

Roots Of Rock N' Roll Vol.3 1947 (1998)

Wpisany przez bluesever

Wtorek, 10 Styczeń 2012 09:35 - Zmieniony Poniedziałek, 31 Grudzień 2018 23:58

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CD1 01 - Wynonie Harris - *Good Rocking Tonight* (2:45) 02 - Hank Williams - *Move It On Over* (2:44) 03 - Paul Howard - *Rootie Tootie* (2:46) 04 - Julia Lee - *Mama Don't Allow* (2:54) 05 - Julia Lee - *Snatch And Grab It* (2:51) 06 - Al Dexter - *New Broom Boogie* (2:33)

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07 - Louis Jordan - *Barnyard Boogie* (2:47) 08 - Sticks Mcghee - *Drinkin' Wine Spoo-Dee-O-Dee* (2:16) 09 - Red Foley - *Freight Train Boogie* (2:50) 10 - Pee Wee King - *Ten Gallon Boogie* (2:35) 11 - Paul Gayten - *Your Hands Ain't Clean* (2:28) 12 - Joe Lutcher - *Rockin' Boogie* (2:24) 13 - Milo Twins - *Downtown Boogie* (2:21) 14 - Jazz Gillum - *You Got To Run Me Down* (2:29) 15 - Lightnin' Hopkins - *Let Me Play With Your Poodle* (2:30)

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16 - Smokey Hogg - *Good Morning Little Schoolgirl* (2:20) 17 - Luke Wills - *The Texas Special* (2:34) 18 - Roy Brown - *Roy Brown Boogie* (2:58)

CD2

01 - Merle Travis - *Merle's Boogie Woogie* (3:00) 02 - Tex Williams - *Smoke! Smoke! Smoke! (That Cigarette)* (2:53) 03 - Amos Milburn - *Chicken Shack Boogie* (2:48) 04 - SOTP-Cigareetes *Whusky And Wild Wimmen* (2:51) 05 - Johnny Tyler - *Oakie Boogie* (2:12)

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06 - Nellie Lutcher - *He's A Real Gone Guy* (2:59) 07 - 'Sonny Boy' Williamson - *Polly Put Your Kettle On* (2:27) 08 - Big Three Trio - *After While* (3:03) 09 - Wayne Raney - *Lost John Boogie* (2:37) 10 - Delmore Brothers - *Barnyard Boogie* (2:53) 11 - Roy Milton - *Big Fat Mama* (2:42) 12 - Peggy Lee - *Why Don't You Do Right* (2:24) 13 - Jimmy Liggins - *The Washboard Special* (2:29) 14 - T-Texas Tyler - *My Bucket's Got A Hole In It* (2:57) 15 - Chet Atkins - *Canned Heat* (2:31)

[play](#)

16 - Jimmy Wakely - *Oklahoma Blues* (2:30) 17 - Sister Rosetta Tharpe - *This Train* (2:48) 18 - Jack Rivers - *Razor Strap Boogie* (2:01)

Rock and roll arrived at a time of considerable technological change, soon after the

development of the electric guitar, amplifier and microphone, and the 45 rpm record. There were also changes in the record industry, with the rise of independent labels like Atlantic, Sun and Chess servicing niche audiences and a similar rise of radio stations that played their music. It was the realization that relatively affluent white teenagers were listening to this music that led to the development of what was to be defined as rock and roll as a distinct genre.

The phrase "rocking and rolling" originally described the movement of a ship on the ocean, but was used by the early twentieth century, both to describe the spiritual fervor of black church rituals and as a sexual analogy. Various gospel, blues and swing recordings used the phrase before it became used more frequently - but still intermittently - in the 1940s, on recordings and in reviews of what became known as "rhythm and blues" music aimed at a black audience. By 1942, Billboard magazine columnist Maurie Orodenker had begun using the term "rock and roll" in descriptions of upbeat recordings such as "Rock Me" by Sister Rosetta Tharpe. In 1951, Cleveland, Ohio disc jockey Alan Freed began playing this music style while popularizing the phrase to describe it.

Because the development of rock and roll was an evolutionary process, no single record can be identified as unambiguously "the first" rock and roll record. One contender for "first rock and roll record" is "Rocket 88" by Jackie Brenston and his Delta Cats (actually an alias for Ike Turner and his band The Kings of Rhythm), recorded by Sam Phillips for Sun Records in March 1951.[30] In terms of its wide cultural impact across society in the US and elsewhere, Bill Haley's "Rock Around the Clock", recorded in April 1954 but not a commercial success until the following year, is generally recognized as an important milestone, but it was preceded by many recordings from earlier decades in which elements of rock and roll can be clearly discerned.

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