

Chapter 1 : Country Blues - TeachRock

Acoustic, Folk & Country Blues in the 21st Century Old-time blues, acoustic blues, deep blues, traditional blues, pre-war blues, folk blues, primitive blues or Country blues, it has many names, but in its essence it is the pure, ethereal, original music of rural African-Americans that originated in the Southern USA during the 1800s and 1900s.

The best known and influential was Memphis Minnie, who recorded over 100 songs from 1929 to 1942. Her performances and songwriting made her well known in a genre associated with men. Erin also gives an overview of other early-accomplished guitar-playing blues women including Geeshie Wiley, Elvie Thomas, and Jesse Mae Hemphill. In March 1929, Geeshie Wiley and L. Thomas named as Elvie by the record company traveled from Houston, Texas to Grafton, Wisconsin, to make recordings for Paramount Records. They recorded together a handful of country blues masterpieces. Mattie Delaney is thought to have come from Tchula, Mississippi. She recorded only two songs in 1929 for Vocalion Records. Very little is known about her but her playing and singing was masterful. The last woman blues player featured is Jessie Mae Hemphill. She was born in Como, Mississippi in 1892 and began playing guitar at the age of seven. Her first recordings were field recordings made by the blues researcher George Mitchell in 1929. Each tune is taught phrase by phrase and played slowly on a split-screen. Bonus audio tracks of the original recordings are included. For two hours, Erin Harpe instructively reminds us - note for note on her trusty acoustic - that Robert Johnson, Blind Lemon Jefferson and Blind Blake were not the only first-generation guitar heroes. Her Women of the Country Blues Guitar lesson builds its 10 song repertoire from one of the rarest blues commodities: Geeshie Wiley is arguably the more known of these unknowns, thanks to a memorable name and even more unforgettable songs. Her high-compression "Pick Poor Robin Clean" moves briskly and brightly. There are songs in standard tuning, one in open D and several in open G. Then she explains each part of the song showing how the licks are played, followed by a split screen look at both hands as she plays the part again slowly. About the middle Erin explains that she came by all this naturally, because her dad was also a Country Blues guitarist who gave her the first lessons on the instrument! I found that interesting, and enjoyed her playing here. One can of course use licks taught in these DVDs for your own songs, or add the ones taught to your repertoire, or both. One of these fine instructors is Erin Harpe, talented guitarist and vocalist with serious on-stage experience. Her contribution to the catalog is a two-hour lesson, Women of the Country Blues Guitar. This is a not only a cool opportunity to learn some classic tunes, but it is also an important history lesson for the learner. The subjects of this lesson include artists that you probably have heard of, such as Memphis Minnie, but there may be a few surprises for you too. Memphis Minnie is one of the best known women of blues guitar, having recorded over 100 songs between 1929 and 1942. Where necessary, Harpe goes through solos in more detail too. Each of these is broken up neatly into chapters so the learner can jump back and forth to the parts they need more help with. Geeshie Wiley and L. Thomas started playing guitar in 1929, but never was in the limelight, and did not start releasing albums until the 1950s. Lastly, there is the mystery of Mattie Delaney from Mississippi, who recorded only two songs in 1929 for Vocalion Records. There is nothing written about her after this, and it is beyond cool that her version of "Down The Big Road Blues" has not been forgotten. As some of these songs were originally recorded in open G tuning also known as Spanish tuning, Erin demonstrates tuning the guitar in this manner as well as some common chords that are used with this tuning. This is a handy reference and it is nice that Harpe guides the learner through this before teaching the songs that use this tuning. For starters, there is a. Also, there are audio tracks by the original artists for each of the ten songs in the lesson; this provides a nice comparison to see how close the student is to achieving competency with the source material. This DVD is a professional project with good lighting, clean editing, plenty of camera angles, and crystal clear sound. The guitar cuts through nicely, both through headphones and laptop speakers, but it would be nice to play it through a quality pair of speakers if you have the opportunity. It is helpful that the learner can move along at their own pace, though these lessons would probably be most appropriate for intermediate and higher level students. There are plenty of other blues DVDs available from guitarvideos. For less than the price of one in-person lesson you can pick up a DVD or two that will get you a good head start towards your guitar playing goals. Stefan Grossman is a

music publisher AND a serious guitar slinger. After endless touring, in the late s he started to produce instructional albums with play-along tablature, including his famous LP, *How to Play Blues Guitar*. Even if you are not a guitar player, it is fascinating to see how the songs are constructed, as well as the effort that goes into learning and playing these tunes!

Chapter 2 : Summary/Reviews: The country blues /

The Country Blues is a seminal album released on Folkways Records in , catalogue RF 1. Compiled from 78 recordings by Samuel Charters, it accompanied his book of the same name to provide examples of the music discussed.

The authors share a lifelong love of the acoustic blues. In the course of the project, the duo decided to partner up on a book to tell the underrepresented story about the acoustic blues scene in and around Washington, D. He is a two-time winner of the prestigious W. It is not as well-known as other parts of the country as a center of the acoustic blues, but in D. Barry Lee Pearson wrote the liner notes. The rich folk tradition in the Piedmont country blues owes much to ragtime, traditional Appalachian Mountain music, African American string music, spirituals and gospel, rural African American dance music, and the early white country music of the s. There are no field holler moans. It even sounds fun. Gary Davis, and many others along the East Coast made this folk music style famous. It has a certain sweetness in the guitar style, but the thematic of theses blues can be about the sacred, or the profane, about hardship, struggle, murder, pain, suffering, drinking, trouble with the opposite sex, and more. Piedmont Blues, East Coast blues, Mid-Atlantic blues, it has many names, but in its essence it is the pure, ethereal, original music of rural African-Americans that originated in the Eastern USA during the s and s. This music was brought to Washington, D. Like other large northern cities, the influx of southern rural folks brought along the blues musicians, but unlike Chicago, Memphis and St. Louis, the District of Columbia never developed a comparable electric blues scene and maintained its rural, country blues in the Songster and Piedmont blues traditions of the Mid-Atlantic region. Bibiana Huang Matheis The acoustic blues scene is still going strong in and around Washington, D. There are lots of books that analyze the folklore and ethnomusicology of the traditional blues. Much has been studied and written about the various musical styles and the musicians of the pre-WWII era. Yet, there is hardly any information published about the acoustic blues in our own time. At its core the D. In the barbershop, and in the whole D. Nobody was judged by their skill level, their skin color, their age, or gender—everybody was welcomed, everybody was met with open arms and a spirit of friendship pervaded. The musicians in Washington, D. It documents the music community in and around D. It is about the generation that continued this musical legacy and the facilitating forces that helped shape the local scene. Who better to tell that story than a musician who lived the history, was part of it, and continues the legacy of this musical tradition to this day, as performer and educator? We happily tell the story that the Washington, D. We are privileged to publish previously unpublished essays by Dr. Barry Lee Pearson, Professor in the English Department at the University of Maryland, stands as the most steadfast supporter of the local acoustic blues scene in the greater Washington, D. As a musician, author, college lecturer, folklorist, and personal friend to the musicians, he has been the voice of this regional blues scene. In the Supporting Essays section, you will find numerous important documents by Dr. Pearson, who conducted interviews with the regional musicians over decades. This includes, or will soon include: This is the definitive, and steadily growing, list of musicians from all over the world who play the acoustic blues. If you know somebody who deserves to be on it, let us know.

Chapter 3 : The Country Blues of John Lee Hooker

The Country Blues Various Artists Originally released in , The Country Blues features a range of styles and a collection of recordings not included in other Folkways compilations.

Chapter 4 : The Palm in The Cypress — The Country Blues

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 s 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.

Chapter 5 : The Country Blues, by Samuel Charters - Blues Foundation

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.

Chapter 6 : The Country Blues: Rural soul music of the Southern USA | Smithsonian Folkways Recordings

Find album reviews, stream songs, credits and award information for The Country Blues - Rob Ickes, Trey Hensley on AllMusic -

Chapter 7 : Videos « The Country Blues

The country blues is the music of day to day life. It is the lonely music of lounging on the front porch, the rowdy music of the house party, and the raucous and engaging music of the concert stage. The lyrics deal with the African American experience and the hardships of work, life, and love in the American South, and themes of travel.

Chapter 8 : The Country Blues | Smithsonian Folkways Recordings

The Country Blues. A guide to contemporary acoustic and traditional blues. Home; The Who's Who List; Photos; Videos. [https](#). About. About this site; About the team;.

Chapter 9 : Country blues - Wikipedia

It continues through the powerful Sonny Boy Williamson blues shouter, "One Way Out," the mixed regret and determination of Merle Haggard's "I Won't Give Up My Train," into the grassy dexterity of their original, "Everywhere I Go is a Long Way From Home."