeonAny unbelievable well

documented account of the roots of Blues.3 of 3 people found the following review helpful. One Of The First Serious Blues History Books. First Published In The 1950s And Still Worth ReadingBy Mark AndersonThis book was originally published in the 1950s and was one of the first serious histories of the blues with brief biographies of some major blues players like Robert Johnson, Big Bill Broonzy and others.Charters made some obvious mistakes in his historical details; he says, for example, that Robert Johnson died in San Antonio, Texas when, in fact, Johnson died in Greenwood, Mississippi. In another example, Charters confuses Jimmie Rodgers with Jimmy Rogers. But overall, this is still a worthwhile book more than 50 years after it was first published.If you are a blues fan, or have an interest in blues history or American music history in general, this book is well worth reading.15 of 17 people found the following review helpful. A charming glimpse of the lives of the country bluesmenBy A CustomerFor anyone who is interested in the Blues and needs a starting point for information, this is the book. It is easy to read, very basic, yet charged with emotion. Charters shows great concern for the artists he portrays in this book. He doesn't cover a great deal of technical info, nor does he go into great detail about the artists and their music, however he is able to portray a charming overview of the lives and music of these bluesmen. If you are looking for a book with more specifics, THE BLUES MAKERS: AND SWEET AS THE SHOWERS OF RAIN by Sam Carters is a good choice. Also, be sure to read the introduction of both books - they clearly explain Charter's mission.

From the field cries and work chants of Southern Negroes emerged a rich and vital music called the country blues, an intensely personal expression of the pains and pleasures of black life. This music--recorded during the twenties by men like Blind Lemon Jefferson, Big Bill Broonzy, and Robert Johnson--had all but disappeared from memory until the folk music revival of the late 1950's created a new and appreciable audience for the country blues.On of the pioneering studies of this unjustly-neglected music was Sam Charter's The Country Blues. In it, Charters recreates the special world of the country bluesman--that lone black performer accompanying himself on the acoustic guitar, his music a rich reflection of his own emotional life.Virtually rewriting the history of the blues, Charters reconstructs its evolution and dissemination, from the first tentative soundings on the Mississippi Delta through the emergence, with Elvis Presley, of rock and roll. His carefully-researched biographies of near-legendary performers like Lonnie Johnson, Blind Boy Fuller, and Tampa Red--coupled with his perceptive discussions of their recordings--pay tribute to a kind of artistry that will never be seen or heard again. And his portraits of the still-strumming Sonny Terry, Brownie McGhee, Muddy Waters, and Lightnin' Hopkins--point up the undying strength and vitality of the country blues.

From the Back CoverFrom the field cries and work chants of Southern Negroes emerged a rich and vital music called the country blues, an intensely personal expression of the pains and pleasures of black life. This music--recorded during the twenties by men like Blind Lemon Jefferson, Big Bill Broonzy, and Robert Johnson--had all but disappeared from memory until the folk music revival of the late 1950's created a new and appreciable audience for the country blues.About the AuthorSamuel Charters is a musicographer, novelist, poet, and producer of jazz and blues records who for many years has also been seriously interested in every aspect of black music. His book, The Country Blues, was the first to be published on the subject. He began making field recordings in the South in the early 1950s and has subsequently produced many recordings, both of individual blues artists and of the musical backgrounds of the blues in the United States and the Caribbean. He has since extended his research and recording to West Africa. His other books include Jazz: A History of the New York Scene, The Blues Makers, and The Roots of the Blues.