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KEY=BLUES - KAISER QUINN

THE BLUES MAKERS

The Blues Makers is Samuel Charters's monumental study of the blues, its makers, and the environment from which they merged. IT was originally published in two separate volumes, The Bluesmen and Sweet as the Showers of Rain, and for a long time languished out of print. Now, with the addition of a new preface and a new chapter on Robert Johnson which reconsiders his life and art based n recently uncovered information, The Blues Makers takes its rightful place as one of the greatest blues books of all time. Samuel Charters has long been considered a leading authority on the blues, and here he explores the personal, social, and musical backgrounds of the great blues makers. Charters proceeds from Mississippi, through Alabama and Texas, Memphis and Atlanta, to the Atlantic Coast and the Carolinas, stopping on the way to examine the music and lives of native blues makers such as Skip James, Furry Lewis, Sleepy John Estes, Robert Johnson, Blind Lemon Jefferson, Memphis Minnie, Willie McTell, Tommy Johnson, Ishman Bracey, Son House, The Memphis Jug Band, Charley Patton, and many others. In a style remarkable for both its clarity and its beauty, Charters analyzes these men and their work, using musical and textual examples and extraordinary documentary photographs. The result is simply one of the most remarkable books ever written on the blues.

THE BLUES MAKERS

WITH THE ADDITION OF A NEW PREFACE, A NEW CHAPTER ON ROBERT JOHNSTON, AND NEW ILLUSTRATIONS

RECORD MAKERS AND BREAKERS

VOICES OF THE INDEPENDENT ROCK 'N' ROLL PIONEERS

University of Illinois Press This volume is an engaging and exceptional history of the independent rock 'n' roll record industry from its raw regional beginnings in the 1940s with R & B and hillbilly music through its peak in the 1950s and decline in the 1960s. John Broven combines narrative history with extensive oral history material from numerous recording pioneers including Joe Bihari of Modern Records; Marshall Chess of Chess Records; Jerry Wexler, Ahmet Ertegun, and Miriam Bienstock of Atlantic Records; Sam Phillips of Sun Records; Art Rupe of Specialty Records; and many more.

WE ARE THE MUSIC MAKERS!

PRESERVING THE SOUL OF AMERICA'S MUSIC

UNC Press Books America tells its stories through song. Consolation to the lovelorn, courage to the oppressed, warning to the naive, or a ticket to the Promised Land, a great song can deliver the wisdom of ages directly to our souls. We Are the Music Makers! presents black-and-white portraits of artists who carry these songs from past to present: fathers and mothers, uncles and aunts, daughters and sons, grandparents and neighbors, who continue to lovingly stir the South's musical stew and feed American culture outside the realm of conventional fame and fortune. Newly available in paperback, this book features intimate photographs that will make you look more closely at the unrecognized greatness that surrounds us all.

HOW BRITAIN GOT THE BLUES: THE TRANSMISSION AND RECEPTION OF AMERICAN BLUES STYLE IN THE UNITED KINGDOM

Routledge This book explores how, and why, the blues became a central component of English popular music in the 1960s. It is commonly known that many 'British invasion' rock bands were heavily influenced by Chicago and Delta blues styles. But how, exactly, did Britain get the blues? Blues records by African American artists were released in the United States in substantial numbers between 1920 and the late 1930s, but were sold primarily to black consumers in large urban centres and the rural south. How, then, in an era before globalization, when multinational record releases were rare, did English teenagers in the early 1960s encounter the music of Robert Johnson, Blind Boy Fuller, Memphis Minnie, and Barbecue Bob? Roberta Schwartz analyses the transmission of blues records to England, from the first recordings to hit English shores to the end of the sixties. How did the blues, largely banned from the BBC until

the mid 1960s, become popular enough to create a demand for re-released material by American artists? When did the British blues subculture begin, and how did it develop? Most significantly, how did the music become a part of the popular consciousness, and how did it change music and expectations? The way that the blues, and various blues styles, were received by critics is a central concern of the book, as their writings greatly affected which artists and recordings were distributed and reified, particularly in the early years of the revival. 'Hot' cultural issues such as authenticity, assimilation, appropriation, and cultural transgression were also part of the revival; these topics and more were interrogated in music periodicals by critics and fans alike, even as English musicians began incorporating elements of the blues into their common musical language. The vinyl record itself, under-represented in previous studies, plays a major part in the story of the blues in Britain. Not only did recordings shape perceptions and listening habits, but which artists were available at any given time also had an enormous impact on the British blues. Schwartz maps the influences on British blues and blues-rock performers and thereby illuminates the stylistic evolution of many genres of British popular music.

THE MAKERS OF THE SACRED HARP

University of Illinois Press This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape-note singing. Where other studies of the Sacred Harp have focused on the sociology of present-day singers and their activities, David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers. They trace the sources of every tune and text in the Sacred Harp, from the work of B. F. White, E. J. King, and their west Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions. The Makers of the Sacred Harp also includes analyses of the textual influences on the music--including metrical psalmody, English evangelical poets, American frontier preachers, camp meeting hymnody, and revival choruses--and essays placing the Sacred Harp as a product of the antebellum period with roots in religious revivalism. Drawing on census reports, local histories, family Bibles and other records, rich oral interviews with descendants, and Sacred Harp Publishing Company records, this volume reveals new details and insights about the history of this enduring American musical tradition.

THE JAZZ MAKERS

Da Capo Press, Incorporated Short biographies of twenty-one outstanding jazz figures provide an overview of the lives and events that shaped a major aspect of American music

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THE LEGACY OF THE BLUES

ART AND LIVES OF TWELVE GREAT BLUESMEN

Da Capo Press Blues is a language—one which has evolved its own rules and which is the sole property of a culture always forced to the periphery of white society. As such it is a political language. Whether it is passed as a legacy from African village to Mississippi farm, or from farm to Chicago ghetto, or from ghetto to Paris cafe, it is part of a larger oral heritage that is an expression of black America. Makeshift instruments, runaway slaves, railroads, prisons, empty rooms, work gangs, blindness, and pain have all been involved in the passing of this legacy, which has moved from hand to hand like a bottle of whiskey among friends and which now, for

whatever reasons, seems faced with extinction. As Lightnin' Hopkins says: "I see a few young musicians coming along. But it's not many. It's not many at all, and the few that is—I'll tell you, you know what I mean, they don't have it. They just don't feel it. . . . I never had that trouble. I had the one thing you need to be a blues singer. I was born with the blues." With an awareness of the urgency involved, and with considerable devotion, Samuel Charters has chosen twelve major bluesmen, each whom represents a major facet of the blues, and has written about them. Rather than adopt the voyeuristic tone of the academician, he has used the direct visceral images that have always composed the blues. Also included are interviews, photographs, lyrics, and separate chapters on the black experience in America, and the evolution of the blues language from its African origins. Samuel Charters has renewed contact with the greatness of the blues legacy—from the haunting lyric songs of the bluesmen like Robert Pete Williams and Lightnin' Hopkins to the fiercely joyous shouts of Champion Jack Depree, Memphis Slim, and Mighty Joe Young.

A BLUES BIBLIOGRAPHY

Routledge *A Blues Bibliography, Second Edition* is a revised and enlarged version of the definitive blues bibliography first published in 1999. Material previously omitted from the first edition has now been included, and the bibliography has been expanded to include works published since then. In addition to biographical references, this work includes entries on the history and background of the blues, instruments, record labels, reference sources, regional variations and lyric transcriptions and musical analysis. The *Blues Bibliography* is an invaluable guide to the enthusiastic market among libraries specializing in music and African-American culture and among individual blues scholars.

BLUE MUSE

TIMOTHY DUFFY'S SOUTHERN PHOTOGRAPHS

UNC Press Books *The tintype* is rooted in more than 150 years of photographic method. In this collection of extraordinary portraits, Timothy Duffy brings new vitality to this old form, capturing powerful images of musicians who represent the roots of American music. These American blues, jazz, and folk artists are living expressions of a cultural legacy, made and remade by everyday people and passed down through generations. In the hands of the people in Duffy's portraits, centuries-old traditions find new expression in this digital millennium. Likewise, Duffy's photographic techniques fuse old forms and the original collodion wet plates with modern lighting. In this collaboration between photographer and artist, music and image meet around a history of struggle, adaptability, and creativity. It is this ethos that Duffy captures in his tintypes. Some of the musicians in Duffy's photographs have found fame, but most have not. While the world finds inspiration in the grassroots creativity of these musicians, barriers of class, race, and place often keep them

underacknowledged and obscured. But in these photographs, Duffy demands they be seen.

MUSIC MAKERS

PORTRAITS AND SONGS FROM THE ROOTS OF AMERICA

Harambe Press Music Maker Relief Foundation--a nonprofit organization dedicated to helping the true pioneers and forgotten heroes of Southern musical traditions gain recognition and meet their day to day needs--comes to life in this collection of photos and writings profiling sixty-nine musicians, along with a twenty-three track CD. Foreword by B.B. King.

MUSIC MAKERS

PORTRAITS AND SONGS FROM THE ROOTS OF AMERICA

Taking readers on a soulful ride into the past, "Music Makers" is a stunning and poignant look into the lives of a forgotten, mistreated group of musicians: those helped by the Music Maker Relief Foundation to assist artists working in the blues, R & B, hillbilly music, and other "roots" forms of music. 160 photos.

THE CHEMICAL MANUFACTURERS' (AND SOAP MAKERS') DIRECTORY

BLUES, HOW DO YOU DO?

PAUL OLIVER AND THE TRANSATLANTIC STORY OF THE BLUES

University of Michigan Press Examines the role of black American music abroad in the post-WWII era through the lens of one of the period's most prolific and influential blues scholars, Paul Oliver

TEXAS BLUES

THE RISE OF A CONTEMPORARY SOUND

Texas A&M University Press Texas Blues allows artists to speak in their own words, revealing the dynamics of blues, from its beginnings in cotton fields and shotgun shacks to its migration across boundaries of age and race to seize the musical imagination of

the entire world. Fully illustrated with 495 dramatic, high-quality color and black-and-white photographs—many never before published—Texas Blues provides comprehensive and authoritative documentation of a musical tradition that has changed contemporary music. Award-winning documentary filmmaker and author Alan Govenar here builds on his previous groundbreaking work documenting these musicians and their style with the stories of 110 of the most influential artists and their times. From Blind Lemon Jefferson and Aaron “T-Bone” Walker of Dallas, to Delbert McClinton in Fort Worth, Sam “Lightnin’” Hopkins in East Texas, Baldemar (Freddie Fender) Huerta in South Texas, and Stevie Ray Vaughan in Austin, Texas Blues shows the who, what, where, and how of blues in the Lone Star State.

THE ROOTS OF THE BLUES

Da Capo Press I went to Africa to find the roots of the blues. So Samuel Charters begins the extraordinary story of his research. But what began as a study of how the blues was handed down from African slaves to musicians of today via the slave ships, became something much more complex. For in Africa Samuel Charters discovered a music which was not just a part of the past but a very vital living part of African culture. The Roots of the Blues not only reveals Charters's remarkable talent in discussing African folk music and its relationship with American blues; it demonstrates his power as a descriptive and narrative writer. Using extensive quotations of song lyrics and some remarkable photographs of the musicians, Charters has created a unique contribution to our understanding of both African and American cultures and their music.

BLUES IN THE 21ST CENTURY: MYTH, SELF-EXPRESSION AND TRANS-CULTURALISM

Vernon Press The book is the fruit of Douglas Mark Ponton's and co-editor Uwe Zagratzki's enduring interest in the Blues as a musical and cultural phenomenon and source of personal inspiration. Continuing in the tradition of Blues studies established by the likes of Samuel Charters and Paul Oliver, the authors hope to contribute to the revitalisation of the field through a multi-disciplinary approach designed to explore this constantly evolving social phenomenon in all its heterogeneity. Focusing either on particular artists (Lightnin' Hopkins, Robert Johnson), or specific texts (Langston Hughes' Weary Blues and Backlash Blues, Jimi Hendrix's Machine Gun), the book tackles issues ranging from authenticity and musicology in Blues performance to the Blues in diaspora, while also applying techniques of linguistic analysis to the corpora of Blues texts. While some chapters focus on the Blues as a quintessentially American phenomenon, linked to a specific social context, others see it in its current evolutions, as the bearer of vital cultural attitudes into the digital age. This multidisciplinary volume will appeal to a broad range of scholars operating in a number of different academic disciplines, including Musicology, Linguistics, Sociology, History, Ethnomusicology, Literature, Economics and Cultural Studies. It will

also interest educators across the Humanities, and could be used to exemplify the application to data of specific analytical methodologies, and as a general introduction to the field of Blues studies.

AMPLIFIED

A DESIGN HISTORY OF THE ELECTRIC GUITAR

Reaktion Books "For me, a truly compelling, fact-packed read all about how guitars are made, look, sound, and play. Atkinson admirably recounts a century of history, invention, and experimentation by experts and amateurs of a revolutionary instrument. Highly recommended for anyone who has a guitar, and for anyone who wants one."—KT Tunstall, singer-songwriter and guitarist "Atkinson has put a fantastically exhaustive amount of work into this book for all of us global guitar nerds to enjoy. It's so much fun to dive into it full immersion, and glean everything from details on iconic artist guitars to strange inventions from creatives on the fringe!"—Jennifer Batten, guitarist (Michael Jackson, Jeff Beck) "A great resource for all guitar players, tinkerers, and enthusiasts. Atkinson's well-researched book provides essential and fascinating facts of this unique instrument's development over the course of more than a century."—Paul Brett, rock guitarist, journalist, guitar designer "Atkinson has dug deep into the history of the electric guitar to create a detailed view of the ways in which makers and musicians have tried—and in many cases succeeded—to move its design forward. This engaging new book will be required reading for anyone interested in the development of one of the most popular and revolutionary instruments ever created."—Tony Bacon, guitar historian and author An in-depth look at the invention and development of the electric guitar, this book explores how the electric guitar's design has changed and what its design over the years has meant for its sound. A heavily illustrated history with amps turned up to eleven, Amplified celebrates this beloved instrument and reveals how it has evolved through the experiments of amateur makers and part-time tinkerers. Digging deep into archives and featuring new interviews with makers and players, it will find admirers in all shredders, luthiers, and fans of electric sound.

AFRICA AND THE BLUES

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 [Publisher description].

CHILDREN OF THE BLUES

49 MUSICIANS SHAPING A NEW BLUES TRADITION

Hal Leonard Corporation This book explores the new generation of blues musicians--the biological and spiritual children of blues giants like Muddy Waters and John Lee Hooker. Their stories are truly one of a kind--whether it's Bernard Allison discussing the influence of his father, the legendary Luther Allison, or Keb' Mo' describing how he sought out 84-year-old Delta blues musician Eugene Powell. 40 photos.

BLUES OFF THE RECORD

THIRTY YEARS OF BLUES COMMENTARY

Tunbridge Wells, Kent : Baton Press ; New York, N.Y. : Hippocrene Books This book of essays and critiques originally written for various Blues magazines is a vibrant anthology that reflects a lifelong passion for the anger, despair, and humor that only the blues provides. The book features speculative pieces on the beginning of the blues and how it came to be recorded.

JAZZ MATTERS

REFLECTIONS ON THE MUSIC & SOME OF ITS MAKERS

University of Arkansas Press

LIST MAKER'S GET-HEALTHY GUIDE

TOP TO-DOS FOR AN EVEN BETTER YOU!

Rodale A collection of accessible lists from the premier health magazine counsels readers on topics ranging from the best organic foods and the biggest source of germs in public places to effective fitness exercises and essential first-aid supplies. Original.

BLUES

THE BASICS

Psychology Press First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

THE SOUNDS OF LOUISIANA

TWENTY ESSENTIAL MUSIC MAKERS

Pelican Publishing Company Chronicling the creation of new categories of music like zydeco and jazz and the addition of distinct flavors to established genres like rhythm and blues, rock 'n' roll, funk, and hip-hop, journalist Roger Hahn provides an overview of Louisiana's impressive role in the musical heritage of the last two centuries. He documents twenty musicians and musical groups who have--and still are--shaping the face of music in America. Profiles of well-known and more obscure, but no less influential, musicians include Jelly Roll Morton, Clifton Chenier, Irma Thomas, Buddy Guy, Li'l Wayne, and Hunter Hayes. Each profile centers on the cultural inheritance, accomplishments, and influence of the artists and features a full-color portrait by artist Chris Osborne. A bibliography is provided for further reading.

JAZZ MATTERS

REFLECTIONS ON THE MUSIC & SOME OF ITS MAKERS

University of Arkansas Press Rich in anecdote and insight, Jazz Matters is a collection of essays, profiles, and reviews, by Doug Ramsey, an observer of jazz and its musicians for more than 30 years.

MBIRA MAKER BLUES

A HEALING JOURNEY TO ZIMBABWE

GO CAT GO!

ROCKABILLY MUSIC AND ITS MAKERS

University of Illinois Press Looks at the history of rockabilly music, profiling such greats as Elvis, Jerry Lee Lewis, Malcolm Yelvington, and Roy Hall

FAMOUS NEGRO MUSIC MAKERS

Short biographies of several Negroes who have contributed much to the musical scene in America. Among others are Lena Horne, Leadbelly, Mahalia Jackson, Louis Armstrong, and Jelly Roll Morton.

MUSICMAKERS OF WEST AFRICA

Lynne Rienner Publishers Introducing the development of West African popular music, this text begins with a discussion of the early Highlife bands. It then traces the growth and diversification of various popular musical styles, including comic opera, Dagomba Simpa folk, and the current Afro-beat and Juju.

THE CABINET MAKER AND ART FURNISHER

THE COUNTRY BLUES

Da Capo Press 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.

NOTHING BUT THE BLUES

THE MUSIC AND THE MUSICIANS

Abbeville Press Presents a history of blues music through eleven authoritative essays, tracing the African-American origins of the music, its early development as popular entertainment, its regional differentiation, and its contemporary manifestations.

WORKING CLASS HEROES

ROCK MUSIC AND BRITISH SOCIETY IN THE 1960S AND 1970S

Rowman & Littlefield In Working Class Heroes, David Simonelli explores the influence of rock and roll on British society in the 1960s and '70s. At a time when social distinctions were becoming harder to measure, rock musicians appeared to embody the mythical qualities of the idealized working class by perpetuating the image of rebellious, irreverent, and authentic musicians.

COUNTRY MUSIC RECORDS

A DISCOGRAPHY, 1921-1942

Oxford University Press on Demand More than twenty years in the making, Country Music Records: A Discography, 1921-1942 documents all country music recording sessions from 1921 through 1942. Until now, discographies of pre-World War II country music recordings were only to be found scattered in journals and fanzines, or in books devoted to single artists. With primary research based on files and session logs from record companies, interviews with surviving musicians, as well as the 200,000 recordings archived at the Country Music Hall of Fame and Museum's Frist Library and Archives, this notable work is the first compendium to accurately report the key details behind all the recording sessions of country music during the pre-World War II era. In doing so it tells the commercial story of the music's first two decades. From the first recordings of country music, this discography documents--in

alphabetical order by artist--every commercial country music recording, including unreleased sides, and indicates, as completely as possible, the musicians playing at every session, as well as instrumentation. This massive undertaking encompasses 2,500 artists, 5,000 session musicians, and 10,000 songs. An introduction explains how to use the book, research methodology, and editorial policy; summary histories of each key record company are also provided, along with a bibliography. The discography includes indexes to all song titles and musicians listed. Country Music Records is an indispensable resource for anyone seriously interested in early country music recordings.

STEPPIN' ON THE BLUES

THE VISIBLE RHYTHMS OF AFRICAN AMERICAN DANCE

University of Illinois Press Explores the meaning of dance and the interrelation of music, song, and dance in African American culture

THE PAPER BOX AND BAG MAKER

Includes reports of annual conferences held by various trade federations.

THE D. AND COLOUR-MAKER'S COMPANION, ETC

THE GREAT SCOTS MUSICOGRAPHY

THE COMPLETE GUIDE TO SCOTLAND'S MUSIC MAKERS

Mercat Press Books