

If the story of the blues is the story of a people, then the voice behind the story belongs to the guitar. The American Blues Guitar: An Illustrated History looks at the instruments and the players, from the birth of the blues to the present day.

Delta blues musician Many blues elements, such as the call-and-response format and the use of blue notes, can be traced back to the music of Africa. The Diddley bow, a homemade one-stringed instrument found in parts of the American South in the early twentieth century, and the banjo are African-derived instruments that may have helped in the transfer of African performance techniques into the early blues instrumental vocabulary. Blues music later adopted elements from the "Ethiopian airs", minstrel shows and Negro spirituals, including instrumental and harmonic accompaniment. The style also was closely related to ragtime, which developed at about the same time, though the blues styles better preserved "the original melodic patterns of African music". The blues form itself bears no resemblance to the melodic styles of the West African griots, and the influences are faint and tenuous. And no specific African musical form can be identified as the single direct ancestor of the blues. The twelve-, eight-, or sixteen-bar structure based on tonic I, subdominant IV and dominant chords V became the most common forms. Huddie Ledbetter, Lead Belly - Backwater Blues The history of the blues and the origin of the blues is really an evolution of the blues from the unaccompanied vocal music and oral traditions of African-American slaves and rural blacks into a wide variety of styles and subgenres, with regional variations across the United States and, later, Europe and Africa. The musical forms and styles that are now considered the "blues" as well as modern "country music" arose in the same regions during the nineteenth century in the southern United States. Recorded blues and country can be found from as far back as the 1890s, when the popular record industry developed and created marketing categories called "race music" and "hillbilly music" to sell music by blacks for blacks and by whites for whites, respectively. Okahumkee On The Ocklawaha, a photo of the tourist steamer out of Palatka in Florida with black musicians playing guitar At the time, there was no clear musical division between "blues" and "country," except for the ethnicity of the performer, and even that was sometimes documented incorrectly by record companies. African-American economist and historian Thomas Sowell also notes that the southern, black, ex-slave population was acculturated to a considerable degree by and among their Scots-Irish neighbors. However, the findings of Kubik and others also clearly attest to the essential African roots of blues expression. The social and economic reasons for the appearance of the blues are not fully known. Several scholars characterize the early development of blues music as a move from group performances to a more individualized style. They argue that the development of the blues is associated with the newly acquired freedom of the enslaved people. According to Lawrence Levine, "there was a direct relationship between the national ideological emphasis upon the individual, the popularity of Booker T. By 1926, the sheet music industry published three popular blues-like compositions, precipitating the Tin Pan Alley adoption of blues elements: Handy was a formally trained musician, composer and arranger who helped to popularize the blues by transcribing and orchestrating blues in an almost symphonic style, with bands and singers. The blues evolved from informal performances in bars to entertainment in theaters. Blues performances were organized by the Theater Owners Bookers Association in nightclubs such as the Cotton Club and juke joints such as the bars along Beale Street in Memphis. This evolution of the blues led to a notable diversification, and to a clearer division between blues styles and jazz. Kentucky-born Sylvester Weaver was the first to record the slide guitar style, in which a guitar is fretted with a knife blade or the sawed-off neck of a bottle. The slide guitar became an important part of the Delta blues. Country blues performers often improvised, either without accompaniment or with only a banjo or guitar. Regional styles of country blues varied widely in the early 20th century. The Mississippi Delta blues was a rootsy sparse style with passionate vocals accompanied by slide guitar. The little-recorded Robert Johnson combined elements of urban and rural blues. In addition to Robert Johnson, influential performers of this style included his predecessors Charley Patton and Son House. Singers such as Blind Willie McTell and Blind Boy Fuller performed in the southeastern "delicate and lyrical" Piedmont blues tradition, which used an

elaborate ragtime-based fingerpicking guitar technique. Memphis Minnie was famous for her virtuoso guitar style. Pianist Memphis Slim began his career in Memphis, but his distinct style was smoother and had some swing elements. Many blues musicians based in Memphis moved to Chicago in the late 1940s or early 1950s and became part of the urban blues movement, which blended country music and electric blues. Bessie Smith, an early blues singer, was known for her powerful voice. Mamie Smith, more a vaudeville performer than a blues artist, was the first African-American to record a blues in 1932; her second record, "Crazy Blues," sold 75,000 copies in its first month. Ma Rainey, the "Mother of Blues," and Bessie Smith each "sang] around center tones, perhaps in order to project her voice more easily to the back of a room. While the style is often associated with solo piano, boogie-woogie was also used to accompany singers and, as a solo part, in bands and small combos. Boogie-Woogie style was characterized by a regular bass figure, an ostinato or riff and shifts of level in the left hand, elaborating each chord and trills and decorations in the right hand. John blends classic rhythm and blues with blues styles. A typical boogie-woogie bassline Another development in this period was big band blues. In the 1940s, the jump blues style developed. Jump blues is influenced by big band music and uses saxophone or other brass instruments and the guitar in the rhythm section to create a jazzy, up-tempo sound with declamatory vocals. Jump blues tunes by Louis Jordan and Big Joe Turner, based in Kansas City, Missouri, influenced the development of later styles such as rock and roll and rhythm and blues. Electric blues used amplified electric guitars, electric bass, drums, and harmonica played through a microphone. Chicago became a center for electric blues in the early 1950s. Chicago blues is influenced to a large extent by the Mississippi blues style, because many performers had migrated from the Mississippi region. Their style is characterized by the use of electric guitar, sometimes slide guitar, harmonica, and a rhythm section of bass and drums. Muddy Waters, described as "the guiding light of the modern blues school" Little Walter and Sonny Boy Williamson are well known harmonica players of the early Chicago blues scene. Other harp players such as Big Walter Horton were also influential. Muddy Waters and Elmore James were known for their innovative use of slide electric guitar. Bassist and composer Willie Dixon played a major role on the Chicago blues scene. Most artists of the Chicago blues style recorded for the Chicago-based Chess Records label. Other prominent blues labels of this era included J. Records and Vee-Jay Records. In the 1950s, blues had a huge influence on mainstream American popular music and in particular on the development of rockabilly. While popular musicians like Bo Diddley and Chuck Berry were influenced by the Chicago blues, their enthusiastic playing styles departed from the melancholy aspects of blues. Elvis Presley and Bill Haley were more influenced by the jump blues and boogie-woogie styles. They popularized rock and roll within the white segment of the population. Zydeco musicians used electric solo guitar and cajun arrangements of blues standards. John Lee Hooker created his own blues style and renewed it several time during his long career. Dallas-born T-Bone Walker is often associated with the California blues style, which is smoother than Chicago blues and is a transition between the Chicago blues, the jump blues and swing with some jazz-guitar influence. Though not directly influenced by boogie woogie, his "groovy" style is sometimes called "guitar boogie". Swamp blues has a slower pace and a simpler use of the harmonica than the Chicago blues style performers such as Little Walter or Muddy Waters. Blues in the 1960s and 1970s By the beginning of the 1960s, genres influenced by African American music such as rock and roll and soul were part of mainstream popular music. White performers had brought African-American music to new audiences, both within the US and abroad. In the UK, bands emulated US blues legends, and UK blues-rock-based bands had an influential role throughout the 1960s. Even though the blues had been around for many years, the popularity of blues in the UK, and the subsequent "British Invasion" played the major role in popularizing the blues in mainstream America. King with his guitar, "Lucille" Blues performers such as John Lee Hooker and Muddy Waters continued to perform to enthusiastic audiences, inspiring new artists steeped in traditional blues, such as New York-born Taj Mahal. John Lee Hooker blended his blues style with rock elements and playing with younger white musicians, creating a musical style that can be heard on the album Endless Boogie. Tennessee-born Bobby "Blue" Bland , like B. Many compilations of classic prewar blues were republished by the Yazoo Records. Lenoir from the Chicago blues movement in the 1930s recorded several LPs using acoustic guitar, sometimes accompanied by Willie Dixon on the acoustic bass or drums. His songs commented on political issues such as racism or Vietnam War issues,

which was unusual for this period. His Alabama Blues recording had a song that stated: One blues-rock performer, Jimi Hendrix, was a rarity in his field at the time: Hendrix was a skilled guitarist, and a pioneer in the innovative use of distortion and feedback in his music. Through these artists and others, blues music influenced the development of rock music. West Side style has strong rhythmic support from a rhythm guitar, bass electric guitar, and drums. Since the early s, The Texas rock-blues style emerged which used guitars in both solo and rhythm roles. In contrast with the West Side blues, the Texas style is strongly influenced by the British rock-blues movement. These artists all began their musical journey in the s, but they did not achieve major international success until the next decade. Often termed "soul blues" or "Southern Soul," the music at the heart of this movement was given new life by the unexpected success of two particular recordings on the Jackson-based Malaco label: Texas blues guitarist, Stevie Ray Vaughan During the s, blues also continued in both traditional and new forms. In , the album Strong Persuader revealed Robert Cray as a major blues artist. The first Stevie Ray Vaughan recording Texas Flood was released in , and the Texas based guitarist exploded onto the international stage. Eric Clapton known for his performances with the Blues Breakers and Cream, made a comeback in the s with his album Unplugged, in which he played some standard blues numbers on acoustic guitar. In the s and s, blues publications such as Living Blues and Blues Revue began to be distributed, major cities began forming blues societies, outdoor blues festivals became more common, and more nightclubs and venues for blues emerged. In the s, blues performers explored a range of musical genres, as can be seen, for example, from the broad array of nominees of the yearly Blues Music Awards, previously named W. Contemporary blues music is nurtured by several blues labels such as: Musical impact Blues musical styles, forms bar blues, melodies, and the blues scale have influenced many other genres of music, such as rock and roll, jazz, and popular music. The blues scale is ubiquitous in modern popular music and informs many modal frames, especially the ladder of thirds used in rock music e. Spirituals or religious chants in the African-American community are much better documented than the "low-down" blues. Spiritual singing developed because African-American communities could gather for mass or worship gatherings, which were called camp meetings. Early country bluesmen such as Skip James, Charley Patton, Georgia Tom Dorsey played country and urban blues and had influences from spiritual singing. Dorsey helped to popularize Gospel music. Gospel music developed in the s, with the Golden Gate Quartet. In the s and s, gospel and blues were these merged in soul blues music. Duke Ellington straddled the big band and bebop genres. Though Ellington was a jazz artist, he used the blues form extensively.

Chapter 2 : A Brief History of the Blues

Elmore James (January 27, - May 24,) was an American blues guitarist, singer, songwriter and bandleader. He was known as "King of the Slide Guitar" and was noted for his use of loud.

But the origins of the blues were some decades earlier, probably around 1890. Charles Peabody mentioned the appearance of blues music at Clarksdale, Mississippi, and Gate Thomas reported similar songs in southern Texas around 1890. These observations coincide more or less with the recollections of Jelly Roll Morton, who said he first heard blues music in New Orleans in 1903; Ma Rainey, who remembered first hearing the blues in the same year in Missouri; and W. Handy, who first heard the blues in Tutwiler, Mississippi, in 1903. The first extensive research in the field was performed by Howard W. Odum, who published an anthology of folk songs from Lafayette County, Mississippi, and Newton County, Georgia, between 1903 and 1905. They are now lost. Later, several recordings were made by Robert W. Johnson. In the 1920s, Lomax and his son Alan made a large number of non-commercial blues recordings that testify to the huge variety of proto-blues styles, such as field hollers and ring shouts. Several scholars characterize the development of blues music in the early 20th century as a move from group performance to individualized performance. They argue that the development of the blues is associated with the newly acquired freedom of the enslaved people. Call-and-response shouts were an early form of blues-like music; they were a "functional expression of the life of the people. Although blues as it is now known can be seen as a musical style based on both European harmonic structure and the African call-and-response tradition that transformed into an interplay of voice and guitar, [50] [51] the blues form itself bears no resemblance to the melodic styles of the West African griots, and the influences are faint and tenuous. That blue notes predate their use in blues and have an African origin is attested to by "A Negro Love Song", by the English composer Samuel Coleridge-Taylor, from his African Suite for Piano, written in 1903, which contains blue third and seventh notes. It is similar to the musical instrument that griots and other Africans such as the Igbo [58] played called *halam* or *akonting* by African peoples such as the Wolof, Fula and Mandinka. Recorded blues and country music can be found as far back as the 1920s, when the record industry created the marketing categories "race music" and "hillbilly music" to sell music by blacks for blacks and by whites for whites, respectively. At the time, there was no clear musical division between "blues" and "country", except for the ethnicity of the performer, and even that was sometimes documented incorrectly by record companies. Black and white musicians shared the same repertoire and thought of themselves as "songsters" rather than blues musicians. The notion of blues as a separate genre arose during the black migration from the countryside to urban areas in the 1920s and the simultaneous development of the recording industry. Blues became a code word for a record designed to sell to black listeners. The origins of spirituals go back much further than the blues, usually dating back to the middle of the 18th century, when the slaves were Christianized and began to sing and play Christian hymns, in particular those of Isaac Watts, which were very popular. It was the low-down music played by rural blacks. Musicians were therefore segregated into two categories: However, when rural black music began to be recorded in the 1920s, both categories of musicians used similar techniques: Gospel music was nevertheless using musical forms that were compatible with Christian hymns and therefore less marked by the blues form than its secular counterpart. By 1928, the sheet music industry had published three popular blues-like compositions, precipitating the Tin Pan Alley adoption of blues elements: The blues evolved from informal performances in bars to entertainment in theaters. Blues performances were organized by the Theater Owners Bookers Association in nightclubs such as the Cotton Club and juke joints such as the bars along Beale Street in Memphis. Kentucky-born Sylvester Weaver was the first to record the slide guitar style, in which a guitar is fretted with a knife blade or the sawed-off neck of a bottle. Country blues performers often improvised, either without accompaniment or with only a banjo or guitar. Regional styles of country blues varied widely in the early 20th century. The Mississippi Delta blues was a rootsy sparse style with passionate vocals accompanied by slide guitar. The little-recorded Robert Johnson [71] combined elements of urban and rural blues. In addition to Robert Johnson, influential performers of this style included his predecessors Charley Patton and Son House. Singers such as Blind Willie McTell and Blind Boy Fuller performed in the southeastern "delicate

and lyrical" Piedmont blues tradition, which used an elaborate ragtime-based fingerpicking guitar technique. Memphis Minnie was famous for her virtuoso guitar style. Pianist Memphis Slim began his career in Memphis, but his distinct style was smoother and had some swing elements. Many blues musicians based in Memphis moved to Chicago in the late s or early s and became part of the urban blues movement.

Chapter 3 : What Guitars Did Muddy Waters Play? - American Blues Scene

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Chris Thomas King , " Da Thrill Is Gone From Here " early s Without revealing information about the songs, break students into small groups to discuss the lyrics, sound, and feeling of each. What do the songs suggest about the condition of the people who sang them and listened to them? Are they happy, sad, frustrated, tired, etc.? Are they resigned, angry, skeptical, etc.? What did the singers and listeners of these songs value, do you think? One can, after all, sing about anything; so why did singers choose certain subjects and approaches to those subjects? What does that tell you about their outlook or perspective? After listening and discussing, inform students of the dates that these songs were created, without identifying which song was written in what time period. Have student groups speculate, given the content and feel of each piece, the time in which each song was created, and make a timeline that illustrates their predictions. The timeline should include what these four songs indicate about the trajectory of African American experience across the s, s, s, and s, and a justification of their choices using particular references to each song. Once students have shared their timelines, give the correct date for each song, commenting on important historical clues in each piece. But each song can be used to suggest general eras in African American history and provide a foundation for analyzing changing attitudes toward segregation and racism over time. At the same time, the singing itself was a form of protest against conditions. The song represents the continuing oppression of African Americans during the Great Depression of the s, a time when Jim Crow laws and lynchings were part of daily life in the segregated South. Muddy Waters, "Mannish Boy" The presence of electric guitar, the backing rhythm section of drums and harp, and the screaming audience reflect the bigger, louder life of excitement that blacks found after migrating to modern cities between the world wars. The song lists cities across America where blacks live, and despairs about their plight, yet also espouses the power of "keeping a positive mind. They might research timelines overnight. Following research, discuss the extent to which the songs captured a larger historical chronology. Segments from several of the films in The Blues series can also be used to illustrate time periods and events in African American history. See Film Tie-Ins section for guidance on related segments. But the blues began to wane in popularity in the late s in the African American community, a point that can be introduced by showing the segment "Like Being Black Twice" from the film The Road to Memphis. Assign students to research African American history in both the s and s, and come up with a list of reasons why the blues might have held a larger appeal to blacks in the s than in the s. Students should find the following sources helpful for getting started: The African American Odyssey: A Quest for Full Citizenship at [http: Negro Music in White America](http://Negro Music in White America). Morrow, Kelley, Robin D. To Make Our World Anew: A History of African Americans. Themes in the African-American Experience, to the Present. Routledge, Synthesis and Assessment Ask students to select a blues song and have them explain in an essay or in an oral presentation how the piece reflects the time period in which it was written. Extensions Research and Analysis 1. The blues developed in the latter decades of the 19th century, after emancipation and the failure of Reconstruction in the South. Rap music developed in the mids, after blacks found themselves increasingly segregated in Northern ghettos and plagued by gang violence. Assign students to research and compare the origins of each type of music. Why was each important in the black community? How was the music played and distributed? What did it do for people? Findings can be presented orally, visually, or in writing. The following book should help students get started: What the Music Said: Just as many blues songs mirrored the times in which they were written, songs today often reflect the times. Have students, either individually or in groups, come up with a list of songs that reflect different aspects of the time period in which they live, including romantic relationships, sources of inspiration, dress and fashion, and social problems. Ask that they present their lists in class with audio examples, if appropriate. Make sure that the presenters indicate the reasons behind their choices. Discuss whether in 50 years historians might agree with the lists; how will they characterize our times?

Synthesis and Assessment Ask students to create a plan for a time capsule for the year or decade of one of the blues songs discussed in the Focus Exercise. Obviously, students will not have actual historical artifacts to include in the capsule, but they can either draw a diagram of the capsule or provide a written description for what it should contain. Items to consider might be literature, fashions, emblems, materials from everyday life, and symbols of particular events. Each plan should include a justification of what has been included and how the items fit or do not fit with the tenor and meaning of the blues song from the period. Seems Like Murder Here: Southern Violence and the Blues Tradition. University of Chicago Press, University Press of Mississippi, Just My Soul Responding: University of California Press, Race, Power, and the Blues in the Mississippi Delta.

Chapter 4 : Greatest Blues Guitarists

Here you learn some cool tricks how to play an american sounding blues rock tune. You can download the backing track here: calendrierdelascience.com

You lose your job, you get the blues. Your mate falls out of love with you, you get the blues. Your dog dies, you get the blues. While blues lyrics often deal with personal adversity, the music itself goes far beyond self-pity. The blues is also about overcoming hard luck, saying what you feel, ridding yourself of frustration, letting your hair down, and simply having fun. The best blues is visceral, cathartic, and starkly emotional. From unbridled joy to deep sadness, no form of music communicates more genuine emotion. The blues has deep roots in American history, particularly African-American history. The blues originated on Southern plantations in the 19th Century. The blues grew up in the Mississippi Delta just upriver from New Orleans , the birthplace of jazz. Blues and jazz have always influenced each other, and they still interact in countless ways today. Once the Delta blues made their way up the Mississippi to urban areas, the music evolved into electrified Chicago blues, other regional blues styles, and various jazz-blues hybrids. No single person invented the blues, but many people claimed to have discovered the genre. For instance, minstrel show bandleader W. Handy insisted that the blues were revealed to him in by an itinerant street guitarist at a train station in Tutwiler, Mississippi. During the middle to late s, the Deep South was home to hundreds of seminal bluesmen who helped to shape the music. Unfortunately, much of this original music followed these sharecroppers to their graves. This music is not very far removed from the field hollers and work songs of the slaves and sharecroppers. Many of the earliest blues musicians incorporated the blues into a wider repertoire that included traditional folk songs, vaudeville music, and minstrel tunes. Without getting too technical, most blues music is comprised of 12 bars or measures. A specific series of notes is also utilized in the blues. The individual parts of this scale are known as the blue notes. Occasionally they teamed up with one or more fellow bluesmen to perform in the plantation camps, rural juke joints, and rambling shacks of the Deep South. Blues bands may have evolved from early jazz bands, gospel choirs and jug bands. Jug band music was popular in the South until the s. Early jug bands variously featured jugs, guitars, mandolins, banjos, kazoos, stringed basses, harmonicas, fiddles, washboards and other everyday appliances converted into crude instruments. Louis blues, the Memphis blues, the Louisiana blues, etc. Chicago bluesmen such as John Lee Hooker and Muddy Waters were the first to electrify the blues and add drums and piano in the late s. Today there are many different shades of the blues. A general term that describes the rural blues of the Mississippi Delta, the Piedmont and other rural locales; Jump blues: Jump blues was pioneered by Louis Jordan; Boogie-woogie: Delta blues electrified; Cool blues: A sophisticated piano-based form that owes much to jazz; West Coast blues: Popularized mainly by Texas musicians who moved to California. West Coast blues is heavily influenced by the swing beat. The Texas blues, Memphis blues, and St. Louis blues consist of a wide variety of subgenres.

Chapter 5 : Blues Artists | List of Most Famous Blues Guitarists

The guitar was the primary instrument of the people who played the blues. It was cheap and portable. There are lots of books about the history of the blues and the musicians and singers who made.

His family moved to Houston, Texas when he was seven. His style would soon envelop these sounds. He formed his first band in and two years later was the headliner at several blues clubs in Houston. By the late s Collins began using Fender Telecasters. He later chose a "maple-cap" Custom Fender Telecaster with a Gibson PAF humbucker in the neck position and a watt RMS silverfaced s Fender Quad Reverb combo as his main equipment, and developed a unique sound featuring minor tunings, sustained notes and an "attack" fingerstyle. He also frequently used a capo on his guitar, particularly on the 5th, 7th, and 9th frets. He primarily favored an "open F-minor" tuning low to high: He played without picks using his thumb and first finger. Collins credited his unusual tuning to his cousin, Willow Young, who taught it to him. Collins began recording in and released singles, including many instrumentals such as the million selling "Frosty". In the spring of he moved to Kansas City, Missouri and made a name for himself there. This was also where he met his future wife, Gwendolyn. Unable to record, Collins moved to California in In early after playing a concert with Canned Heat, members of this band introduced him to Liberty Records. Collins signed and released his first album on Imperial Records, a sister label, in Collins remained in California for another five years, and was popular on double-billed shows at The Fillmore and the Winterland. In , when he won the W. In , he shared a Grammy for the album Showdown! The following year his solo release Cold Snap was also nominated for a Grammy. He was the only black blues artist to appear. He made his last visit to London, England in March After falling ill at a show in Switzerland in late July , he was diagnosed in mid August with lung cancer which had metastasized to his liver, with an expected survival time of four months. He was survived by his wife, Gwendolyn. King, Larry Carlton and Eric Clapton. Collins is also remembered for his humorous stage presence, which was recounted in the film documentary, Antones: Collins left the building, still plugged in and playing. Several minutes after Collins returned to the stage, a pizza delivery man came in and gave Collins the pizza he had just ordered when he left the building. Albert Collins and Barrelhouse Live Munich Live In Japan Alligator Jump the Blues Away Live At Montreux Eagle Records

Chapter 6 : Matt "Guitar" Murphy - Wikipedia

Carvin Jones: An American Blues Guitar Virtuoso April 6, by Paul Heller Blues You Can Use From the Desert Southwest - Every once in a while, you run across something that is just astonishing, something that you'd never expect to find.

Chapter 7 : Carvin Jones: An American Blues Guitar Virtuoso : Gear Vault

Nearly 2, articles over million YouTube Blues views and 's of thousands of followers, we're continuing to pioneer blues music content for fanbase.

Chapter 8 : Download [PDF] Bottleneck Blues Guitar Free Online | New Books in Politics

Over the course of four decades Muddy Waters played guitar on plantation shack porches, in sordid clubs, and on elaborate blues festival stages the world over. Throughout his career, he had a small army of both acoustic and electric guitars at his disposal.

Chapter 9 : History Of The Blues

Blues is a music genre and musical form originated by African Americans in the Deep South of the United States around the end of the 19th century. The genre developed from roots in African musical traditions, African-American work songs,

and spirituals.