

# Chicago Blues

Anthropology 21201  
The University of Chicago  
Spring 2025  
Tues. & Thurs. 2:00-3:20

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This course is an anthropological and historical exploration of one of the most original and influential American musical genres in its social and cultural context. Understanding the Blues as a cultural phenomenon does not fully explain the genius and emotional power of the music, but it does help one to arrive at a deeper comprehension and appreciation of the music and its broader significance. The course is also necessarily an exploration of the history and cultural landscape of one of the world's great cities, Chicago, and its close relationship to rural Mississippi. The course traces the origins of the "Delta Blues" in the culture of African American sharecroppers of the lowland cotton country of Mississippi in the late nineteenth century, its transposition to Chicago during the "Great Migration" of the first half of the twentieth century, its development in the bars and streets of Chicago's South Side and West Side into the tough, aggressive urban music that has come to be known as "Chicago Blues", its eventual spread to audiences outside the African American community, and its broader influence. The course examines transformations in the cultural meaning of the blues and its place within broader American cultural currents and racial politics, the shifting social and economic situation of blues musicians and their audiences, and the evolving economic ecology of blues within the wider music industry. In disciplinary terms, the course involves the intersection of *ethnomusicology* and *urban anthropology*, and it is intended to impart an understanding of the practices of these fields as well as of the music and its social context.

The course begins by providing a musicological discussion of the distinctive sonic traits and poetic forms that define the Blues and its regional variants, and it is expected that students will develop a working understanding of the Chicago Blues as a musical genre (and, it is hoped, will develop a lasting passion for it – given that this is one of the great cultural resources of the city that surrounds this university). Consequently, in addition to its historical and sociological content, the course involves listening to music and a series of films that show Blues performances and biographies and illustrate the context for the Blues (performance and audience are crucial for understanding music as a social and cultural phenomenon). Some of these films can be watched online, as indicated in the syllabus, but a few are only available on DVD and these will be shown on selected Tuesday evenings (at 6:30 PM in 315 Haskell Hall). In addition, students are expected to listen regularly to recordings of the representative artists listed on the syllabus for each week. Many of these are

available as CDs from Regenstein Library for those who can't or don't want to purchase them; and most can also be found on *YouTube* or with music streaming services. Moreover, students who are 21 or older are strongly encouraged to go to the city's Blues clubs to listen and observe: as good as some of the films are, there is really no substitute for participating in live performances. Unfortunately, drinking laws limit access to nearly all clubs to those over 21. Fortunately, *Rosa's Lounge*, one of Chicago's best Blues clubs, shows many of their performances live and recorded on YouTube: [https://www.youtube.com/channel/UCPFvsXRt\\_9InJA9XeBGpRaA](https://www.youtube.com/channel/UCPFvsXRt_9InJA9XeBGpRaA) It's not quite the same as being there, but a reasonable substitute for those who can't get in.

Also highly recommended is the *Chicago Blues Festival* at the end of the spring quarter, in Millennium Park. This is the largest free Blues festival in the world, and it always draws a lot of outstanding musicians. The clubs usually have great after-hours sets as well during the festival. Students are also encouraged to visit the Blues Heaven Foundation, housed in the former Chess Studios at 2120 S. Michigan Ave, and to make use of the substantial Blues Archive at the Harold Washington Library and the Jazz Archive at Regenstein Library.

The course will be part lecture and part discussion (in which students are expected to participate actively). There will also be three guest lectures by prominent blues musicians: Billy Branch, John Primer, and Matthew Skoller.

**Course Requirements:**

- 1) Attending classes, watching the films, and informed participation in class discussions.
- 2) A 10-page research paper due at the end of the course.

**Required Texts: (Available at UChicago Bookstore)**

- Nicholas Lemann (1991). *The Promised Land: The Great Black Migration and How it Changed America*. New York: Vintage Books.
- Robert Palmer (1981). *Deep Blues*. New York: Penguin.
- Other readings are available on the CANVAS site.

**Schedule of Class Themes, Reading, and Films**

The class will be largely lecture-based, especially for the first couple of weeks, but with some sessions devoted to discussion of the readings. I will also try to leave time for some discussion after lectures, and questions are always encouraged.

**Week 1:** March 25 & 27

- Studying music, culture, and history: the fields of ethnomusicology and anthropology
- Chicago Blues -- the intersection of urban anthropology and ethnomusicology.
- Defining the Blues -- Basic sonic patterns, regional styles, and historical transformations and hybrids; blues poetics.
  - 12 bar blues and other common structures (the I-IV-V chord sequence); the blues scale; blues rhythms (shuffle, boogie, slow blues, Texas shuffle, etc.); rhyme and verse schemes.
- First person voice and the Blues Persona
- Delta Blues, Piedmont Blues, Texas Blues, Memphis Blues, Jazz Blues, Jump Blues, Chicago Blues, etc.

***Reading:***

- Bruno Nettl (1983). Chapter 4, "The non-universal language," in his *The Study of Ethnomusicology: Twenty-Nine Issues and Concepts*, pp. 36-43.
- Adelaida Reyes (2009). What do ethnomusicologists do? An old question for a new century. *Ethnomusicology* 53(1):1-17.
- Lawrence Hoffman (1999)[1991]. The Blues harp, parts one and two. In *Write Me a Few of Your Lines: A Blues Reader*, S.T. Tracy (ed.), pp. 261-275. Amherst: University of Massachusetts Press.
- David Evans (2001) The guitar in the Blues music of the Deep South. In *Guitar Cultures*, A. Bennett and K. Dawe (eds.), pp. 11-26. Oxford: Berg.
- Dennis Jarret (1999) [1978]. The singer and the bluesman: formulations of personality and the lyrics of the blues. In *Write Me a Few of Your Lines: A Blues Reader*, S.T. Tracy (ed.), pp. 195-200. Amherst: University of Massachusetts Press.
- Charles Keil (1966). *Urban Blues*: pp. 1-68.

**Week 2:** April 1 & 3

- Down in the Delta – Origins of the Chicago sound.
- African American culture and creativity in Mississippi; musical influences from Africa and Europe; African-American music before the blues; the emergence of an original new music.
- American Racism, from slavery to American apartheid; broken promises of the "Reconstruction" and the emergence of Jim Crow terrorism.
- The Blues as protest? Signifying.
- The Blues and religion: the "Devil's Music"

***Films:***

***"Blues Story: A Documentary"***

[https://www.youtube.com/watch?v=5qq\\_qnLHf74](https://www.youtube.com/watch?v=5qq_qnLHf74)

***"Charley Patton"***

<https://www.youtube.com/watch?v=WDoeswakLw4>

**Readings:**

- Robert Palmer, *Deep Blues*: pp. 1-131
- Adam Gussow (2002). *Seems Like Murder Here: Southern Violence and the Blues Tradition*. University of Chicago Press, Chicago. (pp. 17-65).
- Adam Gussow (2017). *Beyond the Crossroads: The Devil and the Blues Tradition*. Chapel Hill: University of North Carolina Press. (pp. 17-73).
- Karl H. Miller (2010). *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*. Duke University Press, Durham, NC. Chapter 6, "Race Records and Old Time Music: the Creation of two Marketing Categories in the 1920s," pp. 187-214.

**Representative Artists:** Charley Patton, Robert Johnson, Son House, Bukka White, Skip James, Honeyboy Edwards, Mississippi Fred McDowell

**Week 3:** April 8 & 10

- The Great Migration: Mississippi Transforms Chicago
- The Jim Crow South and the lure of Chicago
- Early Chicago Blues in its social context: from juke joints to house-rent parties
- The Bluebird sound and the beginning of Chicago Blues

**Tuesday Evening Film (April 8, 6:30 PM): "Goin' to Chicago"**

**Reading:**

- St. Clair Drake and Horace A. Cayton (1993)[1945]. *Black Metropolis: A Study of Negro Life in a Northern City*. Chicago: University of Chicago Press. (Chapters 2-5; pp. 46-97)
- Nicholas Lemann, *The Promised Land*: pp. 61-107, 225-306, 343-353
- Mike Rowe (1975). *Chicago Blues: The City and the Music*. New York: Da Capo Press, pp. 8-62

**Representative Artists:** Big Bill Broonzy, Sonny Boy Williamson I, Tampa Red

**Week 4:** April 15 & 17

- Chicago in the 1940s -1950s: A tale of two cities; promises, opportunities, and disappointments for African American migrants.
- Bronzeville, the West Side, and segregation
- 47<sup>th</sup> Street vs 43<sup>rd</sup> Street: race, class, and music
- The Blues Innovators of the 50s – the Birth of classic "Chicago Blues":

**Film: "The Howlin' Wolf Story"**

[https://www.youtube.com/watch?v=qHAIQdkqa\\_c](https://www.youtube.com/watch?v=qHAIQdkqa_c)

**Reading:**

- St. Clair Drake and Horace A. Cayton (1993)[1945]. *Black Metropolis: A Study of Negro Life in a Northern City*. Chicago: University of Chicago Press. (Chapters 8 & 14; pp. 174-198; 379-397)
- Davarian L. Baldwin (2011). Our newcomers to the city: the Great Migration and the making of modern mass culture. In *Beyond Blackface: African Americans and the Creation of American Popular Culture, 1890-1930*, W.F. Brundage, (ed.), pp. 159-189. Chapel Hill, NC: University of North Carolina Press.
- Robert Palmer, *Deep Blues*: pp. 132-169, 199-216  
(Also look at the photos in Rae Flerlage's, *Chicago Blues as Seen from the Inside*).

**Representative Artists:** Muddy Waters, Howlin' Wolf, Little Walter, Sonny Boy Williamson II, Jimmy Reed, Willie Dixon, Robert Nighthawk, Elmore James, Otis Spann, James Cotton, Big Walter Horton

**Week 5:** April 22 & 24

- Guest lectures by **Billy Branch** (22nd) and **John Primer** (24th)

**Reading:**

- David Whiteis (2006). *Chicago Blues: Portraits and Stories*. University of Illinois Press, Chicago. Chapter 9: "Billy Branch," pp. 153-174;  
and watch: 1. <https://www.youtube.com/watch?v=5VV8v0-oUfc&t=4s>  
2. [https://www.youtube.com/watch?v=U4FNE7Zy\\_BU&t=75s](https://www.youtube.com/watch?v=U4FNE7Zy_BU&t=75s)  
3. <https://www.youtube.com/watch?v=ijDH3jkdwgg&t=74s>
- John Primer Bio: <https://www.johnprimerblues.com/bio>  
and watch: <https://www.youtube.com/watch?v=d2T0s4d5tGE&t=44s>
- Adam Green (2007). *Selling the Race: Culture, Community, and Black Chicago, 1940-1955*. University of Chicago Press, Chicago. Selection from chapter 2 "Making the music," pp. 51-58, 70-91

**Week 6:** April 29 & May 1

- Guest lecture by **Matthew Skoller** (April 29)
- The cultural economy of the Chicago blues in the 1950s: from Maxwell Street to Blues clubs to Chess Records
- Chicago, music, and the "New Negro Movement"
- Marketing "Race Music"; issues of segregation and exploitation

**Tuesday Evening Film** (April 29, 6:30 PM): *"Cheat You Fair: The Story of Maxwell Street"*

**Reading:**

- Matthew Skoller Bio: <https://matthewskoller.com/matthew-skoller/>.

- Matthew Skoller Interview: [https://www.bluesblastmagazine.com/issue-16-27-july-7-2022/?fbclid=IwAR3xIVSUbxiP\\_M7k8mNb35Are\\_0ij2-bBgT85PQDoLgjqpn\\_VYaNFOnLgyA](https://www.bluesblastmagazine.com/issue-16-27-july-7-2022/?fbclid=IwAR3xIVSUbxiP_M7k8mNb35Are_0ij2-bBgT85PQDoLgjqpn_VYaNFOnLgyA)
- Matthew Skoller Performance: [https://www.youtube.com/watch?v=0BDsUcC\\_X6M&t=27s](https://www.youtube.com/watch?v=0BDsUcC_X6M&t=27s)
- David Whiteis (2006). *Chicago Blues: Portraits and Stories*. University of Illinois Press, Chicago. Chapter 5 ("Maxwell Street: Last dance of the carnival of the soul," pp. 75-92).
- Charles Keil (1966). *Urban Blues*: pp. 69-95.

**Representative Artists:** Muddy Waters, Willie Dixon, Robert Nighthawk, Big John Wrencher

**Week 7:** May 6 & 8

- Chicago Blues in the 60s and 70s:
- The Young Guitar Giants and the "West Side Sound"
- Blues reaches a white audience: Chicago and the British Blues imitators; the folk blues revival; South Side apprenticeship of white musicians; issues of "authenticity" (what does it mean? to whom?)
- Boom and Bust Cycles: Blues, Rock, and Soul in fusion and competition; the ambivalent relationship of Blues and the Black Power movement; Blues, Jazz, and class divisions in the African American community

**Film: "Chicago Blues" (about the Blues scene and the city at the end of the 1960s; includes a spectacular performance by Buddy Guy of "First Time I Met the Blues")**

<https://www.youtube.com/watch?v=EzAySaWy9sc&t=23s>

**Reading:**

- Mike Rowe (1975). *Chicago Blues: The City and the Music*. New York: Da Capo Press, pp.174-214
- Robert Palmer, *Deep Blues*: pp. 255-277
- M. Hamilton (2000) Sexuality, authenticity and the making of the blues tradition. *Past and Present* 169:132-160.
- J. Milward (2013) *Cross Roads: How the Blues Shaped Rock 'n' Roll (and Rock Saved the Blues)*. Northeastern University Press, Boston. Chapter 6: "University of Chicago Blues," pp.62-73.

-Have a look at the photos in Mark Pokempner's *Down at Theresa's*.

**Representative Artists:** Buddy Guy, Otis Rush, Magic Sam, Junior Wells, Earl Hooker, Koko Taylor, Paul Butterfield, Mike Bloomfield, Charley Musselwhite, Hound Dog Taylor, J.B. Hutto; also Rory Gallagher, Eric Clapton, John Mayall, the Rolling Stones for British Blues figures

**Weeks 8:** May 13 & 15

- Chicago Blues Today: from the 1980s to the present
- Blues Rock and the 80s Blues revival; cycling in and out of mainstream popularity
- The Chicago club scene
- Issues of “authenticity,” again
- The recurring tropes of “the death of the blues” vs. “keeping the blues alive”
- Education and apprenticeship: the Blues in the Schools Program; young musicians; jam nights
- The meaning of “tradition” in the Blues
- The Blues and violence
  
- Women, Gender, and the Blues
- The New Cultural Economy of the Chicago Blues: Music as part of the “Creative Industries”
- Delmark, Alligator, Fat Possum and the new independent record companies; Blues Clubs (North Side vs South Side); Blues Festivals (US, Europe, Japan); Musicians at home and on tour; Blues organizations; Blues marketing.

***Tuesday Evening Film (May 13, 6:30 PM): “Mercurial Son: The Blues of Lurrie Bell”***

***Reading:***

- Nicholas Lemann, *The Promised Land*: pp. 3-58
- David Grazian (2004) The production of popular music as a confidence game: the case of the Chicago Blues. *Qualitative Sociology* 27(2):137-158.
- Charles Lindholm (2008). *Culture and Authenticity*. Blackwell, Oxford. Introduction and Chapter 2 (“Authenticity and music”), pp. 1-10 & 25-38.
- Joel Rudinow (1994). Race, ethnicity, expressive authenticity: can white people sing the blues? *Journal of Aesthetics and Art Criticism*, 52(1), 127-137.
- Adam Gussow (2002). *Seems Like Murder Here: Southern Violence and the Blues Tradition*. University of Chicago Press, Chicago. Chapter 5: pp 195-232 and Epilogue: pp. 273-280.
- Caleb Dube (2001). *Between Starvation and Stardom: Chicago Blues Musicians as Cultural Workers*. Evanston: PhD Dissertation, Northwestern University.
- Jennifer Ryan (2011). Beale Street Blues? Tourism, musical labor, and the fetishization of poverty in blues discourse. *Ethnomusicology* 55(3):473-503.

***Representative Artists:*** Billy Branch, John Primer, the Brooks family (Lonnie, Ronnie, Wayne), the Bell Family (Carrie, Lurrie, Steve), Willie Kent, Magic Slim, Matthew Skoller, Eddie Shaw, Jimmy Johnson, L’il Ed, Stevie Ray Vaughan, John Lee Hooker; Bessie Smith, Mamie Smith, Ma Rainey, Sippie Wallace, Victoria

Spivey, Big Mama Thornton, Koko Taylor, Valerie Wellington, Dietra Farr, Grana Louise, Zora Young, Sharon Lewis, Big Time Sarah.

**Week 9:** May 20 & 22

- Blues and American Culture
- Blues derivatives and relatives (rock, jazz, folk, zydeco, rap),
- Blues, class, and race
- Blues and African American heritage
- Blues and religion; Thomas Dorsey (a.k.a. "Georgia Tom") and the origin of "Gospel music" (the "Devil's music" enters the church)
- The Blues Life and the *Bluesman* as a Cultural Icon
- Blues and cinema
- Blues *topoi* and American mythology
- Chicago Blues and other blues traditions (Texas, Memphis, Swamp, Mississippi Hill Country, Jump Blues)
- The place of Chicago in the Blues world

**Film: "Deep Blues"**

[https://vk.com/video93845574\\_155521663?to=L3ZpZGVvOTM4NDU1NzRfMTU1NTIxNjYzPw--](https://vk.com/video93845574_155521663?to=L3ZpZGVvOTM4NDU1NzRfMTU1NTIxNjYzPw--)

**Reading:**

- Michael H. Harris (1992). *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. New York: Oxford University Press. (Chapters 8-10)
- Mark A. Humphrey (1993). Holy blues: the gospel tradition. In *Nothing But the Blues: The Music and the Musicians*, Cohn. L. (ed.), pp. 107-149. New York: Abbeville Press.
- Sherley A. Williams (1999). The Blues roots of contemporary Afro-American poetry. In *Write Me a Few of Your Lines: A Blues Reader*, S.T. Tracy (ed.), pp. 445-455. Amherst: University of Massachusetts Press.
- Houston Baker (1984). *Blues, Ideology, and Afro-American Literature*. University of Chicago Press, Chicago. Introduction, pp. 1-14.
- David Brackett (2003). What a difference a name makes: two instances of African-American popular music. In *The Cultural Study of Music*, M. Clayton, T. Herbert and R. Middleton (eds.), pp. 238-250. New York: Routledge.
- David Whiteis (2006). *Chicago Blues: Portraits and Stories*. University of Illinois Press, Chicago. Chapters 1 ("Junior Wells" pp. 21-33), 11 ("Lurrie Bell" pp. 193-212).

**Representative Artists:** Blind Lemon Jefferson, Lightnin' Hopkins, T-Bone Walker, Albert King, B.B. King, Freddie King, Albert Collins, Gatemouth Brown, Slim Harpo, William Clarke, R.L. Burnside, Junior Kimbrough, Clifton Chenier, The Staple Singers, Mahalia Jackson, Johnny Winter, Louis Jordan





### Further Reading:

-It is also *recommended* that you choose one of the following biographical works of Chicago Blues musicians and read it over the course of the quarter to gain a sense of the life experience of a Blues musician.

- Danchin, Sebastian (2001). *Earl Hooker: Blues Master*. Jackson, MS: University of Mississippi Press.
- Dixon, Willie (1989). *I Am the Blues*. New York: Da Capo.
- Edwards, David Honeyboy (1997). *The World Don't Owe Me Nothing: The Life and Times of Delta Bluesman Honeyboy Edwards*. Chicago: Chicago Review Press.
- Glover, Tony, Scott Dirks, and Ward Gaines (2002). *Blues With a Feeling: The Little Walter Story*. New York: Routledge.
- Goins, Wayne E. (2014). *Blues All Day Long: The Jimmy Rogers Story*. Urbana, IL: University of Illinois Press.
- Gordon, Robert (2002). *Can't Be Satisfied: The Life and Times of Muddy Waters*. Boston: Little, Brown.
- Guy, Buddy and David Ritz (2012) *When I left Home: My Story*. Boston: Da Capo.
- Murray, Charles Shaar (2000). *Boogie Man: The Adventures of John Lee Hooker in the American Twentieth Century*. New York: St. Martin's Griffin. (Not Chicago, strictly speaking, but he will do fine.)
- Riesman, Bob (2011). *I Feel So Good: The Life and Times of Big Bill Broonzy*. Chicago: University of Chicago Press.
- Romano, Will (2005). *Incurable Blues: The Troubles and Triumphs of Blues Legend Hubert Sumlin*. San Francisco: Backbeat Books.
- Romano, Will (2006). *Big Boss Man: The Life and Music of Bluesman Jimmy Reed*. San Francisco: Backbeat Books.
- Segrest, James, and Mark Hoffman (2004). *Moanin' at Midnight: The Life and Times of Howlin' Wolf*. New York: Pantheon.
- Tooze, Sandra (1997). *Muddy Waters - The Mojo Man*. Toronto: ECW Press.
- Wilcock, Donald W., and Buddy Guy (1993). *Damn Right I've Got the Blues: Buddy Guy and the Roots of Rock-and-Roll*. San Francisco: Woodford Press.

### Additional References Related to the Course:

(These references are useful for research papers or further reading for interest: the list covers Blues and other African American music genres, Blues poetry, ethnomusicology, Chicago history, the Jim Crow South, Folk Music, Rap, and some theoretical issues such as authenticity, etc...):

Abbott, Lynn & Doug Seroff  
2009 *Out of Sight: The Rise of African American Popular Music, 1889-1895*.  
University of Mississippi Press.

Abbott, Lynn & Doug Seroff  
2012 *Ragged but Right: Black Traveling Shows, "Coon Songs," and the Dark Pathway to Blues and Jazz*. University of Mississippi Press.

Abbott, Lynn & Doug Seroff  
2017 *The Original Blues: The Emergence of the Blues in African American Vaudeville*. University of Mississippi Press, Oxford MS. [A rather bizarre hypothesis, to be sure!]

Adelt, Ulrich  
2011. *Blues Music in the Sixties: A Story in Black and White*. New Brunswick, NJ: Rutgers University Press.

Atkins, E. T.  
2000 Can Japanese sing the blues? "Japanese jazz" and the problem of authenticity. In T. J. Craig (Ed.), *Japan Pop! Inside the World of Japanese Popular Culture* (pp. 27-58). London: Routledge.

Baker, H. A.  
1984 *Blues, Ideology, and Afro-American Literature: A Vernacular Theory*. University of Chicago Press, Chicago.

Baker, H. A.  
1991 Hybridity, the Rap race, and pedagogy for the 1990s. *Black Music Research Journal* 11:217-228.

Baldwin, D.L.  
2007 *Chicago's New Negroes: Modernity, the Great Migration, and Black Urban Life*. University of North Carolina Press, Durham, NC.

Bane, M.  
1982 *White Boy Singin' the Blues: The Black Roots of White Rock*. Penguin, Harmondsworth.

Baptist, E.E.  
2014 *The Half Has Never Been Told: Slavery and the Making of American Capitalism*. New York: Basic Books.

Barker, H. and Y. Taylor  
2007 *Faking It: The Quest for Authenticity in Popular Music*. Norton, New York.

Barlow, W.  
1989 *Looking Up at Down: The Emergence of Blues Culture*. Temple University Press, Philadelphia.

Bastin, B.  
1986 *Red River Blues: The Blues Tradition in the Southeast*. University of Illinois Press, Urbana.

Bekker, P. O. E.  
1997 *The Story of the Blues*. Friedman/Fairfax, New York.

- Bendix, R.  
1997 *In Search of Authenticity: The Formation of Folklore Studies*. University of Wisconsin Press, Madison, WI.
- Berlin, E.A.  
1980 *Ragtime: A Musical and Cultural History*. University of California Press, Berkeley.
- Beyer, J.  
1980 *Baton Rouge Blues: A Guide to the Baton Rouge Bluesmen and their Music*. Arts and Humanities Council of Greater Baton Rouge, Baton Rouge.
- Black, T.D.  
2003 *Bridges of Memory: Chicago's First Wave of Black Migration*. Northwestern University Press, Evanston.
- Blackmon, D.A.  
2008 *Slavery by Another Name: The Re-Enslavement of Black Americans from the Civil War to World War II*. New York: Anchor Books.
- Bloomfield, M.  
1980 *Me and Big Joe*. RE/Search Publications, San Francisco.
- Bohlman, P.  
2003 Music and culture: historiographies of disjuncture. In *The Cultural Study of Music*, M. Clayton, T. Herbert and R. Middleton (eds.), pp. 45-56. New York: Routledge.
- Bohannon, M.  
2001 *Wild Women Don't Have the Blues: African-American Blues Singers and Working Class Resistance*. PhD Dissertation, Department of American Studies, Case Western Reserve University.
- Bowers, J. and W. Westcott  
1992 Mama Yancey and the revival blues tradition. *Black Music Research Journal* 12(2):171-213.
- Boyer, H.C.  
1995 *The Golden Age of Gospel*. University of Illinois Press, Urbana.
- Brooks, Tim  
2005 *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919*. University of Illinois Press, Urbana-Champaign.
- Broonzy, W.  
1964 *Big Bill Blues: William Broonzy's Story*. Oak, New York.
- Brothers, T.  
1997 Ideology and auralty in the vernacular traditions of African-American

music (ca. 1890-1950). *Black Music Research Journal* 17(2):169-209.

Brundage, W.F. (editor)

2011 *Beyond Blackface: African Americans and the Creation of American Popular Culture, 1890-1930*. University of North Carolina Press, Chapel Hill, NC.

Brunning, B.

1986 *Blues: The British Connection*. Blandford, New York.

Bulmer, M.

1984 *The Chicago School of Sociology: Institutionalization, Diversity, and the Rise of Sociological Research*. University of Chicago Press: Chicago.

Burnim, M.V. and P.K. Maultsby (eds.)

2006 *African American Music: An Introduction*. London: Routledge.

Calt, S.

1994 *I'd Rather Be the Devil: Skip James and the Blues*. Da Capo, New York.

Calt, S., and G. Wardlow

1988 *King of the Delta Blues: The Life and Music of Charlie Patton*. Rock Chapel, Newton, NJ.

Cantwell, Robert S.

1993 *Ethnomimesis: Folklife and the Representation of Culture*. Chapel Hill, NC: University of North Carolina Press.

Cantwell, Robert S.

1996 *When We Were Good: The Folk Revival*. Harvard University Press, Cambridge, MA.

Carby, H.

1990 I jes be'd dat way sometime: the sexual politics of women's blues. In *Black Women in United States History, Volume 20*, edited by D. C. Hine. Carlson, Brooklyn.

Carlin, B.

2007 *The Birth of the Banjo: Joel Walker Sweeney and Early Minstrelsy*. McFarland & Co., Jefferson, NC.

Carroll, J.

2005 *When Your Way Gets Dark: A Rhetoric of the Blues*. Parlor Press.

Chafe, W.H., R. Gavins and R. Korstad (eds.)

2001 *Remembering Jim Crow: African Americans Tell About Life in the Segregated South*. New York: New Press.

Charters, A., and S. Charters

2000 *Blues Faces: A Portrait of the Blues*. David R. Godine, Boston. [Photographs]

- Charters, S.  
1959 *The Country Blues*. Rinehart, New York.
- Charters, S.  
1963 *The Poetry of the Blues*. Oak, New York.
- Charters, S.  
1967 *The Bluesmen*. Oak, New York.
- Charters, S.  
1973 *Robert Johnson*. Oak, New York.
- Charters, S.  
1977 *The Legacy of the Blues. A Glimpse into the Art and the Lives of Twelve Great Bluesmen: An Informal Study*. Da Capo, New York.
- Charters, S.  
1980 *The Roots of the Blues: An African Search*. Boyars, London.
- Charters, S.  
1991 *The Blues Makers*. Da Capo, New York.
- Cheseborough, S.  
2009 *Blues Travelling: The Holy Sites of the Delta Blues*. University Press of Mississippi, Jackson, MS.
- Clayton, M., T. Herbert and R. Middleton (eds.)  
2003 *The Cultural Study of Music: A Critical Introduction*. Routledge, New York.
- Cobb, J.C.  
1992 *The Most Southern Place on Earth: The Mississippi Delta and the Roots of Regional Identity*. Oxford University Press, New York.
- Cohen, Ronald D.  
2002. *Rainbow Quest: The Folk Music Revival and American Society, 1940-1970*. Boston, MA: University of Massachusetts Press.
- Cohn, L. (ed.)  
1993 *Nothing But the Blues: The Music and the Musicians*. Abbeville Press, New York.
- Cohodas, N.  
2000 *Spinning Blues into Gold: The Chess Brothers and the Legendary Chess Records*. New York: St. Martin's Press.
- Collier, J.L.  
1988 *The Reception of Jazz in America*. Institute for Studies in American Music, Brooklyn, NY.

- Collis, J.  
1998 *The Story of Chess Records*. Bloomsbury, New York.
- Cone, J.H.  
1972 *The Spirituals and the Blues: An Interpretation*. Seabury Press, New York.
- Conway, Cecelia  
1995 *African Banjo Echoes in Appalachia: Study Folk Traditions*. University of Tennessee Press, Nashville.
- Cook, B.  
1973 *Listen to the Blues*. Da Capo, New York.
- Courlander, Harold.  
1992 [1963] *Negro Folk Music*. Mineola, NY: Dover.
- Crawford, R.  
1986 On two traditions of black music research. *Black Music Research Journal* 6:1-9.
- Dance, H. O.  
1987 *Stormy Monday: The T-Bone Walker Story*. Da Capo Press, New York.
- Danchin, S.  
1998 *Blues Boy: The Life and Music of B.B. King*. University of Mississippi Press, Jackson, MS.
- Danchin, S.  
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See also the journals: *Popular Music*, *Ethnomusicology*, *Black Music Research Journal*, *Popular Music and Society*, *Journal of Popular Music Studies*, *Living Blues*, *Blues Revue*, *Blues Access*, and *King Biscuit Times*.

In addition to the books and articles listed above, an excellent tool for your paper research is the *Chicago Jazz Archive* at Regenstein Library (<http://www.lib.uchicago.edu/e/su/cja/>). Among other features, it has a special section on The Great Migration, as well as links to other Jazz and Blues archives.

Also of great interest is the *Chicago Blues Archive* at the Chicago Public Library (Harold Washington Building) (<http://www.chipublic.org/001hwlc/vpablues/cba.html>)

See also the Black Metropolis resources page of De Paul University at <http://condor.depaul.edu/~blackmet/Links.htm>

If you are searching for additional books about blues, especially hard to find ones, try Beasley Books in Chicago ([www.BeasleyBooks.com](http://www.BeasleyBooks.com)), run by Paul Garon.

## List of Artists to Explore (A Representative Selection)

### Chicago:

Luther Allison †  
Melody Angel  
Billy Boy Arnold  
Carey Bell †  
Lurrie Bell  
Big Time Sarah †  
Mike Bloomfield †  
Billy Branch  
Lonnie Brooks †  
Ronnie Baker Brooks  
Wayne Baker Brooks  
Big Bill Broonzy †  
Paul Butterfield †  
Toronzo Cannon  
Eddie “the Chief” Clearwater †  
James Cotton †  
Detroit Junior †  
Willie Dixon †  
Honeyboy Edwards †  
Deitra Farr  
Billy Flynn  
Buddy Guy  
Phil Guy †  
Earl Hooker †  
Big Walter Horton (a.k.a. “Shakey” Horton) †  
Howlin’ Wolf (Chester Arthur Burnett) †  
J.B. Hutto †  
Little Walter (Jacobs) †  
Elmore James †  
Carlos Johnson  
Jimmy Johnson  
Willie Kent †  
Mike Ledbetter  
Grana Louise  
Magic Sam †  
Magic Slim †  
Memphis Slim †  
Johnny B. Moore  
Nick Moss  
Charley Musselwhite  
Robert Nighthawk †  
Pinetop Perkins †  
John Primer



Snooky Prior †  
Jimmy Reed †  
Otis Rush  
Eddie Shaw †  
Johnny Shines †  
Matthew Skoller  
Otis Spann †  
Sugar Blue  
Hubert Sumlin †  
Sunnyland Slim †  
Byther Smith  
Roosevelt Sykes †  
Tampa Red †  
Hound Dog Taylor †  
Koko Taylor †  
Melvin Taylor  
Nellie Tiger Travis  
Muddy Waters (McKinley Morganfield) †  
Carl Weathersby  
Junior Wells †  
L'il Ed Williams  
Sonny Boy (John Lee) Williamson I †  
Sonny Boy Williamson II (a.k.a. Rice Miller) †  
Zora Young

**Outside Chicago:**

Count Basie / Lester Young † (Kansas City Jazz-Blues)  
Blind Blake † (Piedmont Blues)  
Bobby Blue Bland † (Soul Blues)  
Charles Brown † (Texas Blues)  
Clarence "Gatemouth" Brown † (Texas Blues)  
R.L. Burnside † (Mississippi Hill Country Blues)  
William Clarke † (California)  
Guitar Shorty (Texas Blues)  
Guitar Slim † (Texas Blues)  
Son House † (Delta Blues)  
John Lee Hooker † (Delta / Detroit Blues)  
Lightnin' Hopkins † (Texas Blues)  
Skip James † (Delta Blues)  
Blind Lemon Jefferson † (Texas Blues)  
Robert Johnson † (Delta Blues)  
Blind Willie Johnson † (Spirituals with Delta Blues sound)  
Louis Jordan † (Jump Blues)  
Junior Kimbrough † (Mississippi Hill Country Blues)  
Albert King † (Memphis Blues)  
B.B. King † (Memphis Blues)  
Freddie King † (Texas / Chicago Blues)  
Lazy Lester † (Swamp Blues)

Mississippi Fred McDowell † (Delta Blues)  
Blind Willie McTell † (Piedmont Blues)  
Charley Patton † (Delta Blues)  
Ma Rainey † (Early Female Blues)  
Bobby Rush (Soul Blues)  
Slim Harpo † (Swamp Blues)  
Bessie Smith † (Early Female Blues)  
Mamie Smith † (Early Female Blues)  
Sonny Terry † (Piedmont Blues)  
Big Mama Thornton † (Texas Blues)  
Stevie Ray Vaughan † (Texas Blues with Chicago “West Side” influence)  
T-Bone Walker † (Texas Blues)  
Bukka White † (Delta Blues)  
Kim Wilson (Texas, but Chicago Blues harp sound)

**British/Irish Blues:**

Eric Burdon & The Animals (Early years = 1960s imitation Chicago Blues)  
Cream (late 1960s English Blues-rock group, pioneer of British Blues sound)  
Eric Clapton (English Blues-rocker)  
Rory Gallagher † (Irish Blues-rocker, and the best of all the Europeans)  
John Mayall & the Bluesbreakers (Early Chicago Blues imitator)  
Gary Moore † (Irish guitar player, passed in and out of Blues phases)  
Rolling Stones (Early years = Bad imitation of Chicago Blues, but fairly typical)  
Them, with Van Morrison (Irish Blues/Soul group)  
Yardbirds (Early years = 1960s English imitation Chicago Blues)

† = dead