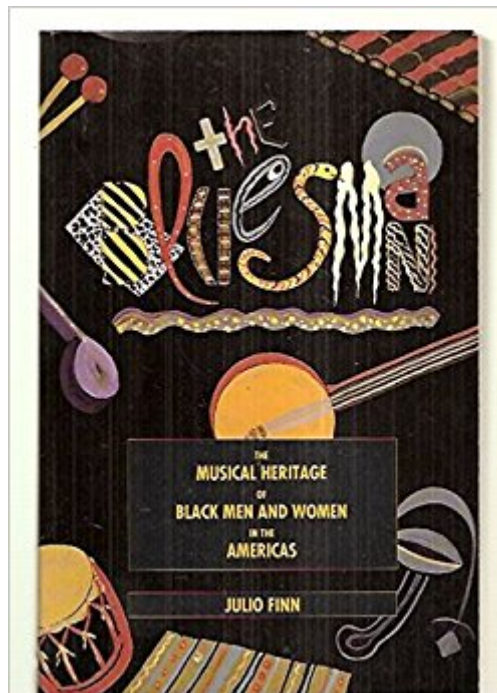


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The Bluesman: The Musical Heritage Of Black Men And Women In The Americas



Synopsis

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Book Information

Paperback: 256 pages

Publisher: Interlink Pub Group Inc; Reprint edition (June 1992)

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Customer Reviews

Passionately opinionated and overly ambitious, this odd compendium of history, hoodoo spells according to websters and song lyrics nevertheless achieves some success in its goal of tracing the roots of the blues beyond American slavery. The first few chapters outline voodoo rituals and religious traditions in Africa and their importation to Haiti, Jamaica, Cuba, Brazil and the U.S. Cliches clutter the text throughout, and the author damages his credibility with careless generalizations such as "Blacks see God in their image, and whites in theirs; the devil, naturally, being imagined as his opposite." But sometimes Finn's palpable frustration with a racist society produces fresh insights: Jesus walking on water is readily accepted, but "that . . . blacks should believe in miraculous charms, sends the world off into peals of laughter." These clever quips, however, are perhaps off the point. Despite his thesis that the blues are the direct offshoot of black religion, Finn (himself a bluesman) only implies the effects of voodoo and other beliefs on the blues. Artwork includes photos and attractive sketches of musicians and other figures. Copyright 1992 Reed Business Information, Inc.

Bluesman Finn outlines, with mixed results, the historical African and African American

metaphysical roots of the blues. Finn focuses on sects and religious practices in the New World which have contributed to the art's development, rather than on specific performers or pieces, and patrons searching for a lengthier commentary on the music itself will have to look elsewhere. Some will argue with Finn's assertions and others may find him overly angry, but none will find him dull. This works as a scholarly update to such books as Imamu A. Baraka's Blues People (Morrow, 1963). Recommended for music and ethnic collections.- Anthony J. Adam, Prairie View A&M Univ. Lib., Tex. Copyright 1992 Reed Business Information, Inc.

I think the title is a little off-target, because the book is more about spirituality than musical heritage - it does address some of the musical roots that came with the slaves from Africa, but really the major theme is how African religions informed the slave's adaptation to existence in the new world. Makes some very challenging assertions about "white man's religion" that are provoking and that makes for some important thinking.

This Book takes you all the way back to the beginning; the real roots of the blues that is in the african culture which later became known as the "hoodoo" culture in America. This book explains the development of the Blues style, including related african instruments, vocal styles & songwriting. Also explains the connection between early blues music & the black church: A detailed, but fascinating read!!!

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