

Mp3 Beth Scalet - Beth Loves Bob



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Live-in-the studio, all-acoustic guitar, harmonica, and vocal, in some of the finest interpretations of Bob Dylan songs (well-known and not so well-known) you'll ever hear. Beth brings her own meaning to these songs and plays the hell out of a harmonica. 12 MP3 Songs FOLK: Political, FOLK: Folk Blues Details: from John ia New York: "I am a Dylan fan, so I had to pick up your CD. It sounds great! You really capture the spirit of the songs and the subtle quality of the Midwest that is hidden in Bob's songs. You stay just behind the beat enough to let the songs carry themselves. And your melodic flow picks up all the emotion. Far better than Joan Beaz ever did. I mean that." from the liner notes: I've recorded three CDs of my own material, but for a very long time I've wanted to do this CD. (Check out my other CDs, "Taking the Cure," "Blues in Paradise," and "It's A Living . . ." also on CDBaby.) I'm happy with the live feeling on this recording (everything live in the studio, 6- and 12- string guitars, vocal, and harmonica only). And I hope you'll like it, too. Like the rest of my generation, I grew up with Bob Dylan. His songs brought a new kind of music to the emerging '60s folk scene. It was the soundtrack for a much bigger scene, the civil rights movement, and the music fueled the movement and the movement fueled the music. It was a compelling and formative time in this country. Then, Dylan went electric, synthesizing acoustic "folk" music with rock roll to produce a singularly literate music form that punctuated our experience of the social change of the Vietnam war years. And when this scene began to turn self-important, Dylan went to Nashville and made it hip. He has always been going somewhere, just before the rest of us get there. He has continued to reinvent himself, birthing each new avatar out of the ashes of the last. The songs I've chosen for this recording are songs I like to sing and that have meaning for me. They are songs that I feel I can give a new interpretation, including some musical (and occasional lyrical) improvisation, sometimes based on Dylan's own reinterpretations in concert. "Corrina, Corrina" is, of course, a traditional blues song, but I've

included it here since one of the first versions I heard was on Dylan's very first CD, and my guitar work is fairly closely modeled after that version. I'd also like to make special note that my version of "Down in the Flood" is inspired by a full-on boogie version by Mike Finnegan and Jerry Wood. I hope you'll enjoy listening to this CD. Is it rolling, Bob? Beth Scalet september 8, 2001

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