

Due Tuesday, Nov. 3

1. **Gene Santoro** (2004) “Chess Records” [Ch. 10 of *Highway 61 Revisited*. New York: Oxford University Press.]
2. **Nadine Cohodas** (2000) “2120 South Michigan” [Ch. 10 of *Spinning Blues into Gold*. New York: St. Martin’s Press.]
3. LISTENING LISTS: “Electrified Blues and Chicago Rock” tracks 1, 3, 5-8; “Country and Rockabilly” Choose three from tracks 1-7.

Due Thursday, Nov. 5

1. **Richard Peterson** (1990) “Why 1955? Explaining the Advent of Rock Music.” In *Popular Music*, Vol. 9, No. 1. (Jan., 1990), pp. 97-116.
2. **Maria V. Johnson** (2007) “Black Women Electric Guitarists and Authenticity in the Blues.” In *Black Women and Music: More Than the Blues*. Chicago: University of Illinois.
3. LISTENING LISTS: “Boogie Woogie and Jump Blues Influences” tracks 1-7.

Diasporic circumstances in the development of 'electric blues'

- **1940s internal migration**: Southern rural working-class black communities in decline
 - **denial of farming subsidies** --> predominantly white-owned industrial farms.
 - **industrial boom** primarily affects north, cities
- **Other factors**: **military treatment of black Americans** --> improved for both men and women; including black officers, access to specialized training, decorations for valor.
- **Transformation of "country blues"**
 - white audiences championed an "authentic" blues sound associated with untrained voices and the grit of broken-down instruments
 - black artists sought larger audiences, and looked for an expression of a changing world

Diasporic circumstances in the development of 'electric blues'

- **Radical black/white disparity in post-war economics**
 - U.S. housing and lending agencies (USHA, FHA) --> blatant racial discrimination
 - Civil rights laws, oriented toward individuals, don't address class and race
- **Impetus for the modern civil rights movement**
 - Soldiers return from war = housing crisis in the cities (affects black neighborhoods first)
 - *For black families, a contradiction:*
 - sacrifice to liberate Europeans from fascism
 - U.S. inability to create liberty and equality at home.

Select sources for previous 2 slides:

- Hoffman, Alexander. "A Brief History of the Open Housing Movement." Joint Center for Housing Studies. Harvard University, 1998.
- Lipsitz, George. *The Possessive Investment in Whiteness: How White People Profit from Identity Politics*. Philadelphia: Temple University Press, 1999.

Review: The 12-bar Blues Form

count the bars!

(1) I hate to see (2) the evening sun go down.

(pause: 3, 4) [A]

(5) I hate to see (6) the evening sun go down.

(pause: 7, 8) [A']

It (9) makes me think (10) I'm on my last go 'round.

[B]

[turnaround: (11) (12)]

melody:	A				A'				B			
harmony:	I				IV	I			V	IV	I	
bars:	1	2	3	4	5	6	7	8	9	10	11	12

Electric Blues

AAB ("2-line") blues lyric forms:

You gonna miss me, you gonna miss me when I'm gone x 2
You gonna miss me too goddamned much, and the way I carry on.
-James Cotton

You see me comin' baby, whoa put your man outdoors x 2
Well you know I ain't no stranger, old Sonny Terry been here before
-Sonny Terry

I'm a hard workin' woman, and you know mama don't mind trying x 2
But if I catch you cheatin' daddy, whoa I hope you don't mind dying
-Mable Hillery

Every time I get to drinkin' you know you roll across my mind x 2
Lord you keep me worried woman, gotta take care of what's mine
-Sunnyland Slim

If you want me baby, this is what you got to do x 2
You just write me a letter and I'll come right on home to you
-Willie Dixon

Electric Blues -- "5-line" forms (ABB')

Illinois Blues (Sunnyland Slim)

[This is my story about Chicago,
I learned it all one day

Your best friend will deceive you, he'll steal your gal away **A**]

[Hey, believe what I tell you Ev'ry word I said **B**]

[Don't expect nothin' different Chicago is just that way **B'**]

I used to have a friend, I would let him wear my clothes, he got sweet on my gal, she gave him all my gold, believe what I tell you, ev'ry word I said, don't expect nothin' different, Chicago is just that way.

The other night while cruisin' down the avenue, I caught them huggin' an kissin', like she an I used to do, believe what I tell you, ev'ry word I said. Don't expect nothin' different, Chicago is just that way.

I walked over to the table, this is what I had to say 'you can have her old man, but you both should be dead. Believe what I tell you, ev'ry word I said; don't expect nothin' different, Chicago is just that way.

Electric Blues -- "5-line" forms (ABB')

Hoochie Coochie Man (Muddy Waters)

small letters = rhyme, **capitals** = musical form

Gypsy woman told my mother, before I was born **a**
I got a boy child's coming, gonna be a son of a gun **a**
He's gonna make pretty womans jump and shout, **b**
Everybody gonna wonder what this all about **b** **A** (first four lines)
But you know I'm here; everybody knows I'm here **c** **B**
I'm the hoochie coochie man! Everybody knows I'm here. **c** **B'**
I got a black cat bone, I got a mojo too
I got the jamba conqueru, I'm gonna mess with you
I'm gonne make you girls lead me by my hand
Then the world 'll know, the hoochie coochie man
But you know I'm here. Everybody knows I'm here.
Well you know I'm the hoochie coochie man...everybody knows I'm here
On the seventh hour, on the seventh day
On the seventh week, the seventh doctor said
He was born for good luck, and that yo'll see,
I got \$700, and don't mess with me....
But you know I'm here. Everybody knows I'm here.
Well you know I'm the hoochie coochie man...everybody knows I'm here

3x5 only! Please help us by making sure your last name is legible (for alphabetization).

- Last name, First name
- Student I.D. #

QUIZ: What are the three stylistic elements incorporated into "*Son Montuno*"? Name one of the two musicians who popularized the style for U.S. audiences.