My dissertation is a foray into blues music's intricate web of racial taxonomies, an aspect that has been neglected by most existing studies of the genre. In particular, I am interested in significant changes that took place in the 1960s under which blues was reconfigured from "black" to "white" in its production and reception while simultaneously retaining a notion of authenticity that remained deeply connected with constructions of "blackness." In the larger context of the Civil Rights Movement and the burgeoning counterculture, audiences for blues music became increasingly "white" and European. In their romantic embrace of a poverty of choice, "white" audiences and performers engaged in discourses of authenticity and in the commodification, racialization and gendering of sounds and images as well as in the confluence of blues music's class origins. I argue that as "white" people started to listen to "black" blues, essentialist notions about "race" remained unchallenged and were even solidified in the process. By the end of the 1960s, moments of cross-racial communication and a more flexible approach to racialized sounds had been thwarted by nostalgia for and a reification of essentialist categories. This marked the emergence of a conservative blues culture that has continued into the present. Individual chapters focus on key figures, events and institutions that exemplify blues music's racial politics and transnational movements of the 1960s.

Keywords
blues, racial politics, 1960s, whiteness studies, black studies, African American music

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Blues is a music genre[2] and musical form which was originated in the Deep South of the United States around the 1870s by African Americans from roots in African musical traditions, African-American work songs, spirituals, and the folk music of white Americans of European heritage.[1] Blues incorporated spirituals, work songs, field hollers, shouts, chants, and rhymed simple narrative ads.[3] The blues form, ubiquitous in jazz, rhythm and blues and rock and roll, is characterized by the call-and-response pattern, the blues scale and specific chord progressions, of which the 12-bar blues. She was a free-born black from Pennsylvania who was working as a schoolteacher in South Carolina, instructing Blues music instrumentation is as varied as its lyrical content, its influence is more widespread than you would believe, and best of all, the genre lives on in contemporary music styles that top the charts today! So, let’s dive in. By the end of this article, you’ll know blues music is, how and when blues music developed, why the blues are still important in modern music, and how to play and write blues tunes of your own. A genre that’s over 100 years old, a genre of blues can be traced from West Africa to the deep South, to urban centers in the northern U.S., where it fed directly into rock ‘n’ roll and rhythm & blues. However, one type of blues did not completely eclipse another as time went on — older forms of blues have persisted and seen revivals and surges in popularity! Broadly, the presentation of early blues performers in the UK of singing guitarists Josh White and Big Bill Broonzy to secondary audiences in the United Kingdom during the early 1950s was at odds with the reality of blues music and blues culture as presented by Waters and Otis Spann at Leeds in 1958, and by the musicians who took part in the subsequent American Folk Blues Tours of the early 1960s. Recent revisionist scholarship has argued that presentations by white “outsider” observers of black American music have distorted historical truths about how the blues came to be. While these scholarly arguments have generated an more.