

# A First Book Of Blues

100 Books Every Blues Fan Should Own  
 First 50 Blues Songs You Should Play on the Piano  
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*A First Book Of Blues*

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## CARRILLO BAKER

100 Books Every Blues Fan Should Own Insight Editions

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.

*First 50 Blues Songs You Should Play on the Piano* Abrams

Winner of the 2016 Living Blues Award for Blues Book of the Year Since the early 1900s, blues and the guitar have traveled side by side. This book tells the story of their pairing from the first reported sightings of blues musicians, to the rise of nationally known stars, to the onset of the Great Depression, when blues recording virtually came to a halt. Like the best music documentaries, *Early Blues: The First Stars of Blues Guitar* interweaves musical history, quotes from celebrated musicians (B.B. King, John Lee Hooker, Ry Cooder, and Johnny Winter, to name a few), and a spellbinding array of life stories to illustrate the early days of blues guitar in rich and resounding detail. In these chapters, you'll meet Sylvester Weaver, who recorded the world's first guitar solos, and Paramount Records artists Papa Charlie Jackson, Blind Lemon Jefferson, and Blind Blake, the "King of Ragtime Blues Guitar." Blind Willie McTell, the Southeast's superlative twelve-string guitar player, and Blind Willie Johnson, street-corner evangelist of sublime gospel blues, also get their due, as do Lonnie Johnson, the era's most influential blues guitarist; Mississippi John Hurt, with his gentle, guileless voice and syncopated fingerpicking style; and slide guitarist Tampa Red, "the Guitar Wizard." Drawing on a deep archive of documents, photographs, record company ads, complete discographies, and up-to-date findings of leading researchers, this is the most comprehensive and complete account ever written of the early stars of blues guitar—an essential chapter in the history of American music.

*Discover Blues Improvisation* Grove Press

Fifty-eight biographies of Paramount blues artists with sensational new information based on years of research: Lovie Austin, Charles Avery, Viola Bartlette, Ed Bell, Eloise Bennett, Arthur "Blind" Blake, Lucille Bogan, Ardell Bragg, Henry Brown, Willie Brown, Hattie Bursleson, Bob Call, Ben Covington, Ben Curry, Teddy Darby, Emmett Dickenson, Aletha Dickerson, Mattie Dorsey, Sally Duffie, Amos Easton, Bernice Edwards, Kid Edwards, Will Ezell, Leroy Roscoe Garnett, Clifford Gibson, Roosevelt Graves, Lee Green, George Hannah, Walter Hawkins, Bertha Henderson, Edna Hicks, Eddie House, James Jackson, Charlie Jackson, Louise Johnson, Tommy Johnson, Moses Mason, Hattie McDaniel, Charles McFadden, Sodarisa Miller, Marshall Owens, Charley Patton, Joe Reynolds, Elzadie Robinson, Isadore Rodgers, J.D. Short, Henry Sims, Danny Small, Bessie Mae Smith, Charlie Spand, Freddie Spruell, Frank Stokes, Joel Taggart, Elvie Thomas and Geeshie Wiley, Willard Thomas, Wesley Wallace, Nolan Welsh, "Jabo" Williams.

**King of the Blues** Parenting Press, Inc.

This little book transcends geographical, social, and economic boundaries to search the heart and

soul of the blues, looking for rules to live by, hope for the downtrodden, cautionary tales for the good times, and truths that "hurt so good". Sometimes, you just gotta be blue. But, as this book goes to show, that's okay--because you're never alone.

**Urban Blues** Alfred Music

A gorgeous picture book biography of botanist and photographer Anna Atkins—the first person to ever publish a book of photography After losing her mother very early in life, Anna Atkins (1799–1871) was raised by her loving father. He gave her a scientific education, which was highly unusual for women and girls in the early 19th century. Fascinated with the plant life around her, Anna became a botanist. She recorded all her findings in detailed illustrations and engravings, until the invention of cyanotype photography in 1842. Anna used this new technology in order to catalogue plant specimens—a true marriage of science and art. In 1843, Anna published the book *Photographs of British Algae: Cyanotype Impressions* with handwritten text and cyanotype photographs. It is considered the first book of photographs ever published. Weaving together histories of women, science, and art, *The Bluest of Blues* will inspire young readers to embark on their own journeys of discovery and creativity.

*The Sky Blues* Penguin

*Jazz, Rags & Blues, Book 1* contains original solos for late elementary to early intermediate-level pianists that reflect the various styles of the jazz idiom. An excellent way to introduce your students to this distinctive American contribution to 20th century music.

*A First Book of Jazz* Troubador Publishing Ltd

CD contains demonstrations of music examples.

**Jazz, Rags & Blues, Book 1** Chicago Review Press

Fans of *First Day Jitters* will love spending the last day of school in Mrs. Hartwell classroom. What do teachers do for summer vacation? Mrs. Hartwell's students worry that their teacher will miss them while they are gone for the summer. The class comes up with a way to make sure Mrs. Hartwell won't be too sad. But Mrs. Hartwell and the other teachers have some plans of their own. Once again Julie Danneberg and Judy Love bring to life the crazy antics of Mrs. Hartwell and her class and show that teachers and students are more alike than we sometimes think.

*The Real Blues Book (Songbook)* Hal Leonard Corporation

Antonio Gamoneda (1931) is a Spanish poet. He was awarded with the inaugural European Prize for Literature, the Reina Sofia Award, and the Cervantes Prize, the highest honor in Spanish literature. He is the author of *Sublevación inmóvil / Motionless Revolt* (1960), *Descripción de la mentira / A description of the Lie* ( 1977), *Edad /Age* (Poetry 1947-1986 ), amongst others. Written in the 1960s and censored for political reasons in Francoist Spain, *Castilian Blues* was only published in 1982. This is its first English edition. Translated by Benito del Pliego & Andrés Fisher. Art cover: "En Geometría" by Iván Blanco

*Havana Blues* Del Rey

(Easy Piano Songbook). Blues fans can get started playing their favorite tunes with this collection of 50 songs in easy piano format with lyrics. Songs include: Ain't No Sunshine \* All Blues \* Basin Street Blues \* Cross Road Blues (Crossroads) \* Every Day I Have the Blues \* Fever \* I Got It Bad and That Ain't Good \* Is You Is, or Is You Ain't (Ma' Baby) \* Kansas City \* Night Train \* Pride and Joy \* Route 66 \* St. Louis Blues \* Stormy Weather (Keeps Rainin' All the Time) \* Sweet Home Chicago \* The Thrill Is Gone \* and more.

*Early Blues* University of Illinois Press

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."

**Easy Blues Piano** Simon & Schuster Books for Young Readers

(Faber Piano Adventures). A comprehensive approach for the beginning blues player, featuring instruction in improvisation and theory, appealing pieces with improvisation options, and blues ear training.

*A First Book of Blues* Penguin

(Fake Book). Since the 1970s, The Real Book has been the most popular book for gigging jazz musicians. Hal Leonard is proud to publish completely legal and legitimate editions of the original volumes as well as exciting new volumes to carry on the tradition to new generations of players in all styles of music! All the Real Books feature hundreds of time-tested songs in accurate arrangements in the famous easy-to-read, hand-written notation. 300 blues essentials are included in this collection: All Your Love (I Miss Loving) \* Baby Please Don't Go \* Big Boss Man \* Blues Before Sunrise \* The Blues Is Alright \* Boom Boom \* Born Under a Bad Sign \* Cheaper to Keep Her \* Come on in My Kitchen \* Crosscut Saw \* Damn Right, I've Got the Blues \* Dust My Broom \* Every Day I Have the Blues \* Evil \* Five Long Years \* Further on up the Road \* Gangster of Love \* Give Me Back My Wig \* Good Morning Little Schoolgirl \* Got My Mo Jo Working \* Have You Ever Loved a Woman \* Hide Away \* How Long, How Long Blues \* I Ain't Got You \* I Got Love If You Want It \* I'm Tore Down \* I'm Your Hoochie Coochie Man \* It Hurts Me Too \* Juke \* Key to the Highway \* Killing Floor \* Let Me Love You Baby \* Look on Yonder's Wall \* Mama Talk to Your Daughter \* Master Charge \* Messin' with the Kid \* My Babe \* Phone Booth \* Pride and Joy \* Reconsider Baby \* Rock Me Baby \* Rock Me Right \* Smokestack Lightning \* Somebody Loan Me a Dime \* Statesboro Blues \* (They Call It) Stormy Monday (Stormy Monday Blues) \* Sweet Home Chicago \* Texas Flood \* The Things That I Used to Do \* The Thrill Is Gone \* Wang Dang Doodle \* and more.

*FunTime Piano Jazz & Blues - Level 3A-3B* Hal Leonard Corporation

Former dancer Jacqui Malone throws a fresh spotlight on the cultural history of black dance, the Africanisms that have influenced it, and the significant role that vocal harmony groups, black college and university marching bands, and black sorority and fraternity stepping teams have played in the evolution of dance in African American life.

**I Don't Like the Blues** Hal Leonard Corporation

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 Original Blues** Courier Corporation

Simplified piano arrangements featuring some of the best-loved blues music of all time.

*The Bluest of Blues* UNC Press Books

This story of the origins and evolution of the American blues tradition draws on oral history interviews and research into neglected primary sources. Book jacket.

*Whose Blues?* U of Minnesota Press

"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* UNC Press Books

With this volume, Lynn Abbott and Doug Seroff complete their groundbreaking trilogy on the development of African American popular music. Fortified by decades of research, the authors bring to life the performers, entrepreneurs, critics, venues, and institutions that were most crucial to the emergence of the blues in black southern vaudeville theaters; the shadowy prehistory and early development of the blues is illuminated, detailed, and given substance. At the end of the nineteenth century, vaudeville began to replace minstrelsy as America's favorite form of stage entertainment. Segregation necessitated the creation of discrete African American vaudeville theaters. When these venues first gained popularity ragtime coon songs were the standard fare. Insular black southern theaters provided a safe haven, where coon songs underwent rehabilitation and blues songs suitable for the professional stage were formulated. The process was energized by dynamic interaction between the performers and their racially-exclusive audience. The first blues star of black vaudeville was Butler "String Beans" May, a blackface comedian from Montgomery, Alabama. Before his bizarre, senseless death in 1917, String Beans was recognized as the "blues master piano player of the world." His musical legacy, elusive and previously unacknowledged, is preserved in the repertoire of country blues singer-guitarists and pianists of the race recording era. While male blues singers remained tethered to the role of blackface comedian, female "coon shouters" acquired a more dignified aura in the emergent persona of the "blues queen." Ma Rainey, Bessie Smith, and most of their contemporaries came through this portal; while others, such as forgotten blues heroine Ora Criswell and her protégé Trixie Smith, ingeniously reconfigured the blackface mask for their own subversive purposes. In 1921 black vaudeville activity was effectively nationalized by the Theater Owners Booking Association (T.O.B.A.). In collaboration with the emergent race record industry, T.O.B.A. theaters featured touring companies headed by blues queens with records to sell. By this time the blues had moved beyond the confines of entertainment for an exclusively black audience. Small-time black vaudeville became something it had never been before—a gateway to big-time white vaudeville circuits, burlesque wheels, and fancy metropolitan cabarets. While the 1920s was the most glamorous and remunerative period of vaudeville blues, the prior decade was arguably even more creative, having witnessed the emergence, popularization, and early development of the original blues on the African American vaudeville stage.

*Red River Blues* Charlesbridge

Transport back to the early sixties, where attitudes have become somewhat liberated and there was a 'trad jazz boom'. Although semi-autobiographical, *Ask for Blues* has been written as a novel, spanning 1957 to 1964. It traces a young Martin's discovery of and captivation by jazz at fifteen, and how sheer determination made him a talented multi-instrumentalist just seven years later. Through Martin and his friends, the book also accurately portrays what it was like to be a young man growing up in those post-war years just before the swinging sixties. While most musical biographies read strictly chronologically, some of the events in *Ask for Blues* have been placed in an order that makes for a better story, although everything, including the encounters with well-known musicians, happened as described. Music is an essential part of the narrative, and is woven between memories of places and venues, pubs and drinking sessions, society norms and how Martin is expected to 'behave' - though thanks to two influential friends, it isn't long before he discovers the joys of totally irresponsible behaviour. In parallel, the book chronicles Martin's developing sexual awareness as he progresses from shy late-starter to a man with a distinctly cavalier attitude towards women, a perspective that consequently puts relationships behind his absorption with music, to his eventual cost.