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THE BLUE NOTE: A GREATER TEXAS REGIONAL BLUES HEARTH

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by

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TABLE OF CONTENTS

Signature Page _____	ii
Acknowledgements _____	iii
Abstract _____	vi
CHAPTER 1. Introduction and Research Question _____	1
CHAPTER 2. Geographic and Theoretical Context _____	6
CHAPTER 3. Ethnomusicology and Musical Studies _____	9
CHAPTER 4. Cultural and Musical Hearths _____	11
CHAPTER 4. Introducing the Blues _____	14
CHAPTER 5. Historical Considerations of Traditional Blues _____	18
The Rhythm of the Early Blues _____	19
Instruments of the Early Blues _____	20
Music Theory: West African and the Early Blues _____	20
West African Cultural Elements _____	22
CHAPTER 6: Regional Blues Music _____	24
Mississippi Delta Blues _____	24
Texas Blues and Notable First Generation Blues Artists _____	27

CHAPTER 7. Early Social Conditions, Electrified Blues, Social Tensions	
and Cultural Indicators _____	35
Early Social Conditions _____	35
Electrified Blues _____	39
Social Tensions _____	44
Cultural Indicators _____	47
CHAPTER 8. Data Considerations _____	50
CHAPTER 9. Observations and Analysis _____	54
CHAPTER 11. Concluding Thoughts, Limitations and	
Further Research _____	58
Concluding Thoughts _____	58
Limitations and Further Research _____	61
Bibliography _____	64
Appendix _____	73

ABSTRACT

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The following research is a comprehensive observation of the history, social and cultural conditions and an evaluation of collected data which assisted in the creation of the greater regional Texas blues and its associative hearth. The thesis introduces the geographic and theoretical context and ethno-musical studies and an examination of cultural hearths. Following is a brief history of the blues and elements that make this style quite unique. I introduce the Mississippi Delta and Texas blues and recognize first generation blues artists. Following, social and cultural elements are examined and second and third generation greater Texas blues artists are introduced. Primary data from *The Big Book Of Blues Artists* and *Billboard Magazine* are used to make an argument that a greater Texas regional blues hearth has been established and continues to exist. In support, statistical information of the South by Southwest Festival is revealed to support the reviewed primary data. Woven with recognized data and personal observations, I establish there is a recognizable greater Texas region blues hearth. The focus of this thesis has been argued and contested, moreover; it adds to the current forum of geographical analysis with an emphasis on music studies.

Chapter 1. Introduction and Research Question

“That Texas guitar sound is a good thing. I’ve never known what that means other than in some ways it is a little rougher and sometimes a little smoother, kind of a mish mash. As far as I know there’s a kind of hard line, an attitude about it, more than anything” (Govenar 532, Interview with Stevie Ray Vaughn).

Texas is a culturally rich state that has long been recognized as a true melting pot of American society. This fact has had implications for the musical culture of the Lone Star State. Texans have created several of their own unique musical styling that cannot be replicated. Among the numerous musical innovations to emerge from Texas is a subgenre of the blues known as the Texas blues. This style stands alongside Western Swing, Barrehouse and Outlaw Country as some of the most important musical contributions by Texans to the world. Among the great Texas Blues musicians are the internationally famous Hudie “Leadbelly” Ledbetter, “Blind Lemon” Jefferson, “Lighting” Hopkins, Charlie Christian, “T-Bone” Walker, Freddie King, Albert Collins, Johnny Winter, Billy Gibbons and Stevie Ray Vaughn.

They say everything is big in Texas and truer words were never spoken about Texas blues. One of the state’s most popular artists, Stevie Ray Vaughn, established his own unique musical style and approach to the blues; in fact, it could be argued that his style is a signature sound for the modern Texas blues. Stevie Ray Vaughn and fellow Texans fostered a musical style that has a deep rich history established by blues predecessors and contemporaries. Those established blues artists of past and present are recognized for the talent and contributions to the musical culture of Texas. For example, ZZ Top have been recognized for their musical contributions with gold and platinum records, countless fans, sold out shows and millions of

dollars in merchandise sales; nonetheless, their sound is associated as a fusion of Tex-Mex, rock and roll and high octane boogie-woogie. Janis Joplin, an expressive singer whose unique brash and uncompromising vocal style has inspired a number of modern blues and rock contemporaries. A blues purist may recognize “T-Bone” Walker as the voice of the modern Texas blues as he was the first Texas blues artist to innovate and use the electric guitar. However and notwithstanding his impact on the blues, his musical style is closely aligned with early Texas and Country blues. Throughout the research and supported in this thesis, it is my observation and opinion that when you think of Texas, more specifically, modern greater Texas blues subgenre; you are recognizing a well established blues hearth.

While preliminarily conducting research for this project, I began to align myself with historians who have observed and noted a particular, separate and yet distinctive modern Texas blues sound and style. The contributing elements of the Texas blues have their own unique history and tradition. This history and tradition have had a bearing on the styles cultural and social impacts on the blues and particularly to its subgenre. Supporting the notion of separate but unique classifications of blues and the importance Texas blues has had on its history, I recount what Chappell (Guitar Player: Texas Blues) stated while researching the topic, he states “But of all regions where blues flourished, Texas – being practically its own country in terms of culture, population, and size, and being home to hotspots such as Austin, Houston, and Dallas – had a profound impact on the blues”.

As a geographer, I have accepted that there are a number of subgenres of the blues each with their own recognized musical hearth. For instance, the origins of the blues have been tied to the Mississippi Delta and a great deal of blues inspired rock bands originated in the United Kingdom, creating a classification of the British or U.K. Blues. Texas has a number of blues and

blues inspired rock artists to distinguish the state as a recognizable blues music hearth. I have also recognized that space, place and all elements that create musical culture is directly relative to the production and consumptive qualities of a place. With this being noted, I recognize all elements are relative and embody a geographic place and those elements become personified through audience participation – consumption. Prior to and throughout the research, I have recognized and questioned how and why one subgenre of the blues differs from another and noted particular boundaries of its associated musical hearths. What are the factors that have assisted in the creation of a particular musical sound and are those factors representations of social, cultural or geographical environments, or a combination of all. These factors are important in the recognition of a particular musical style and its associative musical hearth. These are just a few examples of questions that may be answered in this thesis. Following this introduction a focused set of questions are posed and within the thesis; I answer those questions with a specific focus on a greater Texas blues subgenre; its history, social and cultural conditions that have assisted its formation of a particular regional style and the recognition of a Texas blues musical hearth.

A wide ranging selection of material including historical accounts, academic sources, sourced data, published interviews and personal observations are employed in this study to identify a specific location in order to effectively answer the research questions presented. Based on the information available through research and personal observation, I answer the following questions after establishing the historical, social, cultural elements that have assisted in the creation of the modern greater Texas blues hearth. Are there a number of artists or bands that reflect and assisted with the establishment of the modern greater Texas blues hearth? Have the artists been recognized as a contributor to the formation and continued occurrence of the greater

Texas musical hearth? Additionally, is there a clear and recognizable geographic center point of the greater Texas blues music hearth?

This study establishes a spatially informed theoretical background introduces historical, social and cultural elements involved in its production and finally establishes a location and identifies artists whose style and impact is authentic to that location. Again, much of the focus will be placed on the modern greater Texas blues sound and the elements involved with its innovation. With that being said, this thesis will establish that the history, social and cultural conditions have assisted in the creation of the musical hearth.

The research design of this thesis is threefold. First, I establish the theoretical context in which the study of music and culture, for the sake of this paper, the culture of blues music, is inherently geographical and fills the current void of geographical and musical content. I emphasize and explore general theories of the production of space and place, identity, cultural and social consumption and construct with emphasis on blues music and how it reifies and solidifies its geographical context. In addition, I introduce and expand on the current literature of cultural hearths as it relates to the greater Texas blues subgenre.

Second, in support of the geographic and theoretical framework, I review historical information and establish a generalized background of blues music beginning with the West African traditions through to the United States slave period to the modern era. Included in this historical survey are West Africans and former slaves traditions, utilization of rhythmic patterns, instruments, oral traditions and significant social and cultural elements involved with the creation and evolution of the early blues. The historical, social and cultural aspects of the musical styles are examined as they inherently link the early West African musical, cultural and

social experience to the foundations of the traditional blues. Following, a brief review of the Mississippi Delta and Texas is explored with particular emphasis on the musical styles of the state.

Finally, I examine specific social and cultural elements that have occurred and have potentially assisted with the creation of multiple subgenres of the blues. These social and cultural factors have played a unique role in the formation of musical subgenres. Over time, the formation of blues subgenres were driven through technological advancements and listening habits of the public through radio and records, the impact and use of electrified instruments coupled with the historical social conditions that occurred from the days of slavery to the modern era.

Primary data will be taken from Santelli's *The Big Book Of The Blues* with specific interest on place of birth and *Billboard* charts with emphasis on blues genre designations. After an evaluation of the data, I establish and define the geographic base for this thesis. The framework of this thesis, the historical, theoretical and social information serves as a key to evaluate early Texas blues artists and pinpoint a geographical location and define a timeframe in which the creation of modern Texas blues was established. My goal for this study is to establish a location in which the modern Texas blues sound has been created and open a dialogue for future research and study in this area.

Chapter 2. Geographic and Theoretical Context

Insight to this thesis and its theoretical considerations are based on a number of previously published manuscripts and established social science and geographic studies that examine humanistic phenomena and emphasis on cultural geography. To geographers, it is well known that the study of cultural geography has been a long contested subfield that has not only gained interest with geographers and the broad spectrum of the social sciences.

The harmony of geographic and cultural studies has been referred to as a study of relationships, symbolism, human productions, behavior and phenomenon, consumption and production and diffusion (Cohen 1995; Duffy and Waitt 2011; Johnson and Sidaway 1979; Mitchell 2000). The combinations of the inclusive processes allow one to set a definitive meaning and physical boundary to a specific geographic and socially produced space. Therefore, a geographical space, regardless of how it is created, is essential to the study of human and cultural geography (Carney 1995; Cohen 1995; Cosgrove 2004; Duffy and Waitt 2011; Johnson and Sidaway 1979; Mayer 2011; Mitchell 2000; Sauer 1981).

Research indicates the emphasis of geographic studies should not be placed on a specific landscape, space or territory. Whether the geographic foundation is point specific at a local, regional or global scale, the importance of the study should be placed on the cultural and social production within that place and the contributing factors to how and why events have occurred in space and time (Cosgrove 2004). Mitchell (2005) supports, emphasizes and states that the nature of culture encompasses that of which can be viewed as everything that is socially constructed and contested and consists of the patterns, practices and a hierarchal order to everyday life within the boundaries of place; in essence, the social construct and reification of a geographic place.

An argument has been made that the production of space is viewed as an established geographic space; however, an explicit auditory experience can also be contested as a legitimized geographical place (Cohen 1995; Lefebvre 1974; Tuan 1977).

In support, after a review of Yi-Fu Tuan's (1977) article "Space and Place", I interpret and utilize his analysis that an environment in question of being considered a space and place is in fact a legitimate space. Participants generate and evoke emotional experiences based upon a relative container of auditory responses that reify places and spaces. Here, the emotive experience assists with the creation and the further validation of a geographic space.

Additional support and an expansion of Tuan's view, I utilize Lefebvre's (1974) examination in "The Production of Space" to support auditory responses suggest and validate a geographic space. In essence, the phenomenon that is engaged is reified within a space and place; it is inherently occupied and therefore justified by the human sensory phenomenon. Therefore, there is active participation and utilization of one's senses within an environment. Not as point specific as Tuan's view, Lefebvre's recognition of a phenomenon can be clearly articulated as a physical or emotional experience, or in the case of this study, a clear and recognizable auditory experience.

Finally, in support of Tuan and Lefebvre, Cohen (1995) suggests that sensory data aids in the creation of spaces and places and also evokes states of presence, emotive responses, symbolism and ultimately phenomenon. These *states* draw upon an active participation in spaces and places. Cohen recognizes the active participation and use of sensory data (sight, hearing, taste, smell and touch) are clearly active and assist with the creation of spaces and places, therefore; legitimizing a geographic context of place.

Now that a brief theoretical framework has been established that justifies a study of space and place being inherently geographical, the study of music creates a sense of identity and place by drawing people to a location and establishing representational involvement. Whether or not a location is fixed in time or through an emotive experience, articulating a sense of identity or creating an ancestral bonding, a collective identity is created based on a number of social or cultural interests within that space. Auditory experiences are a communal relationship within that space. Spaces and places are created when music and culture is represented or used as a social stimulus. Overall, the representational involvement requires active participation and consumption; these overall processes reify space and place (Cohen 1995; Cosgrove 2004; Hartman 2008; Jazeel 2005; Lefebvre 1974; Mitchell 2005; Tuan 1977).

Chapter 3. Ethnomusicology and Musical Studies

The study of music in the field of social sciences, ethnomusicology, specifically in the field of geography falls under the sub category of media studies with influential cross-relationships to ethnography, anthropology, history, sociology and cultural studies. Because the study of music in geography falls under the social sciences umbrella, its theoretical relationship to space and place make music naturally geographical (Cohen 1993; Leyshon et. al 1995).

Music, in a geographical context, has been examined in a multitude of published books, journals and papers as a contested emotionalized space exhibiting patterns of location and spatial diffusion. Studies of music and social sciences have revealed signs of physical, emotional and cognitive awareness. Additional studies have shown a direct relationship to space and place and the creation of an identity bound to a physical location reifying its spatial context and inherent geographical foundations (Cohen 1993; Duffy and Waitt 2011; Kong 1995; Leyshon et al. 1995; Zimmerman 2007).

A prominent theme of studies from geographical and ethno musicological fields is that work that has focused work on the spatial diffusion and movement of music over space and time, music as a representation of space, music and the relationship to space and place, musical hearths, a focus on network production, marketing and distribution of music and the social construction, or the end result of a music as a social medium (Carney 1994; Cohen 1993; Duffy and Waitt 2011; Kong1995).

A more important geographic-musical theme has been the evaluation and formation of musical hearths. As the next chapter reveals, examinations of musical hearths give insight to social, political, economic and cultural conditions associated with its formation and continued

success of the hearth itself. With some inherent problems of musical hearth studies such as defining a musical genre and the relationship it ties to a particular geographic boundary by the listener, the contributions of these focused studies outweigh its inherent difficulties. Recognizing a musical hearth maintains its sense of authenticity and aids with the connection of the environmental, social and cultural factors which assist and construct place-identity qualities that are bound to a specific geographic location. Over time, cultural and musical hearths become places of meaning and experience of the phenomenon that occupies within its space and give it its unique character (Akerson 2009; Carney 1994; Domash 2007; Kong 1995; Relph 1976).

Chapter 4. Cultural and Musical Hearths

The study of geography and hearths examine the key elements of the cultural traits that embody and form place identity. Whether natural, manmade, or a combination of both; these traits are key characteristics of a functioning cultural hearth and those “special interrelationships of physical and cultural factors through time... made the region particularly interesting to geographers” (Wilhelm 1975, 192). Ford (204, 1971) adds “the culture hearth in geography concerns aspects of the culture of a particular place as they relate to the origin of certain new culture traits of that place”. These traits, recognized as a series of phenomenon, give a cultural hearth its sense of meaning and tie it to a specific location for activities and production. Throughout that production, the set of experiences and phenomenon’s creates a sense of space and place (Carney 1994; Ford 1971; Relph 1976).

Musical hearths become centers of meaning and understanding with a focus on the activities within that create its unique cultural phenomenon. Musical hearths hold their own special and unique characteristics within the larger cultural hearth. Musical identities involve the physical, historical, social, economic and cultural aspects of a bound geographic region and require an examination of its meaning and symbolism to place by geographers and other facets of the social studies (Carney 1994; Relph 1976).

Place identity and/or place attachment is relevant to a hearths boundary as it identifies conscious involvement and effort by participants. At the same time, this involvement creates a sense of familiarity, attachment and dependence to a defined social setting within a specific geographic space and place (Akerson 2009; Antonsich 2010).

Defining a boundary of a musical hearth encompasses the activities that take place within its delineated boundaries that are at times noticeably present but also recognized as shifting both inward and outward in response to the phenomenon (historical, economic, social and cultural activities) that take place within. Cohen (117-118, 1994) notes the “relationship between music and locality is constantly changing. Political and economic developments are continually shifting the way in which particular cities and regions are represented and marketed, and altering relationships between them. This obviously affects cultural production and consumption within those areas”. Whether or not they are a clearly recognized set of boundaries with delineated borders or recognized as fluid and constantly changing, the phenomenon that occurs within is dynamic and complex. Much research of musical hearths includes discussion of place and identity, cultural traits and symbolism associated within that have formed its uniquely recognizable cultural characteristics within a set of recognizable borders (Carney 1994; Ford 1971; Gill 1993; Kong 1995).

Musical traits of a culture and hearth are no different and difficult to define; however, they are clearly a recognized phenomenon that assists in the creation of a hearth and should be addressed. Regarding musical hearths, Carney states “music has become a cultural trait that us a summing up of many of the familiar patterns of life including family, love, conflict and work. These life-style experiences, which are expressed in music, give a place its special character” (1994, 138). Ford (1971) notes the importance of musical hearths as they are geographically relevant and play important roles in the imagery, recognition and diffusion of cultural elements of a specific geographic location. Carney (1994) adds that much work recognizing musical hearths have focuses on the evolution and diffusion of a particular sound or style associative with a region. Finally, Oliver (1969) recognizes the importance of musical hearths and notes the

locations of specific blues orientated musical hearths and refers to them as adequate centers for the production of the culture that take place inside.

Emphasizing music and cultural elements of hearths, two concepts of musical cultures have also been recognized and studied. The first, folk culture, which are long standing traditions of place and time and second, popular culture, which change rapidly with little or no variation. Insight to these two traditions assists in the recognition of musical hearths boundaries as changes over periods of time, short or long, can show clear patterns within a greater geographic location. With specificity to the studies of musical hearths, music plays a contentious role of place identity and attachment. A personal experience through music, its inclusion or exclusion, bears the specific qualities that assist in giving places an experience and identity (Domash 2000; Entrikin 1997; Relph 1976).

An expansion on previous statements, cultural and musical hearths are ever present and expand and contract due to the phenomenon that occurs within. Therefore, boundaries may or may not and have the ability to expand or contract; however the basic fundamental quality of the hearth continues to exist within a noted sense of space and place. The experiences and phenomenon that characterizes a hearths unique quality maintain its unique qualities reifying its cultural existence and therefore making them quintessentially geographical (Akerson 2009; Carney 1994; Domash 2007; Kong 1995; Relph 1976).

Chapter 5. Introducing the Blues

The blues, one of America's gifts to the world of music, has been studied by numerous authors, historians, sociologists, ethnographers, geographers and ethnomusicologists since W.C. Handy's first observations in 1892 and then latter, Charles Peabody's observations in his journal article "Notes on Negro Music" published in 1903 (Bogdanov et al. 1996; Gioia 2008; Kubik 1999; Palmer 1981; Stolle 2011; Wald 2004). Handy and Peabody, along with countless scholars of the blues make impressive collective arguments about the musical, structural and rhythmic elements of the blues. They have been able to characterize the blues as a musical form because of its unique tempo, chord patterns, basic progressions, arrangements and song structure. One of the more important elements frequently noted is the blues artist's utilization of what has been referred to as the blue note (Barlow 1989; Davis 1995; Evans 2000; Handy 1892; Kubik 1999; Palmer 1981; Peabody 1903; Wald 2004; Weisethaunet 2001).

The blue note, theoretically broken down as quarter tones or slightly lowering or pitch altering of the flatted third, fifth and seventh degrees of the major scale is a contribution from the West African equi heptatonic scale into western harmony. The blue note has been singled out as both a key theoretical and a definitive musical element which sets apart the blues from virtually all other musical styles. When properly used, the use of the blue note creates a clearly recognizable sense of tension. The blues note is commonly used during the act of sliding, slurring, vibrato, bending or pitch shifting to a particular note (Cook 1973; Jones, 1963; Kubik 1999; Oliver 1969; Weisethaunet 2001; Weissman 2005).

Weisethaunet clearly distinguishes the existence and importance of the blue note during a performance as he states that "because microtonality, attack and timbre variation are such

essential parts of blues expression. The aesthetics behind this practice – being crucial to the ‘meaning’ of blues performance” (2001, 101). Here, the correct use, or as he indicates the practice, of the blue note is not only expressive in its musical sense but an essential element to the overall artistic performance.

According to historians, the blues evolved from roots within traditional West African music and heritage. The West African musical traditions, mixed with European and American musical practices within a cultural setting that was characterized by decades of suppressed social and cultural conditions. The contributing factors produced music whose lyrics tell sacred and secular stories of life, love, poverty, death, rivalry, traditions and racial, social, historical and economic conditions. The power and influence of traditional blues music is a gift to the world as it represents a historical diffusion of time, place and identity of people of many origins from its earliest roots in West Africa to its current musical experience (Charters 1992; Keil 1966; Richard 2006; Stolle 2011; Strait 2012).

There are a number of blues styles and/or subgenres of blues music that have formed from its earliest incarnation known as the Delta blues, also recognized as Primitive and Country blues (Jones 1963; Palmer 1981). It has been contested that Mississippi Delta blues is origin of the blues and ensuing subgenres and styles filtered from this geographic center over time and space. Among the subgenres to descend from the Delta blues are the Piedmont, Louisiana, Texas, Swamp, and Chicago styles and the latter British, soul, rhythm and blues and rock and roll which all have a lineage that reaches back to the blues and its African and western heritage (Barlow 1989; Bogdanov et al.1996; Cohn 1993; Davis 1995; Ferris 1978; Govanar 2998; Kubik 1999; Palmer 1981; Sonnier 1994).

Earliest elements of the blues are quite distinctive in terms of musical form and representation. Early blues patterns and structure were perhaps created during laborious activities by field workers who functionally utilized an “antiphonal singing technique” (Jones, 1963, 26) or the more commonly referred call and response patterns in simple songs to help establish a tempo while working the fields. In addition to being a critical element to the workplace environment, creating a timing pattern in field work and labor camps, the patterns and practices of song became part of everyday life and eventually a form of entertainment (Davis 1995; Ferris 1978; Kubik 1999; Weissman 2005).

Once out of the fields, the blues as entertainment was commonly performed by single persons, duets or small bands. Quite common was the small band format, what I also recognize and consider as the traditional format. This format included the use of an instrument, such as a guitar, banjo, fiddle, harp and a vocalist; in some cases the instrumentalist shared both roles. Though not confined to these two representations of typical blues formats, the traditional format appeared to be the most widespread and shared commonalities in early subgenres representations (Chappell 2007; Davis 1998).

Over time, following a natural progression of personal entertainment and the ensuing recording of blues artists, latter subgenres and blues artists employed larger band formats which included but was not limited to piano, drums, and rhythm and horn sections and background vocalists. These larger band formats also seem aligned to the subgenre of blues in which the artist was clearly associated with. For instance, horn sections played a prominent role in Chicago blues as fiddle and jug were associated with early Piedmont blues.

Geographic location and modes of transportation as well as its routes would play a key role in the diffusion and creation of blues subgenres. Case in point, with the early Texas blues styles known as barrelhouse and boogie-woogie, piano was used extensively and was fundamental to its unique sound. Within this specific blues subgenre associated with barrelhouse, the piano was its signature sound and the lumber and labor camps tied it to a specific geography. In support, piano was associated with blues styles located near port cities, near their navigable routes or in fixed locations of that subgenre – Louisiana blues. This appears to be in direct contrast to Delta blues and Delta artists who are more aligned to the small band format and recognized as traveling musicians.

Later in the 1930's and into the 1940's, the electrification of guitar as well as the creation and exploitation of music markets would have an impact on the creation of a multitude of blues subgenres. With its ability to reach larger audiences at maximum volume levels and the ability to travel along transportation routes, artists and/or bands were again mobilized. For every action there is a reaction and the market adjusted which lead to a noticeable shift in audience size, location and a new cultural element would present itself. Electrification would be used to project louder volumes over the larger crowds and the ever-increasing size of bands, but most importantly, it would change the blues itself. A prime example of the creation of a blues subgenre due to a combination of historical, social and cultural conditions would be both the Chicago and later British blues styles, however; insight to the development of that genre would be the focus of another study.

Chapter 5. Historical Considerations of the Traditional Blues

“The Blues is a very personal expression but it is deeply rooted in shared experience, which speaks to and for many different kinds of people. Africans brought it to the United States as slaves were not allowed to speak their native languages or use their traditional cultural expressions. These unwilling immigrants were forced to re-shape worksongs, field hollers, and other musical expressions as survival tools. Music gave aid and comfort to the individual as well as the group. Feelings, ideas, and messages that could not be spoken were often sung” (Taylor, introduction, *Blues from the Delta*; 1978).

As a direct result of the slave trade, the cultures and traditions of West Africa were bound to the geographies of the trade. Of special interest to this study are the musical traditions of African slaves from Senegambia, the Slave Coast and Congo-Angola regions of Africa, each of which have been studied by ethnographers and musicologists. These studies have shown a number of similarities and likenesses of musical styles, lyrical context and use of instruments that were employed by slaves in early America would become essential components of the formative era of work songs and the traditional blues (Kubik 1993).

Research into the West African regions slave source regions have shown that many oral tribal histories were sung or chanted in lengthy narratives by griots. These griots, recognized as professional musicians and folklorists, often sung stories and folk songs which utilized primitive call and response patterns. These early call and response patterns included reaction and active participation from audiences (Barlow 1989; Cohn 1993).

Evidence has shown the utilization of call and response and rhythmic patterns were observed in praise songs that were employed by the griots of West African cultures and in the Americas by early slaves during work songs and chants, spirituals, seculars, ballads and

communal songs. (Barlow 1989; Charters 1992; Cone 1972; Davis 1995; Ferris 1978; Kubik 1993; Palmer 1981; Peabody 1903; Sonnier 1994; Wald 2004).

The Rhythm of the Early Blues

Rhythmic patterns are important musically as it provides a constant tempo throughout a musical piece. Without a clear and defined tempo, a song or field holler can lose its musical approach to establishing a defined work pace rhythm. A clear delineation from a song or hollers tempo results in the lack of production; therefore, establishing a clear and defined tempo was inherently important to the field song. Over years through repetition, tempo becomes second nature and becomes an important element to early traditional Delta blues artists (Palmer 1981).

Researchers have argued that West African drum patterns are prominently employed by blues musicians especially in their utilization of bass note and rhythmic patterns in songs. These traditional patterns which are known to be highly developed and employ rhythmic polyphonic and syncopated traits are functional characteristics of both West African traditional music and early blues genres. Tilton states the use and foundation of polyrhythm in the traditional blues “are among the most interesting Afro-American musical achievements” (1977, 47). The utilization of these patterns are found in traditional West African music were noted and heard work songs and hollers, chants and spiritual and employed by blues musicians (Cohn 1993; Kubik 1999; Sonnier 1994; Tilton 1977).

Cone (1972, 98) summarizes the influence of West African music and rhythmic patterns also recognized in early blues subgenres when he stated “...the Africanism of the blues is related the functional character of West African music”. Not only is he recognizing the rhythmic

traditions of the blues, he recognizes the heritage of the African experience and the direct result – a cultural commodity, the blues.

Instruments of the Early Blues

African instrumentation was not entirely possible because slaves did not bring instruments with them from Africa, but many slaves began by playing crude representations of African instruments like the one to six stringed bowed lutes, spiked lutes, flutes, chipendani, xalams, garayas, diddly-bow, bania, halam, rabekins and ramakienjos. Over time the early traditional musical styles were played on banjos and then guitars with regional influences taken from cultures such as Mexico and France and theory from European music. The guitar became a key instrument due to its musical qualities and abilities to “make vocal sounds to imitative the human voice and its eerie cacophonies (Jones 1963, 69-70). As previously noted, the rhythm of the song was important to establish the tempo of a song. Rhythmic patterns were played often on drums, jugs and guitars to establish the ever important time and tempo (Cohn 1993; Kubik 1999; Palmer 1981; Sonnier 1994).

These early instruments were influential in the tradition of the early blues genre, especially the small band format. Over time, along with innovations of the stringed instruments and ultimately with electrification, the guitar would become the key instrument nearly all blues subgenres, but would take special prominence the modern greater Texas blues.

Music Theory: West African and Early Blues

The use of instruments of West Africans were important in the foundation of traditional blues and subsequent subgenres of the blues, however; a brief examination of the theoretical

qualities of both West African and blues music should be examined to demonstrate similarities in specific note usage, scales and patterns, musical progressions and song structure.

Gerhard Kubik (1999) and Sonnier (1994) examine the similarities of both musical cultures, West Africa and colonial America, and make a strong argument that the theoretical expressions of blues music is a direct derivative of West African musical traditions and theory.

Musical and theoretical elements of the West African tradition were highly developed and made use of rhythmic and polyphonic elements in drum patterns, sequences and rhythmic syncopation. The use of harmonic and melodic phrasing is believed to be location specific to West African slave states and its greater Senegambia region. In addition and arguably more important to the history of the blues was the employment of the pentatonic, hexatonic and heptatonic tonal scales. In addition, both regional styles, West African music and the blues, show a remarkable resemblance of chromatic note employment and the use of what has been referred to as the blue note. Blues historians indicate that the blue notes originations have been linked to the African equiheptatonic tonal system (Barlow 1989; Davis 1995; Jones 1963; Kubik 1999; Wald 2004).

The structural elements and chordal progressions of the song used by blues artists, the common I-IV-V chord structure within the A A B stanza structure of an eight, twelve or sixteen bar blues has also been considered a common trait of West African music. This structure has been noted in West African songs such “Baba ol’odo” and “Ma d’enia” that utilize “an older pattern of pentatonic pitch patterns” (Govenar, 4) which resemble early and modern blues structures. These structures are still used in today’s blues and its subgenres (Barlow 1989; Davis 1995; Kubik 1999; Wald 2004).

Kubik (1999) further investigated the association of West African rhythmic timing and musical interpretation and noted similarities with traditional blues music. Elementary pulsation, also known as the reference beat, is a beat pattern that leads in after three to four musical groupings (sometimes referred to as strong beats) in a cyclical pattern. The utilization of the reference beat was instrumental during work songs and field hollers as a seemingly endless call and response pattern was used during work activities to keep a rhythmic pace for production. In relationship to blues music, these stylistic patterns are commonly utilized during call and response patterns with either audience participation, within free form elements of the in the song structure or during breaks or solo instrumentation.

West African Cultural Elements

Some important elements of West African music have a foundation in social, historical and culture traditions of the space and place from which they originated have been passed down to and utilized in the blues culture.

West African griots used song to further maintain the oral traditions and narratives of the respective community; this method of storytelling through song was instrumental with African plantation workforce slaves then the latter sharecroppers and field workers while working the land. This foundation was later utilized and employed by blues musicians through song as a form of personal and local entertainment, within frolics, used by Reconstruction period songsters and the latter minstrel shows, live events in local juke joints and bars where everyday experiences were orated through music (Cimbala 1995; Keil 1966; Kubik 1999; Palmer 1981).

Significant cultural elements also demonstrate strong parallels of West African and early blues music are the use of symbolic ideas and thematic references in their lyric and song content,

semantic and grammatical tones in the spoken and singing voice, phonetic song structural elements that utilizes offbeat accents (both instrumental and lyrical) and musical phrasing patterns. It has been noted that a sense of meaning of the songs content is derived from the substance and feeling generated from the lyrics and not the melodic sequence, phrasing, chord or song structure and lyrical expression derived from the song. These cultural and musical elements are core essentials to the distinctive feeling that blues music establishes with its audience (Cone 1972; Davis 1995; Ferris 1978; Kubik 1999; Peabody 1903; Palmer 1981; Strait 2012; Weisethaunet 2001).

The importance of this call and response pattern is ubiquitous to blues music; it was common in the earliest foundations of work songs and hollers, with audience participation in early juke joints and roadhouses and fundamental in the song structure as it morphed into instrumental runs, guitar solos and breaks.

Chapter 6. Regional Blues Music

Now that a theoretical, cultural and geographical context has been presented and cultural and musical hearths have been introduced, an examination of specific musical-cultural and regional aspects of Delta and Texas blues will be reviewed.

Important to the qualification of a specific musical genre and subgenre, this review of respective regions will demonstrate differences in musical styles and techniques of blues artists from each respective geographic region. Important as it is to lay out the foundation of what has been considered the home of the blues, the Mississippi Delta as it is “certainly one of the country’s most distinctive geographic regions, yet at the same time it has influenced the trajectory of American history and culture in profound ways” (Strait 2012, 194). It is equally important to recognize its specific musical qualities of the region and blues subgenre known as the greater Texas blues.

Mississippi Delta Blues

The Mississippi Delta is approximately two hundred miles of flat alluvial plain located roughly between rural Memphis, Tennessee, including portions of the Ozark Plateau in Arkansas in the north down to Vicksburg, Mississippi to the south; the Mississippi River to the west and the Yazoo River to the east. Prior to agricultural development, the delta was fully covered dense hardwood forest which saw annual spring time flooding depositing alluvial soils. Beginning in the early 1800’s and after the Civil-War, regional forests were cleared, levee’s were built and agricultural endeavors were further cultivated and developed as part of crop expansion which lasted well into the early to mid 1900’s (Barlow 1989; Davis 1995; Ferris 1978; Kubik 1999).

The Delta blues is characterized as a raw, rough hewn music with uneven rhythms and a rhythmic tension emphasized by drastic cadence and timing shifts, limited melody lines, many of which were more or less spoken and not sung. The recognizable vocal tone of Delta blues artists is produced at the back of the throat creating a growl or “hoarse sounding vocal techniques” (Jones 1963, 26) contrasted by the use of a falsetto voice emphasizing clear vocal and emotive response in the music. This style appears to be the earliest blues genre and as a result one of the most resembling its West African roots (Ferris 1978; Govenar 2008; Kubik 1999 Titon 1977).

Rhythmically, an apparent shuffle is present; however, it is not as loose and swing-like as Texas blues and not as bouncy and upbeat like the Piedmont blues of the era. Singers of the Delta blues established a vocal delivery that often utilized grunts, groans and chants, similar to the delivery lines of field hollers and arhoolies. Delta blues artists commonly employed call and response patterns similar to field workers during their performances. The call and response in blues performance was used to establish an active role for audience participation and later utilized in instrumental breaks and solos (Chappell 2007; Davis 1995; Ferris 1978; Hamilton 2001, Oliver 1969; Palmer 1981; Peabody 1903; Sonnier 1994; Wald 2004).

Quoting directly from Oliver he summarizes the unique vocal characteristics of Delta blues artists by stating, “Delta musicians utilized vocal lines adopted from the holler with a structurally harmonic line accompanied with rhythmic lines that were modally influenced, this tension contributed to the dramatic beauty of the Delta blues” (1969, 37).

The combination of guitar and vocal lines and content of the song not only created a unique sound within the context of the song but added to its perceived cultural and musical meaning. Guitarists in the Delta blues style played guitar lines that were drone sounding,

percussive and hypnotic in nature that were equally measured with vocal lines and lyrical content. Adding to the unique style of the Delta blues, guitarists of this region introduced and played the bottleneck slide guitar technique. The slide guitar technique was adopted from the crude single string instrument noted as the diddley-bow (Davis 1995; Ferris 1978; Giola 2008; Hamilton 2001, Oliver 1969; Palmer 1981; Peabody 1903; Sonnier 1994; Wald 2004).

Delta blues employed the small band or traditional voice-and-guitar format frequently. The artist or singer was also the guitar player played a style that could incorporate a loose and free-form style of traditional blues when performing for a live audience. Early blues recordings give a brief sample of song structure and length as the recordings were restricted to the technology of the time. The structure and performance of blues songs were set up in a way that allowed for audience participation during call and response phrasing and extended guitar or instrumental solos (Davis 1995; Keil 1966; Oliver 1969; Palmer 1981).

Because the crude technology of the early 1900's allowed for little more than three minutes per song, early recordings of the Delta blues were structured using the typical I-IV-V chord structure within the A A B stanza arrangement or an eight, twelve or sixteen bar blues common to western style ballads of the era. Blues recordings would follow a simplified and common verse, chorus, verse, chorus, verse format. Also very common in this period were deviations from the original beat of the song. Finally, the Delta blues has a unique and clearly identifiable groove and rhythm that sets it apart from other blues genres. Its particular groove is accentuated through its vocal lines and instrumental breaks, call and response patterns, its loose timing that at times speeds up and slows down accentuating the verse, chorus, pre-chorus or breaks in a song (Davis 1995; Ferris 1978; Keil 1966; Oliver 1969; Palmer 1981; Peabody 1903; Sonnier 1994; Wald 2004).

Texas Blues and Notable First Generation Blues Artists

Following the end of the Civil War and abolishment of slavery, thousands of former African American slaves migrated from the Deep South states of Alabama, Georgia, Mississippi and Louisiana to Texas. During this period of migration, Texas was considered one of the largest cotton producing states. Migrants moved to the state to work as sharecroppers, tenant farmers or on corporate owned cotton farms. Following, in the late 1890's a series of boll weevil infestations damaged cotton production and ultimately forced blacks from farms to regional urban centers where local governments enacted Jim Crow laws to regulate an expanding black population (Clayton and Specht 2003; Hartman 2008).

Several cities within Texas can lay claim to active blues scenes over the years. Austin, Dallas, Fort Worth, Galveston, Houston and San Antonio, Texas each have produced popular blues artists. In addition, elements of the Texas blues regional influence can be heard in the styles of artists well into Texarkana region of Arkansas and as far southeast as New Orleans, Louisiana. Several authors and blues historians recognize a greater Texas regional sound with regional influence and impact on the blues. Regarding the impact and influence of the Texas blues on the greater region, Bogdanov et al. notes the Louisiana blues as a “ style had more to do with Texas” (360, 1996) than its regional Cajun, zydeco and rhythm and blues styles (Bogdanov 1996; Hartman 2008; Kubik 1999; Palmer 1981). Herzhaft (206, 1997) claims the greater Texas blues domain “stretches west of New Orleans and includes Louisiana, Texas, Oklahoma, New Mexico, and, because of the Santa Fe railroad, California” and Hartman (224, 2008) adds “Texas music has evolved within the larger cultural context of the Southwest and is closely connected with other forms of regional music...as a result, Texas owes a great deal of its rich musical heritage to its neighbors ...Arkansas ... Louisiana”. Finally, in regards to regional

blues and the accompanying cultures associated with the blues, Oliver (1989) notes the regionalism of the greater Texas blues spans the cultures of Texas, Louisiana and Arkansas.

Like its predecessor, the Delta Blues; blues from the Texas region was said to have possibly originated as work and prison songs, field hollers, shouts and ballads of migrant workers, vaudeville acts and songsters who followed the established transportation routes throughout the south. However it has been argued that the origin of the Texas blues sound was most likely established on prison farms and labor camps by blacks that migrated from former slave states of the Deep South (Cohn 1993; Davis 1995; Hartman 2008; Malone 1979).

Texas blues styles originated sometime in the early nineteenth century with much of its influence coming from traditional West African musical styles and also from traditional Delta blues. Blues from the greater Texas area included traditional cultural features such as chanting, call and response patterns and storytelling but would also include regional socio-cultural influences from musical styles of the state such as early Native American traditions and influences of Spanish speaking Mexicans and Americans of Spanish descent (Asirvatham 2003; Hartman 2008).

Texas blues also employed the small band or traditional format – artist with musical accompaniment (guitar, harp). As the Texas blues style began to emerge and expand, the traditional format would also expand to include piano accompaniment – along with social and cultural components, the barrelhouse and boogie-woogie would emerge.

Distinct from traditional Delta blues styling's, Texas guitarists used long single string melodic phrases that included improvisational embellishments that were less percussive and lighter in feel and improvisational during playing. These longer musical embellishments were

noted during call and response patterns with the instrument and vocalist and an argument could be made for the early representation of solo sections in blues format (Cohn 1993; Davis 1995; Oakley 1976; Palmer 1981).

The rhythmic and free form style was almost in direct opposition to the Delta style blues style. The Delta blues used a rhythmic beat that was a strong characteristic of the song; however, timing and phrasing were often not recognized as a musical priority to capture the feel of the song. Overall, songs of the greater Texas blues region were often referred to as having a generally lighter feel of calm and relaxation due to the looseness and free form playing of the artists and its musical accompaniment (Cohn 1993; Davis 1995; Oakley 1976; Palmer 1981).

In spite of this musical approach to the blues, there were two distinctive styles of the Texas blues. First was the shuffle blues or otherwise referred to as the slow blues, Texas swing or Texas shuffle which accentuated the emotions of the musicians which was commonly noted during the call and response patterns and use of emotive musical phrasing accentuated with bends, slides, vibrato and use of the commonly referred blue note in both instrumentation and vocal lines. This style's groove tended to capture more of a swing like feel unlike the grooves of Delta, Chicago or Piedmont blues. The early renditions of shuffle blues would be influenced by the next style, barrelhouse and boogie-woogie and the Texas blues shuffle would expand with increased tempos (Chappell 2007; Davis 1995; Hartman 2008; Oakley 1976; Sonnier 1994).

The second style of blues created from this region known as barrelhouse, also known as fast Texas blues or fast western, was created sometime between the late 1800's into the early 1900's. This style evolved into the style more commonly referred boogie-woogie and would

become the foundation for Rock and Roll (Clayton and Specht 2003; Davis 1995; Hartman 2008; Oakley 1976; Palmer 1981; Sonnier 1994).

Barrelhouse was an aggressive, fast paced, hard-driving, piano driven, rhythmic, musical style was known to have been created in the improvised bars, taverns and barrelhouses of railroad and lumber camps of the Texas region. This style was said to have been created to be heard above the raucous and rowdy atmosphere within the barrelhouses. The formative latter style, Boogie-woogie, also a piano driven, fast paced up-tempo style likened to ragtime rather than early blues. Boogie-woogie is distinguished by employing the 12 bar blues structure. Boogie-woogie artists would play repetitive left hand rhythmic bass patterns while the right hand plays melodic or improvisational phrases that was free form and improvised. Stylistically, boogie-woogie is influential in early jazz of the 1930's, jump blues of the 1940's and rock and roll of the 1950's (Bogdanov et. al. 1996; Clayton and Specht 2003; Davis 1995; Hartman 2008; Oakley 1976; Palmer 1981; Sonnier 1994).

Elements of the barrelhouse and boogie-woogie style such as the rhythmic bass pattern and melodic phrasing were inspired by the rhythmic tempo of trains and railways. The sound or shuffle of the train would be later copied, mimicked and employed by musicians and bands that would sing about transportation elements and wanted to create a feeling of a train rolling down the tracks (e.g., Ramblin' on My Mind by Robert Johnson, Black Train Blues by Bukka White). The influence of the railroad would appear in the modern Texas blues upbeat shuffle style (Shaw 1978).

Although there are stylistic differences between Delta and Texas blues, both are stripped down version of traditional songs (songster renditions, field hollers, arhoolies, etc.) that were

broken down to their bare essentials. By breaking down the song in a simplistic form, this would demonstrate a sense of urgency, seriousness and conviction representative in its music and lyrics. Both styles incorporated instrumental accompaniment that were powerful and driving. At times the accompaniment accelerated or slowed in tempo during the course of the song accentuating vocal phrasing and patterns. The rhythmic accompaniment incorporated strong beats and rhythms. Guitarists would utilize the blue note with bends and slides to accentuate and mimic the human voice. Whether it was a regional influence or artistic rendition, the absorption of existing regional musical, social and cultural conditions inspired blues from Texas incorporate a steadier beat with a lighter and danceable feel (Cohn 1993).

In Chapter 3, I introduced the notion that music is an element of culture and that culture can be inherently geographic; therefore, music has geographic elements. A musical artist has the ability to embody their innovation and style to the extent that it is representational of a geographic location. Therefore, a geographic location and artist are simultaneously representative based on the social and cultural elements of a space. It should be noted that landscapes and the notion of space and place are strong contributing forces in cultural and geographic thought. Upon analysis, historical, social, cultural and economic environments assist with the creation of a geographic space – cultural hearth. In turn, those spaces assist in the creation of an artist and subgenre closely associated with. Blues artists and the music they produce becomes a product of their built, social, economic and cultural environments and their fans associate their identity through those environments establishing a cultural hearth.

The Texas blues, evolving from the Delta blues and forged in the backroom bars, inner city nightclubs, barrelhouses, juke joints, plantations and within whole host of places too many to list, has traditional roots set forth from the Delta. However, culture and regionalism are key

and influential factors affecting its overall represented sound. In respect to regionalism, place, culture and social conditions are representative as a whole; Texas shares a number of factors that make it unique. Aside from its history, geography, politics, culture and economics, the state is truly ethnically diverse and a true melting pot of America. This amalgamation of culture consists of early regional American Indian and Spanish cultures as well as influences from Europe, Mexico, Africa and Europe. The state also has some immigrant cultural influences from France, Czechoslovakia, Poland and Germany. It must be noted that each of these cultures added their own musical history and tradition to mix, blend to create an overall musical mosaic. The sum of the social, environmental and economic conditions sets Texas apart from other musical regions of the South. There are elements of Polish-Czech-German influence and strong elements of Spanish-Mexican musical elements that have assisted in its unique blues style. Compared to the Delta and Piedmont regions, which primarily contains West African and Anglo-American cultural elements, the blues of Texas contain a healthy mixture of all elements to have created an observed and potent blues hybrid (Hartman 2008).

As previously mentioned, the origin of the early Texas blues style is deeply rooted and quite similar to that of the Delta blues. Several first generation blues artists from Texas gained notoriety and were instrumental in the creation of the Texas blues sound and subsequent musical blues hearth.

First generation Texas originals include rural blues man Lemon Henry Jefferson, also known as “Blind Lemon Jefferson”; folk and country bluesmen Samuel “Lightning” Hopkins and Melvin “Lil’ Son” Jackson, Mance Lipscomb, a songster traditionalist; Alger “Texas” Alexander also known as “The Voice of Texas” and Clarence “Gatemouth” Brown. Additional notables from Texas included Henry “Ragtime Texas” Thomas as well as female singers such as

Gertrude Perkins and Ida May Mack emerged from the Texas blues scene and closely followed the format of their predecessors from the Delta. These artists expanded the traditional blues format by adding their unique style and influences to their music (Bogdanov 1996 et al.; Davis 1995; Govenar 2008).

One particular artist, Huddie “Leadbelly” Ledbetter whose 12-string acoustic guitar strumming style was reminiscent of barrelhouse piano was one of the first recognized and most important Texas artists of his generation. Although he was known for his renditions of contemporary blues, ballads, blues-ballads and dance songs, he is known for his contributions as a chauffeur, personal assistant and interpreter of the blues for folklorist John A. Lomax (Larkin 1998; Russell 1997). One author noted that his “unprecedented appeal to white intellectuals may have been the most significant thing about him” (Davis 1995, 165).

Another key first generation Texas bluesman, “Blind Lemon Jefferson” is particularly of interest regarding the creation of the early Texas blues success. His first recordings were conducted in 1926 (Gold Star Records) and subsequently a great number of his records were sold in the south revealing the commercial extent of the southern blues market with a fair number that reached audiences to the north. Despite his commercial success, he was well known as street performer in the Deep Ellum and Central Tracks regions of Dallas. His approach to the blues, along with his contemporaries noted above, was distinctive enough to be characterized as unique and not the typical representations of the well-known contemporary or traditional blues standards of the time. His musical style was highly rhythmic, lighter in feel and tended to reveal influences of the eras popular dance music. “Blind Lemon’s” style utilized call and response patterns; however, the response patterns were often answered with guitar lines at times complimenting his vocal lines. His guitar playing introduced arpeggiated runs, extended melodic guitar figures and

runs that sometimes replaced the vocal responses, he utilized long sustained notes and mandolin like tremolo sequences with remarkable utilization of the blue note (Bogdanov et al. 1996; Govenar 2008; Oliver 1969; Palmer 1981).

Obrect claims that “Blind Lemon Jefferson” had a significant influence on second and third generation blues guitarists, noting that “One of the first blues guitar stars, Blind Lemon Jefferson became the most famous bluesman of the Roaring Twenties. His 78s shattered racial barriers, becoming popular from coast to coast and influencing a generation of musicians” (2000, 135).

Chapter 7. Early Social Conditions, Electrified Blues, Social Tensions and Cultural Indicators

Early Social Conditions

Black musicians played an important role and held a special position within plantation life for work and entertainment. After the Civil War and throughout the reconstruction period, black musicians traveled via foot, horseback, wagon and/or train to plantations, lumber camps, social events, churches, festivals and fairs to socialize and play music for both white and black audiences. Effectively breaking down the social barriers, musicians were among the earliest forms of social migration of a musical and culture element from African Americans. These early black musicians, referred to as ramblers and wandering troubadours, songsters, balladeers, barnstormers, medicine show entertainers and pony soldiers, played in musicals called “frolics”, considered now as the earliest public renditions of plantation songs or traditional blues. These men and women followed early patterns of migratory farm workers throughout the south picking up regional cultural elements and fusing them into their personal styles. The mobility of early blues artists would be an important element in the creating social communities which aided in the creation of regionalized subgenres and the overall diffusion of the early blues styles and the creation of a blues based cultural hearth (Cimbala 1995; Flesher n.d.; Govenar 2008; Kubik 1999; Lawson 2007; Oliver 1960, 1969; Palmer 1981).

The formation of these early blues communities followed a pattern of an ever-expanding artist and fan base that ultimately meets a critical mass, at which point a blues infrastructure began to develop. Ultimately, a cultural community of musicians and fans formed and created a recognizable social community and identity. These communities would become key centers of

the musical hearths in cities such as Memphis, Austin, Dallas, San Antonio, Atlanta and New Orleans (Cohn 1993; Connell 2003; Roscigno 2002).

The former and earliest representation of social distribution of the blues, the traveling musician, would be replaced with current social media of the early 1900's that included innovations in recording of sound and playback and the radio and television industry.

Earliest recordings of music date back to the 1800's with wax and tin foil cylinders which is the precursor to the phonograph. Further advancements and improvements of the earliest recording techniques were introduced by Berliner with duplication from master recordings and the separation of recording and reproduction as he would introduce lateral grooves in discs. By the early 20th Century, Edison had invented the phonograph and reasonably affordable phonograph players permitted the diffusion of blues music across the U.S. and ultimately the rest of the world. As early as the 1920's artists such as Mamie Smith's "Crazy Blues" and "It's Right Here For You", Bessie Smith's "Alexander Ragtime Band" and Ma Rainey's "Bo Weevil Blues" remain definitive and unsurpassed early blues recordings of the new social and cultural medium. The advancements made by these individuals would have a significant impact on early blues artists within their respective hearths and their ability to communicate their songs via record, jukeboxes and the earliest social broadcasting media formats – radio and finally, the television markets (Cohn 1993; Hartman 2008; Jones 1992; Peterson 1990; Stambler 2001; Tilton 1977; Ward 1998).

Early blues recordings, called "race: records, provide an important historical viewpoint and sound of the early blues artists. Through social mediums combined with artistic

interpretation and cultural elements, the result would assist in the creation of significantly different blues subgenres.

Earliest blues recordings date back to the early 1920's with companies such as Atlantic, Columbia, Decca, Paramount, Okeh and Victor Records and Alan Lomax's recordings for the Library of Congress. Blues artists such as Charley Patton, Son House and Robert Johnson were recorded for their cultural and social significance, commercial endeavors and posterity. The Southwest and specifically Texas was instrumental to the evolution of recording blues artists and their further development through broadcasting and marketing within their respective cultural hearths. Recordings of artists were played on phonographs, juke boxes and early radio programs such as The King Biscuit Time radio show out of Helena, Arkansas on KFFA, WROX out of Clarksdale, Mississippi and WDIA out of Memphis, Tennessee as well as on border radio stations that were not subjected to government regulations (Cohn 1993; Davis 1995; Ferris 1978; Hartman 2008; Oakley 1976; Palmer 1981; Sonnier 1994; Stolle 2011).

Radio would become one of the more important sources of the diffusion of the blues, recognition of its regional influence and its associative cultural importance to a musical hearth. It allowed for a variety of broadcasts providing a source of entertainment with a better quality of sound and did not require the purchase of records. The availability of an audio broadcast and the introduction of a new style or genre of music would further aid in the expansion of the blues and its subgenres. Early recordings such as the "King Biscuit Time" on KFFA out of Helena, Arkansas, what Russell (1997) refers to as the "informal college of the blues" and the later stations such as WDIA out of Memphis, Tennessee were instrumental in solidifying radio's importance and assisting with the establishment of a musical cultural hearth (Cohn 1993; Russell 1997; Wald 2004).

The urban migration of blacks also aided in the development of small wattage radio stations to reach the ever expanding audiences, specifically audiences in the ever expanding cultural hearths. The migration patterns of both radio stations and blacks, along with the rise of independent record labels, followed the location of recognized media orientated cultural hearths. Over a period of time and within these cultural hearths, localized recording industries were created and furthermore, blues communities were established which included the cultural aspects such as artists, live arenas – clubs and halls, media expressions – radio stations, record shops, recording studios and all other music-related businesses (George 1988; Hartman 2008; Peterson 1990; Ward 1998).

Notwithstanding the importance of radio and the traveling musicians, jukeboxes had an impact on the diffusion and distribution of the blues. After the repeal of Prohibition in 1933, the juke box became a ubiquitous form of entertainment in taverns and bars, cafes, social and dance halls, juke joints, and a myriad of social spaces of congregation. As an important social and cultural contribution the juke box was to audiences and record companies (increasing record sales and generating larger nationwide audiences), blues artists thought of them and radio as a direct threat and a displacement of live entertainment which affected their livelihood. Technological advancements and its threat to a musician's livelihood would then force the artist to further establish and expand their live performance as important must-see social event (Davis 1995; Oliver 1969; Shaw 1978; Tilton 1977; Wald 2004).

As consumer and media markets expanded, mass marketing and technological advancements would create new resources to expand the blues and finally, an ever important era of social change would establish and create major shifts and advancements in the social construct

of the United States landscape. With these advancements, apparent changes in the voice of music would assist in the creation of distinctive musical styles and subgenres of the blues.

Electrified Blues

In the early 1920's, Orville Gibson and other guitar manufactures began conceptualizing and designing electric instruments. Due to the increasing size of bands and audiences, a volume based answer was required so that guitarists would be able compete with the increasing brass and wind sections, piano and drums of large band formats. Early attempts at electrification were struck down and guitar companies continued to manufacture their current lines of archtops, mandolins, etc. (Bacon 2000; Obrecht 2000).

At this time, guitars were becoming larger in size to increase the volume of the acoustic guitar. The resonator guitar, or dobro, was invented to increase the sheer volume of the guitar in a band setting in a juke joint or before larger audiences. Paralleling the increase of the guitar itself, bands of the era were becoming larger in size with extensive brass and horn sections and increase in rhythm sections. As the guitars became larger they were more cumbersome and unwieldy. Musicians and guitar companies began to clearly see that electrification was the only long-term answer to the volume issues within the live concept. In the mid 1920's, Vega introduced the first electric banjo and in 1932, Rickenbacker introduced the A-25, the first production line model electric guitar (Bacon 2000; Bogdanov 1996; Obrecht 2000).

The impact of the electric guitar to the blues was immediate as it would change the way the traditional and ensuing subgenres of the style would be performed by artists, recorded by the industry and marketed by the commercial music industry to both black and white audiences.

The electric guitar and the latter introduction of the electric bass from Fender, along with personal amplification systems, microphones to amplify horn sections and harmonica, allowed small band and individual artists to compete within the popular large band formats of the time - big-band swing and jazz. In addition, amplification allowed artists to play locations where they previously had not been able to play and reach the maximum audience levels without compromising sound quality and volume (Hartman 2008; Shaw 1978).

The electric guitar also allowed artists to fashion a variety of new tones with the instrument to accentuate their message. Blues artists were able to create more melodically phrased guitar lines establishing a blues with emphasis on melody which was further exploited by guitarists within the Texas blues subgenre. The guitar's voice became the new lead instrument and with an equally impressive and expressive voice. The guitar would be heard above and over the vocalist and take center stage. With its vocally derived tonal qualities and equally emotionally expressive and dynamic soloing capabilities, the guitarist would become the forefront of modern blues bands (Cohn 1993; Davis 1995; Govanar 2008; Oliver 1969).

Electrifying the blues ultimately changed the course of history for the style of the blues; the once popular traditional blues format changed and will never be the same as artists and audiences became impacted by a number of social and changes in the United States. The greater Texas musical hearths would be recognized by a number of key second and third generation blues musicians who played the electrified blues.

A second and third generation of Texas blues artists would soon emerge following the electrification of the guitar. Historically, these artists played an important role in the creation of the modern blues as they influenced the playing style of third generation artists and the focus of

this thesis. The second generation artists were also influential to the integration of the blues to both black and white audiences between the 1950's and 1970's. Historically and culturally, these artists experienced the social conditions of that time period. These second generations of artists includes but are not limited to: Aaron Thibeaux "T-Bone" Walker, Freddie King, Albert Collins and Melvin "Lil Son" Jackson.

Blues historians such as Oliver (1969) account that Aaron "T-Bone" Walker has been recognized as the first, and quite possibly the first guitarist to electrify the guitar and the Texas blues sound. "T-Bone" Walker elevated the blues with his use of runs and arpeggiated voicing which imitated horn-like single string phrasing and his soloing style which would be typical to the modern electrified blues (Oliver 1969; Bogdanov et al. 1996).

Albert "The Iceman" Collins was a regular of the Houston area blues and nightclub scene. His contributions to Texas blues was his unique finger playing style and his trademark tone. "The Iceman" utilized a capo and played mostly in minor tunings, this was a direct influence from Clarence "Gatemouth" Browns use of the capo and tuning style (Bogdanov et al. 1996; Govenar 2008). His contributions to the Texas blues is noted as being "highly influential, totally original" and his "guitar walks" made him "wildly popular with the younger White audiences" as noted by Bogdanov et al. (56).

Freddie King's style was influenced by fellow Texans "Lightning Hopkins", B.B. King (notably famous for his influence on the Chicago Blues) and "T-Bone" Walker. His unique style and contribution had roots and influences of rural acoustic and country guitar players and the latter electrified urban blues artists of his era (Bogdanov et al. 1996; Govenar 2008). Freddie was known as being a "musician's musician" (Govenar 167) and helped break racial barriers by being

“one of the first bluesman to employ a racially integrated group onstage behind him” (Bogdanov et al. 152). Freddie King’s style is closer to rock and roll and British blues (Gregory 2003).

Artists that fall under the categorization of third generation of the Texas blues include notables such as Johnny Winter, Billy Gibbons and Stevie Ray Vaughn whose styles are so unique that they have absorbed, reflected and embodied other regional artists with their unique style or fingerprint. Their fingerprints have become representative of the Texas geographic regional and associative blues hearth.

Johnny Winter “America’s answer to the British blues-rock guitar giants” (Santelli 462, 1993) whose sound has been referenced as a mix between the Chicago blues and later progressive blues styling’s of the 1970’s. Winter is known for his albums *The Progressive Blues Experiment* and *Second Winter* which led to his recognition as a blues-rock talent which would later become more focused and emphasized on blues based rock music (Larkin 1998, Santelli 1993).

Billy Gibbons, guitarist of ZZ Top “one of America’s finest blues guitarists working in the arena rock idiom- both influenced by the originators of the form and British blues-rock guitarists” (Bogdanov 293, 1996). Billy Gibbons is the definitive Tex-Mex/Rock guitarist that hails from the Texas and has been recognized not only as an ambassador of Texas blues and blues-rock, but for the entire blues music genre. Billy Gibbons is known for his “hard-driving, heavy-sounding rock with a blues tint” (Santelli 475, 1993), however his playing on recent albums has “sought to reaffirm the band’s link with blues” (Santelli 475, 1993).

Stevie Ray Vaughn’s musical style is representative of a multitude of blues styles and artists from regions and subgenres such as Delta, Chicago and Texas that are first and second

generation artists; however, his personal style is one of which embodies the modern Texas blues and has had a profound influence on the greater Texas regional blues hearth (Gregory 2003).

Stevie Ray Vaughn's unique style is a mix of slow and shuffle blues, up-tempo and high octane guitar inspired boogie-woogie played at searing volumes through his trademark Fender Stratocaster. Stevie Ray Vaughn's unique overdriven and aggressive tone added to, and likewise complimented, his personal blues and representative regional style. His interpretation of the modern blues was fierce and aggressive. His playing style frequently used double stops; huge sounding jazz influenced ninth chords *a la* Freddie King, a truly effective style of single note and chord sliding and his signature open string ringing while chords and single string melodies are played over those ringing tones (Gregory 2003).

Stevie Ray Vaughn died on August 27, 1990 in a helicopter crash in East Troy, Wisconsin. Throughout his career he received a number of awards such as Guitar Player Magazines 1983 Awards for Best New Talent, Best New Electric Guitar Player and Best Guitar Album with his album *In Step*. Stevie Ray Vaughn won a Grammy for Best Contemporary Blues Album; also, he won two W.C. Handy National Blues Awards for Entertainer of the Year and Blues Instrumentalist of the Year in which he was the first white recipient of either award. Locally in Texas he won numerous local Austin Music Awards. Along with the awards he collected a number of gold and platinum records and throughout his career he played with blues and rock guitar greats such as B.B. and Albert King, Eric Clapton, Ronnie Wood, Dickey Betts, Robert Cray, Buddy Guy and Jeff Beck and his lifelong protégé and brother Jimmie Vaughn (Gregory 2003; Larkin 1998; Santelli 1993).

Social Tensions

Social segregation was not uncommon in the United States from the days of slavery to the modern era. Dollard (1937) observed and wrote about the unfortunate portion of American history by stating a caste system was in order to establish a social context in which participants knew the expectations of their social group and divided them accordingly. Replacing slavery, the caste system, a modernized racial order, was an underlying social barrier defining superior and inferior class groupings within a vicious and degrading social system. Whites viewed this system as a regulatory system for social relationships and behaviors among participants. This caste system was not socially accepted by the masses and not acceptable to Blacks; however, noticeable changes began to appear in the mid 1900's (Allen and Chung 2000; Dollard 1937; Hamilton 2001; Lawson 2007; Mahon 2000).

Effects of early segregation have been observed within early blues music and portrayed in songs via lyrics, slave communications, traditions and customs. Breakdowns were customary dances of slaves in the South, was a ritual noted during the slave days. These breakdowns were recognized into the 1900's and celebrated with music and dance recognizing slave holidays. These celebrations, whether socially or culturally represented through song, were an early form of communication and represented a collective identity and solidarity amongst slaves (Govenar 2008; Roscigno 2002).

Social movements and music are fundamentally related to cultural production, diffusion and social identity of a movement. Music can play a role in the social construct of the transformation era of traditional blues to the modern blues era. As music is consumed, a social space is created and ultimately an identity is bound in time and space and becomes a collective identity. Socially creating an identity, music becomes bound to a community tied to the notion of

space and place and constructed within a defined set of boundaries, therefore; music assists in the creation of socially produced communities and hearths (Cohen 1993, 1995; Stokes 1994).

Social movements and music rely heavily on group identities directed through music and more specifically through lyrics. Although blacks felt they were deprived of a political and social voice, blues artists have historically expressed viewpoints through song and the emotional attachment to social and cultural conditions experienced by themselves and audiences. Acting as facilitators of a social cause, whether aware or not, artists would create communal social relationships of identity within social spaces (Cimbala 1995; Ward 1998).

Bernstein (2005) introduces the concept of identity politics within the social framework of music movements in the 1940's and into the 1970's. Within the identity politics are indicators that focus on class inequality and group and cultural identity that have a direct result in cultural and economic inequalities of the time. Over time, the increased notion of identity politics, with its fundamental roots in economics and key focus on the lack of capitalism, would in time unknowingly center itself on a cultural identity - music. Artists would unknowingly utilize the social inequalities of identity politics through pop culture. Within these politics, a shared, collective identity was formed fueling mobilization, social activism and political strategy (Bernstein 2005; Pratt 1986; Roscigno 2002; Roy 2010).

Whether or not they knew it, blues artists would be a key factor in social movements in mid nineteenth century; their artistic representation would be heard and ultimately consumed and tied to dynamic social movements of the era.

As early as 1941, social movements began to rise that questioned equality in both the labor and armed forces. Black labor unions called for marches in Washington D.C. to demand

equality as the rapidly increasing defense industries hired mostly whites. Changes were slowing coming into effect. In June of 1941, President Franklin D. Roosevelt signed Executive Order 8802 prohibiting discrimination in the defense industry workplace. Executive Order 8802 was noted as the strongest civil rights act since the reconstruction era protections of blacks. Despite the fact that the executive order was difficult to enforce, it allowed for nearly the doubling of the African American skilled labor and an increased presence in the semi and unskilled labor workforces (Davis 1995; The 1940s: Lifestyles and Social Trends: Overview 2001).

In time, an economic surge, due to Executive Order 8802, put more blacks in positions of employment which resulted in their noticeable purchasing power. Coincidentally at this time, noticeable migration patterns were observed of blacks from the rural south to economic and industrial centers in the United States (California, Chicago, Detroit, etc.) and the invisible social barrier began to slowly come down. The invisible social barrier declined as the frequency of blacks and whites meeting in social settings such as schools and workplace increased. As a result of these social conditions, black workers began to earn incomes to create a sizable middleclass and a significant disposable income was obtained by them for the first time (Hartman 2008; Jones 1963; Shaw 1978; The 1940s: Lifestyles and Social Trends: Overview 2001).

Although there were great strides in the social progress of workforce blacks on America, the previously mentioned caste system and the overall acceptance of blacks in white social settings was still in effect in the cultural, social and economic sectors and would lead to sometimes violent and turbulent social tensions of the 1950's and 1960's.

In 1950, Herman Sweatt fought for admission into the University of Texas Law School under the "separate but equal clause" of the U.S. Constitution. One of the first civil rights issues

heard by the Supreme Court, his case would become instrumental for the black community of Austin and throughout Texas. Although Herman Sweatt was unable to pursue a degree in law, his act of defiance galvanized black populations working to make changes within the system of the time and further developed grass-roots organizations which led to Civil Rights marches and organizations of the 1960's (Turley 1997).

As Blacks were deprived of their social and political expression, racial tensions were exploding after the *Brown v. Board of Education* decision in 1954. The Supreme Court decided that state laws establishing separate schools for Blacks and Whites unconstitutional and a second ruling by the Supreme Court in 1955 would only intensify anxieties. Black and white tensions continued to ebb and flow through 1950's and 1960's culminating with the Civil Rights Act of 1964. This act which would focus on and outlaw discrimination based on race, ethnicity and religion, rectified voter registration requirements and ended the segregation with the public school systems, places of work and facilities that would serve the general public. Finally, the last major stride was the Voting Rights Act of 1965 which banned discriminatory voting practices (Allen and Chung 2000; Cimbala 1995; Dollard 1937; Mahon 2000; Oakley 1976; Ward 1998).

Cultural Indicators

During the post-war era, noticeable and increasing contact between Blacks and Whites in schools, workplace and social setting had an effect on social behaviors, consumer purchases and decision making processes. Among the effects were changing attitudes about musical interchange between blacks and whites. Clearly rock n' roll, a blues based hybridized musical form, found widespread acceptance, but eventually the more solidly "black" blues found acceptance among whites as well.

In 1949, *Billboard* magazine, a leading trade journal for the music industry, began using the term “rhythm and blues” to replace the pre-war “race records” to designate blues and its derivative forms. The magazine likely borrowed the new designation from RCA/Victor records. This is a key factor in the historical timeline of the blues as it represents an important milestone in the recognition of blues subgenres in the media (Cohn 1993).

After World War Two, the recording industry began pressing new records for the expanding musical genres and purchasing power of the public. In the years following, a new demographic was created and their purchasing power was not seen like anything in the past. This purchasing power and was the first that any generation had ever experienced. That demographic, hipsters and youngbloods, were young individuals who wanted an identity they could call their own. They would openly reject traditional blues and the country and jazz artists that their parents would listen to. This new demographic wanted something innovative, rebellious and danceable. They were searching for something that would represent them as they looked for symbols, models and entertainment forms that were representative of their lifestyles. Coincidentally, the consumer market fueled by American entertainment industry was available to serve them. Teens would purchase representational materials that bore a social function of individuality and most of all a social identity. Essentially, the youth culture rejected the older popular music as it appeared too sophisticated and bland and did not represent the culture and identity of mainstream pop culture which they were representing (Cohn 1993; Davis 1995; Dolfsma 1999; Malone 1979; Shaw 1978; Ward 1998).

Changes were also abounding in the entertainment industry. Between the years of 1914 to 1939, the American Society of Composers, Authors and Publishers (ASCAP) were essentially unchallenged until the creation of Broadcast, Music Incorporated (BMI) which would champion

minority music. For years, BMI regulated the minority market and created a recognizable name for them and established a stronghold in the music industry (Shaw 1978; Malone 1979; Ward 1998).

With the creation of this niche market and little to no market considerations from major labels and ASCAP, independent labels would establish themselves into the flourishing modern pop music markets such as Country and Western and Rhythm and Blues. Ward establishes that the value of the independent “black consumer rising from around \$3,000 million in 1940 to \$11,000 million a decade later and \$20,000 million by 1961” (1998, 26). Whereas the major labels did see the potential of the newly created black markets, they created subsidiary labels such as Mercury’s Wing and 8,000 Series, Columbia’s OKEH label and RCA’s Groove label. Both the major and independent labels capitalized on the dramatic social and cultural changes and became aware of the importance of personal identities and cultural expression of the expanding youth markets (Dolfsma 1999; Shaw 1978; Ward 1998).

Radio stations were aware of this new market and were creating programming specifically for black audiences. Programs such as King Biscuit Time on Helena Arkansas’ KFFA (1941-Present) capitalized the blues market while introducing musicians such as Sonny Boy Williamson II, James Cotton and Ike Turner (Oliver 1969).

Chapter 8. Data Considerations

A selected number of sources will be utilized to demonstrate the creation of and further existence of the blues musical hearth region recognized as the Texas regional blues hearth. Empirical data has been collected, evaluated and examined to meet the needs of this thesis. Data will support that there are a number of modern Texas blues artists or bands that have contributed to the creation and further existence of a greater Texas blues hearth.

To establish a baseline for the creation of a Texas blues musical hearth, an evaluation of blues artists has been collected and documented based on information listed in *The Big Book of Blues* by Robert Santelli. Although comprehensive, this one source of data does not list all the blues artists to date. Considering the possibility of a forthcoming argument recognizing the exclusion of certain artists, I defer to Oliver (1960, 9); “The omission of many great names is therefore in no way an indication of personal prejudice nor the inclusion of others an indication of preference”.

The data, artists, place of birth, year of birth and style, has been transferred to a spreadsheet and has been examined to validate a number of blues artists and associated hearths. The data consists of artists who have made notable contributions to the blues. Nine regional hearths representing blues music cultural hearths have been created. Those hearths are Northeastern, Southeastern, Mississippi Delta, Midwestern, Greater Texas Regional, Southwestern, West Coast, United Kingdom Blues and Miscellaneous. States located within these regions were placed in their respective hearth based on clearly observable location preference and when necessary, various sourced literature was used to assist in placement of their respective hearth. Style most represented of artist has been simplified and broken down into

six categories consisting of blues, blues-rock, rock-blues, rhythm and blues (R&B), United Kingdom blues (U.K. blues) and other musical styles that fall under the categorization of ‘other’ include but are not limited to: folk-blues, rock and roll, R&B-swing, soul-blues, zydeco-blues, etc. Several noted styles such as boogie-blues, boogie-woogie and country-blues have been classified under blues designations as those styles are associated with the formative years of the early blues.

In Chapters 5 and 6 introduced the blues, covered its history from its West African tradition to America, notable subgenres and covered rhythmic elements, instruments and theory generally associated with its styles. However, I have not defined the blues. To give one clear definition of the blues is difficult; however; notable themes have been common during the research of this thesis. The blues has been defined as a traditional form of personal music that is expressive and inspirational of the African American experience in the United States. The categorization of the blues has been noted to use the key elements of its theoretical structure, the flattened 3rd and 7th tones of the major scale and the use of the blue note. Overall, the blues evokes emotion within its song structure and theoretical considerations (AllMusic 2013; Barlow 1989; Davis 1995; Kubik 1999; Santelli 1993). Much of this thesis’ use of the term blues has come from referenced data and previous classifications of the blues; therefore, in simplistic form, I have utilized and recognized sourced data and their classifications. Sourced data includes but is not limited to websites such as *AllMusic* and *Billboard Magazine* and by authors such as Boddanov, Larkin, Oliver, Santelli and other references. Personal observation has been used for final determination.

To differentiate the difference between the blues and the blues-rock and rock-blues categories, I defer to Bogdanov et al. (378, 1996) “The blues and rock ‘n’ roll are often divided

by the thinnest margins...the term “blues rock” came into being only around the mid-‘60s, when White musicians infused electric blues with somewhat louder guitars and flashy images that helped the music make inroads into the White rock audience”. Another explanation comes from Russell (1997) who recognizes and notes the creation of blues-based or rock based blues in the United Kingdom with roots in first and second generation blues artists but being played by “white musicians half their age” (Russell 30, 1997). Based on those interpretations and personal observations, I qualify an artist as being either categorized as a blues artist with rock influences or a rock artist with blues influences. Nonetheless, I have utilized and recognized sourced data and their classifications (Blues-rock, Rock-Blues, R&B, U.K. Blues, etc.). Sourced data includes but is not limited to current information on websites such as *AllMusic* and *Billboard Magazine* and by authors such as Boddanov, Larkin, Oliver, Santelli and other sourced data. Personal observation is used for final determination. When necessary, unknown or approximated data (place and year of birth) were fact checked with available data. Data that could not be clarified and deemed questionable was removed from this thesis.

Data excluded from the spreadsheet include artists whose region and year of birth could not be confirmed. In addition, who were recognized and categorized as blues historians, blues promoters, record label owners, actors, etc. have also been excluded from the data. Five artists who were not born in the Greater Texas Regional Hearth have been listed in that regional hearth due to their contributions to that regional blues music scene.

Supportive data demonstrating and recognizing that a Texas blues musical hearth continues to be maintained has been created following much of the same regional and stylistic considerations as the baseline information, Santelli’s book. Data has been collected from *Billboard* magazine between the years of 1965 and early 2013. Data includes artist, album and

artist location – most representational based on their blues contributions, year on *Billboard* charts and highest rank and genre. Genres have been categorized as blues, blues-rock, rock-blues, southern rock-blues, southern rock-country blues, southern rock- folk blues, blues-funk and rock-electric blues and follow the same considerations as previously clarified. When necessary, unknown or approximated data (place and year of birth) were fact checked from available sources. Data that could not be clarified and deemed questionable was removed from this thesis.

To further establish Texas a continued musical cultural (and entertainment) hearth, I will contribute 2012 statistics of the South by Southwest Festival (SXSW). The South by Southwest Festival is a continuing film, music and interactive festivals that take place yearly in Austin, Texas. The first festival was held in 1987 and immediately gained notoriety due to the cities rich traditions and history in the music scenes (cosmic cowboy, blues, punk, etc.). Data from their website will show that the festival has continued to bring notoriety particular to the music industry within the greater Texas regional hearth.

Chapter 9. Observations and Analysis

While observing each and every separate set of data, one can make an argument that an artist fits within the previously noted observed guidelines and does qualify as supportive data reflecting a greater Texas region blues hearth. In reflection of the data being viewed independently, I am cautious to state there is a definitive and direct correlation to data collected and an associative hearth. However, there is a clear indication that the data combined with the reviewed social, economic, historical and cultural elements appear to reflect the presence of a hearth covering the greater Texas region.

First, I examine the information sourced from *The Big Book of Blues* by Robert Santelli (Table 1). A total of 609 individuals were examined and classified alphabetically by region according to standards set forth in Chapter 8. Three regional hearths, Southeast, Mississippi Delta and the greater Texas Regional, clearly stand out and total 462 or 75.9% of all listed artists. In order with the greatest number of artists per region first, the greater Texas Regional Hearth has a total of 190 or 31.2% of cumulative artists. Further breaking this region down, Louisiana contributes 84 or 44.2% of the hearths total artists, Texas covers 69 or 36.3% of total artists and finally, Arkansas accounted for a total of 32 or 16.9% of the regional hearths artists. Five artists or 2.6% fell under the designation of other as their birthplace was not noted in the Texas region. However and more importantly, their contributions were noted to the regional hearth. The next largest blues hearth is the Mississippi Delta Hearth which has been noted as the birthplace of the blues and possibly one of the most recognizable hearth associated with the blues, accounted for 138 or 22.7% of total artists. Finally, of the three largest regional hearths, the Southeast Regional Hearth accounted for 134 artists, or 22.0% of all artists. A further examination of the artist's

migration patterns may reveal some changes in their respective region or hearth their style is more closely associated with.

The remainder of the artists includes 56 or 9.1% from the Midwest, the Northeast region adds 43 or 7.0% of all artists, the United Kingdom Blues Hearth contributes 25 or 4.1% of artists and the West Coast region has 20 or 3.3% of artists. Finally, the miscellaneous category compiled 3 or just less than 1% of total artists.

Artists with blues designations also give a clear indication of regional blues hearths. The following data breaks down the number of blues artists with blues designations in relation to the total number of artists noted in their hearth. The Mississippi regional hearth accounted for 129 of its 138 artists, or 93.5% of its representative hearth with blues designations. Following, the Texas regional hearth accounted for 138 of 190, or 72.6% of blues designations. The Southeastern regional heart totaled 102 of 134, 76.1% of blues designations. The Northeastern hearth had 29 of 43, or 67.4% of its artists with blues designations and the Midwestern regional hearth compiled 34 of 56, or 60.7% of its artists with blues designations. The West Coast blues hearth totaled 10 of 20 artists, or 50.0% with blues designations. Data collected did not recognize the United Kingdom artists with blues titles, but referenced their style as U.K. Blues. Of the data collected, all 25 artists, 100%, fell under this categorization. Capping the blues designation statistics, the miscellaneous blues hearth category accounted for 2 of 3 artists, or 67.0% with blues designations.

Second, I examined information sourced from *Billboard* magazine to give an indication to artists who have been recognized for their highest placement on their respective charts (Table 2). The total number of chart placements for blues orientated artists or bands is 212 or 100%, the

baseline data. Of that, 65 or 30.1% of the bands have been considered with either blues or blues-rock designations. This designation is based on *Billboards* classification, referenced data classifications and personal observations.

I previously noted the baseline data consisted of 212 artists or bands, 65 artists or band placements have been recognized and designated either blues, or blues-rock. Of that data, 14 or the 65 artists, 21.5% have been recognized with blues designations. It is important to examine their information as it becomes a key data source in recognizing regionalism and the association to a regional hearth. These 65 blues or blues-rock placements are now the baseline data for the next set of observations with focus on blues designations.

Of the 65 placements, 100% of data; 14, or 21.5% have been labeled with blues designations. Once again, this designation has been recognized from *Billboards* classification, previously referenced data classifications and personal observations. Recognizing the importance of qualifying blues artists and their associative regional hearth, 9 of the 14 or 64.3 % of the chart placements are bound to the greater Texas regional cultural hearth. The remaining blues placements fall under the Mississippi Delta hearth, 3 or 21.4% and 2 or 14.3% hail from Canada which has no hearth designation and previously viewed data categorized under other.

The artist and *Billboard* data previously collected and reviewed makes an impressive argument that a greater Texas regional blues hearth has been established and continues to exist. Data reviewed from the South by Southwest website demonstrates and recognizes that a cultural hearth with emphasis on music, film and interactive experiences continues to be maintained in Texas.

The first festival was held in 1987 when Austin was not recognized as a market for entertainment festivals. The first music festival had approximately 700 music registrants in 1987. In 2012, 10,313 bands applied to participate in the festival. There were a total of 2,286 showcase acts, 547 of which were from over 49 foreign countries. Austin proclaims itself as the live music capitol of the world and boasts to have the greatest number of original music nightclubs within the city's central nightclub region. Respectively in 2012, 104 of those musical stages were used to showcase the 2,286 showcasing acts (SXSW 2013; Turley1997).

To further aid in the continued establishment of the greater Texas cultural hearth, an approximated 3,220 music media representatives were attended the 2012 festival. Aside from musical acts, 182 musical conference sessions were held. In 2012, a total of 18,988 participants from over 58 countries visited Austin, Texas to attend the festival. Demonstrating the festival is an important musical event, over three days the Auditorium Shores Stage drew approximately 55,000 guests (SXSW 2013).

Additional impacts to the Austin economy due to the festival show an approximate 45% increase in music venues revenues with similar increases in bars, nightclub and restaurant and the festival brings an approximate \$168 million to the Austin economy. Approximately 50,814 room nights were booked in regional hotels with about 11,582 reservations noted (SXSW 2013).

Chapter 10. Concluding Thoughts, Limitations and Further Research

Concluding Thoughts

The history, social and cultural conditions associated with music and particularly with the blues has been reviewed and discussed thoroughly in this thesis. A theoretical and cultural geographic position has been established and expanded the view of humanistic and cultural geographies. A focal point of this thesis, cultural hearths, has been established with the introduction of the subject and revelation of a greater Texas regional blues hearth after an evaluation of data. Within this thesis I have combined a cultural and humanistic geographic study with an ethno-musicological study, the conclusions have been solidified with empirical data examining birthplace and sales music data in relation to a cultural hearth.

Musical hearths have been studied to show the relationship of cultural phenomenon and place identity and a sense of meaning. Those phenomenon, include the wide range of social conditions and tensions and cultural indicators noted in Chapter 7. It is important to note and recognize that these phenomena occurred throughout the United States and was not limited to the greater Texas region. It is apparent that the development of a musical hearth includes all phenomenon activities that take place within and music, with its socially adaptive inclusive and exclusive qualities plays an active role in the order of society. This thesis lays claim to a greater Texas regional cultural hearth. One could argue that Louisiana and Arkansas could be omitted from this region. I have included these states and labeled as greater Texas regional hearth based on information and quotes from Bogdanov et al. (1996), Hartman (2008) and Herzhaft (1997) as well as sourced data indicating cultural hearths boundaries are limited to the activities that take place inside and respond inward and outward to the phenomenon that takes place within.

The data demonstrates that a blues cultural hearth was established and continues to be maintained covering the greater Texas regional area that includes Louisiana and Arkansas. Historical data gives insight to the creation of the hearth with specific information given regarding the creation of a regional blues style. Social and cultural data supports the phenomenon that occurs inside the region. As blues communities are formed, cultural activities take place and consumptive markets respond. The information in this study clearly demonstrates a cultural phenomenon has occurred which has been recognized with primary data - artist birthplace and sales data and further recognized with secondary data – statistical information of the popular South by Southwest festival that occurs in Austin, Texas.

Chapters 6 and 7 introduced two regional blues music styles, the Mississippi Delta blues and the Texas blues. Although generationally unique in the historical timeline of the blues, there are indicators that clearly show a differentiation in musical style. The characteristics of the music such as the rhythmic tension, drastic cadences and time shifts and approached to vocal and guitar lines are independently unique from each respective region. These two chapters also introduced a number of notable and well established pure blues guitar players from Texas who made important and notable contributions the blues and its subgenres. First generation artists such as “Blind Lemon Jefferson”, Samuel “Lighting” Hopkins and Mance Lipscomb rival Mississippi Delta blues artists like Son House and Robert Johnson. Second and third generation blues artists from Texas solidified a regional hearth. Following the electrification of the guitar, artists such as Aaron “T-Bone” Walker, Albert “The Iceman” Collins, Billy Gibbons and Stevie Ray Vaughn gained as much recognition as Mississippi born Bo Diddley and B.B. King and U.K. Blues artists such as Eric Clapton and Jimmy Page. The recognition of those notable Texas blues artists have

much to do in the solidification of the Texas blues hearth as their contributions have been recognized worldwide.

The empirical data solidifies the notion that the greater Texas regional hearth exists. Of all the evaluated data, the most resourceful and solid data came from Santelli's *The Big Book of Blues and Billboard Magazine's* chart placement information. Along with information of the South by Southwest Festival, a clear indication that a cultural hearth with a strong association to blues music has been established that covers the greater Texas region.

Data from Santelli (1993) fact checked with reviewed sources used in this thesis establishes a correlation that place of birth can play an important role in the recognition of a musical hearth (for previous and similar studies, see *The Sounds of People and Places* by George O. Carney). Once again, a total of 609 artists were examined in this study. Of that total, 190 or 31.2% of artists were from the greater Texas regional hearth. In retrospect, one of the most popular and well known musical hearths, the Mississippi Delta, accounted for has 138 or 22.7% and 134 or 22% from the Southeastern regional hearth respectively. It must be noted there is a clear correlation of artist place of birth and the establishment of a regional hearth.

An evaluation of *Billboard* data gives a total of 212 artists with blues or blues-rock designations. Of the 212, 65 artists or 31.0% have been noted with blues or blues-rock designations. Of those 65 artists, 14 or 21.5% have been given blues designations. Of those artists, 9 of the 14 or 64.3% hail from the greater Texas cultural hearth. Importantly, this statistic draws upon the consumptive qualities that are associated with the cultural export of a musical hearth, in this case, the greater Texas regional blues music.

Finally, as a hearth has been established, the continual cultural production of the hearth has been recognized with data from the South by Southwest festival. The greater Austin, Texas stages bring over 55, 000 patrons and approximately \$168 million to the area's economy. Quite possibly, the city of Austin, Texas may be recognized as the center of the modern greater Texas regional hearth.

Limitations and Further Research

A difficulty in this study, as well as humanistic and cultural geographic studies, is that the focus and ultimate conclusion is an interpretation of the author. The conclusions, viewpoints and structural theories and subsequent applications of this thesis have been evaluated after a geographic space and place has been established. The data and their respective classifications were categorized with the best interest of an empirical examination of and respective results.

As previously noted, the inclusion or exclusion of artist data was not based on any personal preference but due merely to time limitations. Further research and/or supplemental data should be evaluated in an attempt to include all available blues artists from recognized source data. The evaluation of this information may provide notable differences in numbers of artists and the respective percentages to their relevant blues hearths.

An overview of cultural hearths was introduced and explored; however, information regarding cultural hearths is limited to what has been recently published. In this study, Louisiana was placed in the greater Texas regional hearth based on research and blues historians viewpoints. One could argue the state belongs to the Delta blues hearth or may representative of its own musical hearth. Unlike the U.K. blues hearth, with its clearly recognizable physical borders, states and their associative hearths are recognized for the phenomena that takes place

within. Further research of cultural hearths should be conducted to closely examine the extent of geographic boundaries and how to recognize their respective borders.

After a review of artist place of birth data and the *Billboard* chart placement data, several occurrences were observed which may call for further ethno-musical or geographical studies.

First, while sourcing data, there was a clear indication from the Southeastern and Mississippi Delta hearths that artists place of birth were not bound to their notable contributions to the blues. For example, B.B. King, born in Mississippi has been noted for his contributions to the Midwestern blues hearth or the Chicago blues. A deeper examination of place of birth and migration patterns of blues artists should be examined to note any occurrences that can be explained by geographic theories and/or other culturally based studies. A second area of study could focus on the consumptive indicators of the *Billboard* charts, musical designations and respective hearths. For instance, Aerosmith, with 13 placements on the *Billboard* charts has been designated a rock-blues band. Also, the Rolling Stones placed on the *Billboard* charts 34 times carry a blues-rock designation. If history serves correct, the term rock, or, rock and roll is an offspring of the blues; however, are the artists merely blues based players playing rock, or rock and roll players playing the blues? A further examination of consumptive indicators can aid in the study and recognition of other known cultural hearths and an exploration of the consumptive qualities of regional musical hearths.

Just like a piece of art or song, the author recognizes that the thesis may never be complete and its content can expand and contract following further research or peer input. Personal observations can be contested and conclusions can be argued. Some may think the conclusions are skewed to fit an author's specific viewpoint. These points may be argued and

contested; however, the goal of geographic expansion and an open dialogue on geo-musical and ethno-musical studies has been met. Further research and studies of this paper or ones like it could support and recognize the recognition of the phenomenon that occur in a blues music and cultural hearths and overall within a defined geographic space.

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Appendix

Table 1:

The Big Book of Blues by Robert Santelli			
ARTIST	PLACE OF BIRTH	YEAR OF BIRTH	Style
Northeastern Hearth			
Adam (Adam Gussow)	New York	1958	Other
Faye Adams	New Jersey	1932	R&B
Gaye Adegbalola	Virginia	1944	Blues
Count Basie (William Basie)	New Jersey	1904	Other
Glady's Bentley	Pennsylvania	1907	Blues
Rory Block	New York	1949	Blues
Roy Blumenfeld	New York	1944	Blues-Rock
Roy Book (Roy Bookbinder)	New York	1943	Blues
John Cephas	Washington, D.C	1930	Blues
Joanna Conner	New York	1962	Blues
Al Copley	Rhode Island	Unknown	Blues
Ronnie Earl	New York	1953	Blues
Glenn Foster	Virginia	1961	R&B
Paul Geremia	Rhode Island	1944	Blues
John Hammond Jr.	New York	1942	Blues
John Jackson	Virginia	1924	Blues
Johnnie Johnson	West Virginia	1924	Blues
Danny Kalb	New York	1942	Blues-Rock
Steve Katz	New York	1945	Blues-Rock
Al Kooper	New York	1944	Blues-Rock
Andy Kulberg	New York	1944	Blues-Rock
Little Mike (Michael Markowitz)	New York	1955	Blues-Rock
Taj Majal (Henry St. Claire Fredericks)	New York	1942	Other
John Mooney	New Jersey	1955	Blues
Bob Margolin	Massachusetts	1949	Blues
Flora Molton	Virginia	1908	Blues
Doug Newby	Virginia	1949	R&B
Lucky Peterson (Judge Kenneth Peterson)	New York	1964	Blues
Earl Phillips	New York	1920	Blues
Greg Piccolo	Rhode Island	1951	Blues
Anne Rabson	New York	1945	Blues
Bobby Radcliff	Washington D.C.	1941	Blues
Phil Riddle	Virginia	1960	R&B
Duke Robillard (Michael Robillard)	Rhode Island	1948	R&B
Sugar Blue (James Whiting)	New York	1955	Blues

Larry Taylor	New York	1942	Blues
Jimmy Thackery	Pennsylvania	1953	Blues
George Thorogood	Delaware	Unknown	Blues
Dave Van Ronk	New York	1936	Other
Henry Vestine	Washington D.C.	1944	Blues
Ethel Waters	Pennsylvania	1896	Blues
Phil Wiggins	Washington D.C.	1954	Blues
Alan Wilson	Massachusettes	1943	Blues
Mitch Wood	New York	1951	Blues
Southeastern Hearth			
Ray Agee	Alabama	1930	R&B
Duane Allman	Tennessee	1946	Blues-Rock
Gregg Allman	Tennessee	1947	Blues-Rock
Rich Amerson	Alalabama	c. 1887	Blues
Pink Ankeron	South Carolina	1900	Blues
Kokomo Arnold (James Arnold)	Georgia	1901	Blues
Charley Baty	Alabama	1953	Blues
Lovie Austin Cora Calhoun)	Tennessee	1887	Blues
Deford Bailey	Tennessee	1899	Other
Etta Baker	North Carolina	1913	Blues
Mickey Baker (McHouston Baker)	Kentucky	1925	Blues
Barbeque Bob (Robert Hicks)	Georgia	1902	Blues
Dickey Betts	Florida	1943	Blues-Rock
Ed Bell	Alabama	c. 1905	Blues
Big Maybelle (Mabel Smith)	Tennessee	1924	R&B
Bill Maceo (Major Merriweather)	Georgia	1905	Blues
Scrapper Blackwell (Francis Blackwell)	South Carolina	1903	Blues
Blind Blake (Arthur Phelps or Arthur Blake)	Florida	1890's	Blues
Bobby "Blue" Bland	Tennessee	1930	Blues
Son Bonds	Tennessee	1909	Blues
Perry Bradford	Alabama	1893	Blues
John Brim	Kentucky	1922	Blues
Buster Brown	Georgia	1914	R&B
Henry Brown	Tennessee	1906	Blues
Nappy Brown (Napoleon Brown Culp)	North Carolina	1929	R&B
Ruth Brown (Ruth Weston)	Virginia	1928	R&B
Bumble Bee Slim (Amos Easton)	Georgia	1905	Blues
J.C. Burris (John Burris)	North Carolina	1928	Blues
Charlie Burse	Alabama	1901	Blues
George "Wild Child" Butler	Alabama	1936	Blues
Carolina Slim (Edward Harris)	North Carolina	1953	Blues
Leroy Carr	Tennessee	1905	Blues

Ray Charles (Ray Charles Robinson)	Georgia	1930	R&B
Nat King Cole (Nathaniel Coles)	Alabama	1919	R&B
Jaybird Coleman (Burl Coleman)	Alabama	1950	Blues
Libba Cotton (Elizabeth Cotton)	North Carolina	1895	Folk
Floyd Council	North Carolina	1911	Blues
Ida Cox (Ida Prather)	Georgia	1896	Blues
Robert Cray	Georgia	1953	Blues
Cow Cow Davenport	Alabama	1894	Blues
Reverend Blind Gary Davis	South Carolina	1896	Blues
James "Thunderbird" Davis	Alabama	1938	R&B
Simmie Dooley (Simeon Dooley)	Georgia	1881	Blues
Georgia Tom Dorsey	Georgia	1899	Blues
Archie Edwards	Virginia	1918	Blues
Big Chief Ellis	Alabama	Unknown	Blues
Tinsley Ellis	Georgia	1957	Blues
Billy "The Kid" Emerson	Florida	1925	R&B
Sleepy John Estes	Tennessee	1904	Blues
Blind Boy Fuller	North Carolina	1907	Blues
Jesse Fuller	Georgia	1896	Blues
Bill Gaither	Tennessee	1908	Blues
Cecil Gant	Tennessee	1913	Blues
Terry Garland	Tennessee	1953	Blues
Clifford Gibson	Kentucky	1901	Blues
Rosco Gordon	Tennessee	1934	Blues
Tiny Grimes	Virginia	1916	R&B
Guitar Gabriel (Robert Jones)	Georgia	1925	Blues
James Harman	Alabama	1946	Blues
Wilbert Harrison	North Carolina	1929	R&B
Lucille Hegman (Lucille Nelson)	Georgia	1894	Blues
Rosa Henderson (Rosa Deschamps)	Kentucky	1896	Blues
Charley Hicks	Georgia	1900	Blues
Bertha "Chippie" Hill	South Carolina	1905	Blues
James Homesick (James Williamson)	Tennessee	1905	Blues
Peg Leg Howell (Josua Howell)	Georgia	1888	Blues
Helen Humes	Kentucky	1913	Blues
Alberta Hunter	Tennessee	1895	Blues
J.B. Hutto (Joseph Benjamin Hutto)	South Carolina	1926	Blues
Willis "Gator" Jackson	Florida	1932	R&B
Bobo Jenkins (John Jenkins)	Alabama	1915	Blues
Gus Jenkins	Alabama	1931	Blues
Joe Hill Louis (Leslie Hill)	Tennessee	1921	Blues
Johnny Ace	Tennessee	1929	R&B

Luther "Houserocker" Johnson	Georgia	1939	Blues
Luther "Georgia Boy" Johnson (Lucias Johnson)	Georgia	1934	Blues
Sam Lay	Alabama	1935	Blues-Rock
Noah Lewis	Tennessee	1895	Blues
Little Richard (Richard Penniman)	Georgia	1932	R&B
Little Jimmy King (Manuel Gales)	Tennessee	1968	Blues-Rock
Cripple Clarence Lofton	Tennessee	1896	Blues
Johnny Mars	South Carolina	1942	Blues
Sara Martin	Kentucky	1884	Blues
Jerry McCain	Alabama	1930	Blues
Mississippi Red McDowell	Tennessee	1904	Blues
Brownie McGhee (Walter McGhee)	Tennessee	1915	Blues
Sticks McGhee (Granville McGhee)	Tennessee	1918	R&B
Blind Willie McTell	Georgia	1901	Blues
Memphis Slim (Peter Chatman)	Tennessee	1915	Blues
Lucky Millender (Lucias Millinder)	Alabama	1900	Other
Buddy Moss (Eugene Moss)	Georgia	1914	Blues
Hammie Nixon	Tennessee	1908	Blues
Willie Nix (Willie Nicks)	Tennessee	1922	Blues
St. Louis Jimmy Oden (James Oden)	Tennessee	1903	Blues
Peg-Leg Sam (Arthur Jackson)	South Carolina	1911	Blues
Yank Rachell	Tennessee	1910	Blues
Ma Rainey (Gertrude Pridgett)	Georgia	1886	Blues
Willie Mabon	Tennessee	1925	Blues
Jimmy Rogers	Georgia	1924	Blues
Walter Roland	Alabama	Unknown	Blues
Brad Lee Sexton	South Carolina	1948	Blues
Will Shade	Tennessee	1898	Blues
Johnny Shines	Tennessee	1915	Blues
Drink Small	South Carolina	1933	Blues
Bessie Smith	Tennessee	1894	Blues
Clara Smith	South Carolina	1895	Blues
Trixie Smith	Georgia	1895	Blues
Frank Stokes	Tennessee	1955	Blues
Tampa Red (Hudson Whittaker)	Georgia	1904	Blues
Koko Taylor (Cora Walton)	Tennessee	1935	Blues
Little Johnny Taylor (Johnny Young)	Tennessee	1943	Blues
Sonny Terry (Saunders Terrell)	North Carolina	1911	Blues
Big Mama Thornton (Willie Mae Thornton)	Alabama	1926	Blues
Butch Trucks	Florida	1947	Blues-Rock
Luther Tucker	Tennessee	1936	Blues
Jimmy Walker	Tennessee	1905	Blues

Willie Walker	South Carolina	1933	Blues
Robert Wade	Georgia	1938	Other
Dinah Washington (Ruth Lee Jones)	Alabama	1924	R&B
Noble Watts	Florida	1926	R&B
Curley Weaver	Georgia	1906	Blues
Junior Wells (Amos Blakemore)	Tennessee	1934	Blues
Peetie Wheatstraw (William Bunch)	Tennessee	1902	Blues
Georgia White	Georgia	1903	Blues
Josh White	South Carolina	1914	Other
Jabo Williams	Alabama	Unknown	Blues
Joe Williams (Joseph Gored)	Georgia	1918	Blues
Paul "Hucklebuck" Williams	Tennessee	1915	R&B
John Lee "Sonny Boy" Williamson	Tennessee	1914	Blues
Chick Willis	Georgia	1934	Blues
Chuck Willis	Georgia	1928	R&B
Edith Wilson (Edith Goodall)	Kentucky	1896	Blues
Billy Wright	Georgia	1932	R&B
O.V.Wright	Tennessee	1939	Other
Jimmy Williams	South Carolina	1962	R&B
Mississippi Delta Hearth			
Garfield Akers	Mississippi	1902	Blues
Mose Allison	Mississippi	1927	Other
Baby Face Leroy (Leroy Foster)	Mississippi	1923	Blues
Booba Barnes (Roosevelt Barnes)	Mississippi	1936	Blues
Carey Bell Harrington	Mississippi	1936	Blues
Big Bad Smitty (John Henry Smith)	Mississippi	1940	Blues
Big Time Sarah (Sara Streeter)	Mississippi	1953	Blues
Little Joe Blue (Joe Valery)	Mississippi	1934	Blues
Lucille Bogan (Bessie Jackson)	Mississippi	1897	Blues
Eddie Boyd	Mississippi	1914	Blues
Ishman Bracey (Ishmon Bracey)	Mississippi	1901	Blues
Jackie Brenston	Mississippi	1930	Other
Jim Brewer (Blind Jim Brewer)	Mississippi	1920	Blues
Big Bill Broonzy	Mississippi	1893	Blues
Andrew Brown	Mississippi	1937	Blues
Willie Brown	Mississippi	1900	Blues
Mojo Buford (George Buford)	Mississippi	1929	Blues
Eddie Burns	Mississippi	1928	Blues
R.L. Burnside	Mississippi	1926	Blues
Butch Cage	Mississippi	1894	Blues
Joe Callicott	Mississippi	1901	Blues
Eddie C. Campbell	Mississippi	1939	Blues

Gus Cannon	Mississippi	1883	Blues
Sam Carr	Mississippi	1926	Blues
Bo Carter (Armenter Chatmon)	Mississippi	1893	Blues
Sam Chatmon	Mississippi	1897	Blues
Otis Clay	Mississippi	1942	Blues
Eddy Clearwater (Edward Harrington)	Mississippi	1935	Blues-Rock
James Cotton	Mississippi	1935	Blues
Arthur "Big Boy" Crudup	Mississippi	1905	Other
Curtis Peck	Mississippi	1912	Blues
Blind John Davis (John Henry Davis)	Mississippi	1913	Blues
Tyrone Davis	Mississippi	1938	R&B
Walter Davis	Mississippi	1912	Blues
Lester Davenport	Mississippi	1932	Blues
Jimmy Dawkins	Mississippi	1936	Blues
Bo Diddley (Otha Ellas Bates McDaniels)	Mississippi	1928	Blues
Willie Dixon	Mississippi	1992	Blues
K.C. Douglas	Mississippi	1913	Blues
Dr. Ross (Isaiah Ross)	Mississippi	1925	Blues
David "Honeyboy" Edwards	Mississippi	1915	Blues
Johnny Fuller	Mississippi	1929	Blues
Jazz Gillum	Mississippi	1904	Blues
Lil Green	Mississippi	1919	Blues
Guitar Slim (Eddie Jones)	Mississippi	1926	Blues
Carey Bell Harrington	Mississippi	1936	Blues
Jesse Mae Hemphill	Mississippi	1934	Blues
Hound Dog Taylor (Theodore Roosevelt Taylor)	Mississippi	1917	Blues
King Solomon Hill (Joe Holmes)	Mississippi	1897	Blues
Earl Hooker	Mississippi	1930	Blues
John Lee Hooker	Mississippi	1920	Blues
Big Walter Horton	Mississippi	1917	Blues
Son House (Eddie James Jr.)	Mississippi	1902	Blues
Howlin' Wolf (Chester Arthur Burnett)	Mississippi	1910	Blues
Mississippi John Hurt	Mississippi	1893	Blues
Jim Jackson	Mississippi	1937	Blues
Elmore James (Elmore Brooks)	Mississippi	1918	Blues
Skip James (Nehemiah James)	Mississippi	1902	Blues
Jai Johanny Johanson	Mississippi	1944	Blues-Rock
Big Jack Johnson	Mississippi	1940	Blues
Jimmy Johnson (Jimmy Thompson)	Mississippi	1928	Blues
Luther "Guitar Jr." Johnson	Mississippi	1939	Blues
Robert Johnson	Mississippi	1911	Blues
Syl Johnson	Mississippi	1939	Blues

Tommy Johnson	Mississippi	1896	Blues
Calvin Jones	Mississippi	1926	Blues
Casey Jones	Mississippi	1939	Blues
Jonny Jones	Mississippi	1924	Blues
Kansas City Red	Mississippi	1926	Blues
Willie Kent	Mississippi	1936	Blues
Junior Kimbrough (David Kimbrough)	Mississippi	1930	Blues
Albert King (Albert Nelson)	Mississippi	1923	Blues
B.B. King (Riley B. King)	Mississippi	1925	Blues
Big Daddy Kinsey (Lester Kinsey)	Mississippi	1927	Blues
Rubin Lacy	Mississippi	1901	Blues
Denise Lasalle (Denise Craig)	Mississippi	1939	Blues
Lafayette Leake	Mississippi	c.1920	Blues
J.B. Lenoir	Mississippi	1929	Blues
Furry Lewis (Walter Lewis)	Mississippi	1893	Blues
Little Milton (Milton Campbell)	Mississippi	1934	Blues
Johnny Littlejohn (John Funchess)	Mississippi	1931	Blues
Louisiana Red (Iverson Minter)	Mississippi	1936	Blues
Clayton Love	Mississippi	1927	R&B-rock
Willie Love	Mississippi	1906	Blues
Magic Sam (Sam Maghett)	Mississippi	1937	Blues
Magic Slim (Morris Holt)	Mississippi	1937	Blues
Tommy McClennan	Mississippi	1908	Blues
Charlie McCoy	Mississippi	1909	Blues
Joe McCoy	Mississippi	1905	Blues
Johnny B. Moore	Mississippi	1950	Blues
Matt "Guitar" Murphy	Mississippi	1929	Blues
Charlie Musselwhite	Mississippi	1944	Blues
David Myers	Mississippi	1926	Blues
Louis Myers	Mississippi	1929	Blues
Sam Myers	Mississippi	1936	Blues
Jack Owens	Mississippi	1904	Blues
Charley Patton	Mississippi	1891	Blues
Pinetop Perkins (Joe Willie Perkins)	Mississippi	1913	Blues
Lonnie Pitchford	Mississippi	1955	Blues
Snooky Pryor (Edward Pryor)	Mississippi	1921	Blues
Jimmy Reed (Mathias James Reed)	Mississippi	1925	Blues
Fenton Robinson	Mississippi	1935	Blues
Jimmie Rodgers	Mississippi	1897	Blues
Otis Rush	Mississippi	1934	Blues
Satan (Sterling Magee)	Mississippi	1936	Other
Eddie Shaw	Mississippi	1937	Blues

Eddie "Vaan" Shaw Jr.	Mississippi	1955	Blues
J.D. Short	Mississippi	1902	Blues
Barkin' Bill Smith	Mississippi	1928	Blues
Byther Smith	Mississippi	1932	Blues
Whispering Smith	Mississippi	1932	Blues
Smokey Smothers	Mississippi	1929	Blues
Otis Span	Mississippi	1930	Blues
Big Boy Spires (Arthur Spires)	Mississippi	1912	Blues
Houston Stackhouse	Mississippi	1910	Blues
Hubert Sumlin	Mississippi	1931	Blues
Sunnyland Slim (Albert Luandrew)	Mississippi	1907	Blues
Eddie Taylor	Mississippi	1923	Blues
Melvin Taylor	Mississippi	1959	Blues
Johnny Temple	Mississippi	1906	Blues
Rufus Thomas	Mississippi	1917	Blues
Son Thomas (James Thomas)	Mississippi	1926	Blues
Henry Townsend	Mississippi	1909	Blues
Ike Turner	Mississippi	1931	R&B
Mose Vinson	Mississippi	1917	Blues
Walter Vinson	Mississippi	1901	Blues
Johnny "Big Moose" Walker	Mississippi	1929	Blues
Wade Walton	Mississippi	1923	Blues
Muddy Waters (McKinley Morganfield)	Mississippi	1915	Blues
Boogie Bill Webb	Mississippi	1924	Blues
Artie "Blues Boy" White	Mississippi	Unknown	Blues
Bukka White (Booker T. Washington White)	Mississippi	1909	Blues
Joe Willie Wilkins	Mississippi	1923	Blues
Robert Wilkins	Mississippi	1896	Blues
Big Joe Williams	Mississippi	1903	Blues
Sonny Boy Williamson (Aleck Miller)	Mississippi	1910	Blues
Johnny Young	Mississippi	1918	Blues
Zora Young	Mississippi	1948	Blues
Leonard Caston	Mississippi	1917	Blues
Midwestern Hearth			
May Alix	Illinois	1904	blues
Lee Allen	Kansas	1926	R&B
Albert Ammons	Illinois	1907	Blues
Billy Boy Arnold	Illinois	1935	Blues
Lavern Baker	Illinois	1929	R&B
Hank Ballard	Michigan	1936	R&B
Lurrie Bell	Illinois	1958	Blues
Fred Below	Illinois	1926	Blues

Wayne Bennett	Oklahoma	1933	R&B
Chuck Berry (Charles Berry)	Missouri	1926	Other
Big Twist (Larry Nolan)	Indiana	1937	R&B
Elvin Bishop	Oklahoma	1942	Blues
Mike Bloomfield	Illinois	1944	Blues-Rock
Tiny Bradshaw (Myron Bradshaw)	Ohio	1905	R&B
Billy Branch	Illinois	1953	Blues
Ada Brown (Ada Scott)	Kansas	1890	Blues
Paul Butterfield	Illinois	1942	Blues
Francis Clay	Illinois	1923	Blues
Larry Davis	Missouri	1936	Blues
Maxwell Davis (Thomas Maxwell Davis)	Kansas	1916	R&B
Lowell Fulson	Oklahoma	1921	Blues
Wynonie Harris	Nebraska	1969	Blues
Screamin' Jay Hawkins	Ohio	1929	R&B
Erwin Helfer	Illinois	1936	Blues
Bullmoose Jackson (Benjamin Jackson)	Ohio	1919	R&B
Pete Johnson	Missouri	1904	Blues
Lottie Kimbrough (Lottie Beaman)	Missouri	c.1900	Blues
Meade Lux Lewis (Meade Lewis)	Illinois	1905	Blues
Jimmy Liggins	Oklahoma	1922	R&B
Joe Liggins	Oklahoma	1915	R&B
Slim Lightnin'	Missouri	1913	Blues
Ed Williams Lil'	Illinois	1955	Blues
Cash McCall (Morris Dollison Jr.)	Missouri	1941	Blues
Jay Mcshann	Oklahoma	1916	Blues
Roy Milton	Oklahoma	1907	R&B
Bennie Moten	Missouri	1894	Other
Mark Naftalin	Minnesota	1944	Blues-Rock
Berry Oakley	Illinois	1948	Blues-Rock
Walter Page	Missouri	1900	Blues
Odie Payne Jr.	Illinois	1926	Blues
Jerry Portnoy	Illinois	1943	Blues
A.C. Reed (Aaron Corthen)	Missouri	1926	Blues
Jimmy Rushing	Oklahoma	1903	Blues
Hal Singer	Oklahoma	1919	R&B
Mamie Smith	Ohio	1883	Blues
Dave Specter	Illinois	1963	Blues
Eva Taylor (Irene Gibbons)	Missouri	1895	Blues
Ted Tator (Austin Taylor)	Oklahoma	1934	R&B
Big Joe Turner	Missouri	1911	Blues
Jimmy Vaughn	Illinois	1925	R&B

Maurice John Vaughn	Illinois	1952	Blues
Valerie Wellington	Illinois	1959	Blues
Estelle "Mama" Yancey	Illinois	1896	Blues
Jimmy Yance	Illinois	1898	Blues
Jim Schwall	Illinois	1942	Blues-Rock
Mark "Corky" Siegel	Illinois	1943	Blues-Rock
Rollo Radford	Illinois	1943	Blues-Rock
Greater Texas Regional Hearth			
Buddy Ace	Texas	1936	R&B
Johnny Adams	Louisiana	1932	R&B
Texas Alexander	Texas	1880 or 1900	Blues
Luther Allison	Arkansas	1939	Blues-Rock
Josh Altheimer	Arkansas	1910	Blues
Little Willie Anderson	Arkansas	1920	Blues
Archibald (Leon Gross)	Louisiana	1912	Blues
Louis Armstrong (Daniel Louis Armstrong)	Louisiana	1901	Other
Lynn August (Joseph Leonard)	Louisiana	1948	Other
Marcia Ball	Texas	1949	R&B
Dave Bartholomew	Louisiana	1920	R&B
Lou Ann Barton	Texas	1954	Blues
Frank Beard	Texas	1949	Blues
Jesse Belvin	Arkansas	1932	Blues
Buster Benton (Ollie Benton)	Arkansas	1932	Blues
The Black Ace (Babe Karo Turner)	Texas	1905	Blues
Blues Boy Willie (William McFalls)	Texas	1946	Blues
Eddie Bo (Edwin Bocage)	Louisiana	1930	R&B
Zuzu Bollin (A.D. Bollin)	Texas	1922	Blues
Juke Boy Bonner (Weldon Bonner)	Texas	1932	Blues
Boogie Woogie Red (Vernon Harrison)	Louisiana	1925	Blues
James Booker	Louisiana	1939	R&B
Al "TNT" Braggs	Texas	1934	Blues
Lonnie Brooks (Lee Baker Junior)	Louisiana	1933	R&B
Charles Brown	Texas	1922	Blues
Clarence "Gatemouth" Brown	Louisiana	1924	Blues
Roy Brown	Louisiana	1925	R&B
Walter Brown	Texas	1917	Blues
Roy Buchanan	Arkansas	1939	Blues
Buckwheat Zydeco (Stanley Dural Jr.)	Louisiana	1947	Other
John Campbell	Louisiana	1952	Blues
Bobby Charles (Robert Charles Guidry)	Louisiana	1938	R&B
Boozoo Chavis (Wilton Chavis)	Louisiana	1930	Other
Clifton Chenier	Louisiana	1925	Other

Chicago Bob (Robert Nelson)	Louisiana	1944	Blues
Willie Cobbs	Arkansas	1932	Blues
Gary "B.B." Coleman	Texas	1947	Blues
Albert Collins	Texas	1932	Blues
Sam Collins	Louisiana	1887	Blues
Jonny Copeland (Johnny Clyde Copeland)	Louisiana	1937	Blues
Joe Cousin	Louisiana	1907	Blues
Pee Wee Crayton (Connie Crayton)	Texas	1914	Blues
Junior Detroit (Emery Williams)	Arkansas	1931	Blues
Floyd Dixon	Texas	1929	Blues
Fats Domino (Antoine Domino)	Louisiana	1928	R&B
Johnny Dodds	Louisiana	1892	Blues
Lee Dorsey (Irving Lee Dorsey)	Louisiana	1926	R&B
Dr. John (Malcolm Rbennack)	Louisiana	1940	R&B
Champion Jack Dupree (William Thomas Dupree)	Louisiana	1909	Blues
Snooks Eaglin (Fird Eaglin)	Louisiana	1936	Blues
Carol Fran	Louisiana	1933	R&B
Frank Frost	Arkansas	1936	Blues
Anson Funderburgh	Texas	1954	Blues
Grady Gaines	Texas	1934	R&B
Paul Gayten	Louisiana	1920	R&B
Bob Geddins	Texas	1913	Blues
Billy Gibbons	Texas	1949	Blues
Lloyd Glenn	Texas	1909	Blues
Henry Gray	Louisiana	1925	Blues
Dusty Hill	Texas	1949	Blues
Guitar Kelley (Arthur Kelley)	Louisiana	1924	Blues
Guitar Shorty (David Kearney)	Texas	1939	Blues
Buddy Guy (George Guy)	Louisiana	1936	Blues
Phil Guy	Louisiana	1940	Blues
Pat Hare	Arkansas	1930	Blues
Slim Harpo (James Moore)	Louisiana	1924	Blues
Peppermint Harris (Harris Nelson)	Texas	1925	R&B
Clarence "Frogman" Henry	Louisiana	1937	R&B
Z.Z. Hill (Arzell Hill)	Texas	1935	Blues
Silas Hogan	Louisiana	1911	Blues
Smokey Hogg (Andrew Hogg)	Texas	1914	Blues
Clarence Holliman	Texas	1937	R&B
Lightnin' Hopkins (Sam Hopkins)	Texas	1912	Blues
Joe "Guitar" Hughes	Texas	1937	Blues
Ivory Joe Hunter	Texas	1914	R&B
Lil' Son Jackson (Melvin Jackson)	Texas	1916	Blues

Papa Charlie Jackson	Louisiana	1890	Blues
Blind Lemmon Jefferson	Texas	1897	Blues
Blind Willie Johnson	Texas	1902	Blues
Lonnie Johnson (Alonzo Johnson)	Louisiana	1894	Blues
Curtis Jones	Texas	1906	Blues
Floyd Jones	Arkansas	1917	Blues
Maggie Jones	Texas	c.1900	Blues
Janis Joplin	Texas	1943	Blues
Charley Jordan	Arkansas	1890	Blues
Louis Jordan	Arkansas	1908	Blues
Ernie K-Doe (Ernest Kador Jr.)	Louisiana	1936	R&B
Chris Kenner	Louisiana	1929	R&B
Al King (Alvin Smith)	Louisiana	1926	Blues
Earl King (Solomon Johnson)	Louisiana	1934	R&B
Freddie (Freddy) King (Freddie Christian)	Texas	1934	Blues
King Curtis (Curtis Ousley)	Texas	1934	R&B
Sammy Lawhorn	Arkansas	1935	Blues
Lester Lazy (Leslie Johnson)	Louisiana	1933	Blues
Leadbelly (Hudie Ledbetter)	Louisiana	1888	Blues
Calvin Leavy	Arkansas	1941	Blues
Frankie Lee	Texas	1941	R&B
Smiley Lewis (Overton Amos Lemons)	Louisiana	1920	R&B
Mance Lipscomb	Texas	1895	Blues
Little Walter (Marion Walter Jacobs)	Louisiana	1930	Blues
Robert Jr. Lockwood	Arkansas	1915	Blues
Lonesome Sundown	Louisiana	1928	Blues
Nellie Lutcher	Louisiana	1915	Other
Percy Mayfield	Louisiana	1920	R&B
Jimmy McCracklin	Arkansas	1921	Blues
Larry McCray	Arkansas	1960	Blues
Memphis Minnie (Lizzie Douglas)	Louisiana	1897	Blues
Amos Milburn	Texas	1927	R&B
Lizzie Miles	Louisiana	1895	Blues
Little Brother Montgomery (Eurreal Montgom)	Louisiana	1906	Blues
Alex Moore	Texas	1899	Blues
Mike Morgan	Texas	1959	Blues
Kenny Neal	Louisiana	1957	Blues
Rafal Neal	Louisiana	1936	Blues-R&B
J.D. Nicholson (James David Nicholson)	Louisiana	1917	Blues
Robert Nighthawk (Robert Lee McCullum)	Arkansas	1909	Blues
Darrell Nulisch	Texas	1952	Blues
Andrew Odom	Louisiana	1936	Blues

Hot Lips Page (Oran Page)	Texas	1908	Blues
Bobby Parker	Louisiana	1937	Blues - R&B
Junior Parker (Herman Parker)	Arkansas	1932	Blues
Morris Pejoe	Louisiana	1924	Blues
Esther Phillips (Esther Mae Jones)	Texas	1935	R&B
Lloyd Price	Louisiana	1932	R&B
Sammy Price	Texas	1908	Blues
Professor Longhair (Henry Roeland "Roy" Byrd)	Louisiana	1918	R&B
Dalton Reed	Louisiana	1952	Blues
Sonny Rhodes (Clarence Smith)	Texas	1940	Blues
Tommy Ridgley	Louisiana	1925	R&B
Don Robey	Texas	1903	Blues
L.C. Robinson (Louis Charles Robinson)	Texas	1915	Blues
Rockin' Dopsie (Alton Rubin)	Louisiana	1932	Other
Rockin' Sidney (Sidney Simien)	Louisiana	1938	Other
Bobby Rush	Louisiana	1940	Blues
Son Seals	Arkansas	1942	Blues
Shakey Jake (James Harris)	Arkansas	1921	Blues
Omar Shariff	Louisiana	1938	Blues
Robert Shaw	Texas	1908	Blues
Lonnie Shields	Arkansas	1956	Blues
Frankie Lee Sims	Louisiana	1917	Blues
George "Harmonica" Smith	Arkansas	1924	Blues
Huey "Piano" Smith	Louisiana	1934	R&B
J.T. "Funny Papa" Smith (John T. Smith)	Texas	c.1885	Blues
Pinetop Smith (Clarence Smith)	Arkansas	1904	Blues
Willie Smith	Arkansas	1935	Blues
Blue Smitty (Claude Smith)	Arkansas	1924	Blues
Speckled Red (Rufus Perryman)	Louisiana	1892	Blues
Victoria Spivey	Texas	1906	Blues
Angela Strehli	Texas	1945	Blues
Roosevelt Sykes	Arkansas	1906	Blues
Johnnie Taylor	Arkansas	1938	R&B
Chris Thomas	Louisiana	1963	Blues-Rock
George Thomas	Texas	1885	Blues
Henry "Ragtime" Thomas	Texas	1874	Blues
Hersal Thomas	Texas	c.1910	Blues
Irma Thomas	Louisiana	1941	R&B
Ramblin' Thomas (Willard Thomas)	Texas	c. 1902	Blues
Tabby Thomas (Ernest Thomas)	Louisiana	1929	Blues
Allan Toussaint	Louisiana	1938	R&B
Troy Turner	Louisiana	Unknown	Blues

Jimmie Vaughn	Texas	1951	Blues
Stevie Ray Vaughn	Texas	1954	Blues
Eddie "Cleanhead" Vinson	Texas	1917	R&B
Phillip Walker	Louisiana	1937	Blues
T-Bone Walker (Aaron Thibeaux Walker)	Texas	1910	Blues
Sippie Wallace	Texas	1898	Blues
Mercy Dee Walton	Texas	1915	Blues
Baby Boy Warren (Robert Warren)	Louisiana	1919	Blues
Washboard Sam (Robert Brown)	Arkansas	1910	Blues
Tuts Washington (Isidore Washington)	Louisiana	1907	Blues
Walter "Wolfman" Washington	Louisiana	1943	Blues
Johnny "Guitar" Watson	Texas	1935	Blues
Katie Webster (Kathryn Thorne)	Texas	1939	Blues
Casey Bill Weldon (Will Weldon)	Arkansas	1909	Blues
John Weston	Arkansas	1927	Blues
Clarence Williams	Louisiana	1898	Blues
Larry Williams	Louisiana	1935	R&B
Lucinda Williams	Louisiana	1953	Blues
Robert Pete Williams	Louisiana	1914	Blues
Hop Wilson	Texas	1921	Blues
Jimmy Wilson	Texas	1923	R&B
Johnny Winter	Texas	1944	Blues-Rock
Jimmy Witherspoon	Arkansas	1923	Blues
Oscar "Buddy" Woods	Louisiana	c.1900	Blues
Marva Wright	Louisiana	1948	R&B
Mighty Joe Young (Joseph Young)	Louisiana	1927	Blues
Sue Foley*	Canada	1968	Blues
Denny Freeman*	Florida	1944	Blues
Clarence Garlow*	Louisiana	1911	Other
Smokin' Joe Kubek*	Pennsylvania	1956	Blues
Kim Wilson*	Michigan	1951	Blues
Southwestern Hearth			
N/A	N/A	N/A	N/A
West Coast Hearth			
Chris Cain	California	1955	Blues
William Clarke	California	1951	Blues-Rock
Rick Estrin	California	1950	Blues
Mark Ford	California	1953	Blues-Rock
Patrick Ford	California	1949	Blues-Rock
Robben Ford	California	1951	Blues-Rock
Johnny Heartman	California	1937	B&B
Jimi Hendrix (James Hendrix)	Washington	1942	Blues-Rock

Bob Hite	California	1945	Blues
Etta James (Jamesetta Hawkins)	California	1938	R&B
Earlene Lewis	California	1945	Blues
Big Jay McNeely (Cecil McNeely)	California	1927	R&B
Tracy Nelson	California	1944	R&B
Johnny Otis (John Veliotos)	California	1921	R&B
Shuggie Otis (John Otis Jr.)	California	1953	Blues-R&B
Rod Piazza	California	1947	Blues
Bonnie Raitt	California	1949	Blues
Roy Rogers	California	1950	Blues
Dobie Strange	California	1948	Blues
Montana Taylor (Arthur Taylor)	Montana	c.1903	Blues
Ron Thompson	California	1953	Blues
Joe Louis Walker	California	1949	Blues
United Kingdom Blues Hearth			
Long John Baldry	England	1941	UK Blues
Jeff Beck	England	1944	UK Blues
Eric Burdon	England	1941	UK Blues
Graham Bond	England	1937	UK Blues
Brian Chandler	England	1948	UK Blues
Chick Churchill	England	1949	UK Blues
Eric Clapton	England	1945	UK Blues
Cyril Davies	England	1964	UK Blues
Cyril Davis	England	1932	UK Blues
Chris Dreja	England	1945	UK Blues
Dick Heckstall-Smith	England	1943	UK Blues
Dave Hole	England	1948	UK Blues
Alvin Lee	England	1944	UK Blues
Ric Lee	England	1945	UK Blues
Leo Lyons	England	1944	UK Blues
John Mayall	England	1933	UK Blues
Jim McCarty	England	1943	UK Blues
John McVie	England	1945	UK Blues
Jimmy Page	England	1944	UK Blues
Alan Price	England	1942	UK Blues
Keith Ref	England	1943	UK Blues
Paul Samwell-Smith	England	1943	UK Blues
John Steel	England	1941	UK Blues
Anthony "Top" Topham	England	1947	UK Blues
Hilton Valentine	England	1943	UK Blues
Charlie Watts	England	1941	UK Blues

Miscellaneous			
Rory Gallagher	Ireland	1949	Blues
Eddie Kirkland	Jamaica	1928	Blues
Alexis Korner	France	1928	UK Blues
* Known for contributions to the greater Texas blues			

Source: Santelli, Robert. (1993) The Big Book of Blues. New York: Penguin Books.

Table 2:

BILLBOARD BLUES, BLUES-ROCK ARTISTS 1965-2013					
YEAR	RANK	ALBUM	ARTIST	GENRE	ARTIST LOCATION
Northeastern Hearth					
1975	31	Toys in the Attic	Aerosmith	Rock-Blues	Northeast
1976	15	Toys in the Attic	Aerosmith	Rock-Blues	Northeast
1976	48	Aerosmith	Aerosmith	Rock-Blues	Northeast
1977	54	Toys in the Attic	Aerosmith	Rock-Blues	Northeast
1976	44	Rocks	Aerosmith	Rock-Blues	Northeast
1979	91	Live Bootleg	Aerosmith	Rock-Blues	Northeast
1988	10	Permanent Vacation	Aerosmith	Rock-Blues	Northeast
1990	4	Pump	Aerosmith	Rock-Blues	Northeast
1993	14	Get a Grip	Aerosmith	Rock-Blues	Northeast
1994	21	Get a Grip	Aerosmith	Rock-Blues	Northeast
1995	24	Big Ones	Aerosmith	Rock-Blues	Northeast
1997	53	Nine Lives	Aerosmith	Rock-Blues	Northeast
2001	89	Just Push Play	Aerosmith	Rock-Blues	Northeast
1995	29	Four	Blues Traveler	Blues-Rock	Northeast
1996	35	Four	Blues Traveler	Blues-Rock	Northeast
1979	34	Move It Over	George Thorogood	Blues-Rock	Northeast
1985	33	Maverick	George Thorogood	Blues-Rock	Northeast
2002	41	Room For Squares	John Mayer	Blues-Rock	Northeast
2003	32	Room For Squares	John Mayer	Blues-Rock	Northeast
2003	67	Heavier Things	John Mayer	Blues-Rock	Northeast
2005	83	Heavier Things	John Mayer	Blues-Rock	Northeast
2006	69	Continuum	John Mayer	Blues-Rock	Northeast
2007	34	Continuum	John Mayer	Blues-Rock	Northeast
2010	19	Battle Studies	John Mayer	Blues-Rock	Northeast
Southeastern Hearth					
1981	23	Wild-Eyed Southern Eyes	38 Special	Blues-Rock	Southeast
1982	66	Special Forces	38 Special	Blues-Rock	Southeast
1984	48	Tour De Force	38 Special	Blues-Rock	Southeast
1986	62	Strength In Numbers	38 Special	Blues-Rock	Southeast
1979	76	Enlightened Rogtles	Allman Brothers Band	Southern Rock-Blues	Southeast
1971	96	Allman Brothers Band At Fillmore East	Allman Brothers Band	Southern Rock-Blues	Southeast
1972	15	Eat A Peach	Allman Brothers Band	Southern Rock-Blues	Southeast
1973	79	Brothers & Sisters	Allman Brothers Band	Southern Rock-Blues	Southeast
1974	63	Brothers & Sisters	Allman Brothers Band	Southern Rock-Blues	Southeast
1977	32	A Rock & Roll Alternative	Atlanta Rhythm Section	Southern Rock-Folk Blues	Southeast
1978	31	Champagne Jam=	Atlanta Rhythm Section	Southern Rock-Folk Blues	Southeast
1990	86	Shake Your Money Maker	Black Crowes	Blues-Rock	Southeast
1991	3	Shake Your Money Maker	Black Crowes	Blues-Rock	Southeast
1992	41	The Southern Harmony and Musical Companion	Black Crowes	Blues-Rock	Southeast
1992	87	Shake Your Money Maker	Black Crowes	Blues-Rock	Southeast
2006	92	The Real Thing	Bo Bice	Southern Rock-Blues	Southeast
1979	48	Million Mile Reflections	Charlie Daniels Band	Southern Rock-Cntry Blues	Southeast
1975	52	Fire On The Mountain	Charlie Daniels Band	Southern Rock-Cntry Blues	Southeast
1987	36	Georgia Satellites	Georgia Satellites	Southern Blues-Rock	Southeast
1974	33	Laid Back	Gregg Allman	Southern Blues-Rock	Southeast

1987	87	I'm No Angel	Gregg Allman	Southern Blues-Rock	Southeast
1977	89	One More For The Road	Lynyrd Skynyrd	Southern Rock-Blues	Southeast
1974	49	Lynyrd Skynyrd	Lynyrd Skynyrd	Southern Rock-Blues	Southeast
1974	66	Second Helping	Lynyrd Skynyrd	Southern Rock-Blues	Southeast
1978	42	Street Survivors	Lynyrd Skynyrd	Southern Rock-Blues	Southeast
1980	30	Gold and Platinum	Lynyrd Skynyrd	Southern Rock-Blues	Southeast
1980	24	Flirtin' With Disaster	Molly Hatchett	Southern Rock-Blues	Southeast
Mississippi Delta Hearth					
1970	88	Completely WII	B.B.King	Blues	Delta
1971	65	B.B.King Live at the Cook County Jail	B.B.King	Blues	Delta
2000	52	Riding With the King	B.B.King & Eric Clapton	Blues	Delta
Midwestern Hearth					
1976	17	Silk Degrees	Boz Scaggs	Blues-Rock	Midwest
1977	8	Silk Degrees	Boz Scaggs	Blues-Rock	Midwest
1978	88	Down Two Then Left	Boz Scaggs	Blues-Rock	Midwest
1980	37	Middle Man	Boz Scaggs	Blues-Rock	Midwest
1981	83	Hits!	Boz Scaggs	Blues-Rock	Midwest
1972	63	The London Sessions	Chuck Berry	Rock-Blues	Midwest
2010	79	Brothers	The Black Keys	Rock-Blues	Midwest
2011	50	Brothers	The Black Keys	Rock-Blues	Midwest
Greater Texas Regional Hearth					
1992	127	Arc Angels	Arc Angels	Blues-Rock	Texas
1972	196	There's Gotta Be Change	Albert Collins	Blues	Texas
1971	76	Bloodrock 2	Bloodrock	Rock-Blues	Texas
1986	63	Pictures For Pleasure	Charlie Sexton	Rock-Blues	Texas
1979	146	Keeper of the Flame	Delbert McClinton	Blues	Texas
1983	73	I Can't Stand Still	Don Henley	Rock-Blues	Texas
1985	13	Building the Perfect Beast	Don Henley	Rock-Blues	Texas
1989	57	The End of the Innocence	Don Henley	Rock-Blues	Texas
1990	8	The End of the Innocence	Don Henley	Rock-Blues	Texas
2001	126	Been A Long Time	Double Trouble	Blues	Texas
1973	6	They Only Come Out At Night	Edgar Winter Group	Blues-Rock	Texas
1971	4	Pearl	Janis Joplin	Blues-Rock	Texas
1972	55	Joplin In Concert	Janis Joplin	Blues-Rock	Texas
1977	56	A Real Mutha For Ya	Johnny "Guitar" Watson	Blues-Funk	Texas
1969	94	Johnny Winter	Johnny Winter	Blues-Rock	Texas
1971	98	Live	Johnny Winter	Blues-Rock	Texas
1987	181	Open All Night	Leroi Brothers	Blues-Rock	Texas
1992	53	Sky Is Crying	Stevie Ray Vaughn & Double Trouble	Blues	Texas
2000	80	The BLUES AT SUNRISE	Stevie Ray Vaughn & Double Trouble	Blues	Texas
2000	158	SRV	Stevie Ray Vaughn & Double Trouble	Blues	Texas
1994	127	Strange Pleasures	Jimmie Vaughn	Blues	Texas
1990	7	Family Style	Jimmie Vaughn	Blues	Texas
1991	83	Family Style	Vaughn Brothers	Blues	Texas
1974	10	Tres Hombres	ZZ Top	Blues-Rock	Texas
1975	33	Fandango	ZZ Top	Blues-Rock	Texas
1980	39	Deguello	ZZ Top	Blues-Rock	Texas
1983	31	Eliminator	ZZ Top	Blues-Rock	Texas
1984	7	Eliminator	ZZ Top	Blues-Rock	Texas
1985	65	Eliminator	ZZ Top	Blues-Rock	Texas
1986	4	Afterburner	ZZ Top	Blues-Rock	Texas
1991	51	Recycler	ZZ Top	Blues-Rock	Texas
1992	56	Greatest Hits	ZZ Top	Blues-Rock	Texas
Southwestern Hearth					
1972	96	Carlos Santana & Buddy Miles	Carlos Santana & Buddy Miles	Rock-Blues	Southwest
1971	5	Abraxas	Santana	Rock-Blues	Southwest
1979	54	Inner Secrest	Santana	Rock-Blues	Southwest
1970	5	Santana	Santana	Rock-Blues	Southwest
1971	78	Santana III	Santana	Rock-Blues	Southwest
1972	29	Santana III	Santana	Rock-Blues	Southwest
1973	49	Caravanserai	Santana	Rock-Blues	Southwest

1976	75	Amigos	Santana	Rock-Blues	Southwest
1981	32	Zebop	Santana	Rock-Blues	Southwest
1999	20	Supernatural	Santana	Rock-Blues	Southwest
2000	2	Supernatural	Santana	Rock-Blues	Southwest
2003	39	Shaman	Santana	Rock-Blues	Southwest
West Coast Hearth					
1968	57	Cheap Thrills	Big Brother & The Holding Company	Blues-Rock	West Coast
1969	23	Cheap Thrills	Big Brother & The Holding Company	Blues-Rock	West Coast
1982	92	The Blasters	Blasters	Rock-Blues	West Coast
1968	89	Vincebus Eruptum	Blue Cheer	Rock-Blues	West Coast
1972	11	All Day Music	War	Rock - Electric Blues	West Coast
1973	1	The World Is A Ghetto	War	Rock - Electric Blues	West Coast
1974	47	War Live	War	Rock - Electric Blues	West Coast
1975	86	Why Can't We Be Friends	War	Rock - Electric Blues	West Coast
1978	95	Galaxy	War	Rock - Electric Blues	West Coast
United Kingdom Blues Hearth					
1973	58	Jeff Beck, Tim Bogart, and Carmine Appice	Beck, Bogart & Appice	Blues-Rock	United Kingdom
1969	78	Blind Faith	Blind Faith	Rock-Blues	United Kingdom
1977	71	Gold Plated	Climax Blues Band	Rock-Blues	United Kingdom
1968	3	Disreali Gears	Cream	Rock-Blues	United Kingdom
1968	45	Wheels of Fire	Cream	Rock-Blues	United Kingdom
1968	32	Fresh Cream	Cream	Rock-Blues	United Kingdom
1969	43	Goodbye	Cream	Rock-Blues	United Kingdom
1969	44	The Best of Cream	Cream	Rock-Blues	United Kingdom
1971	71	Layla	Dereck & The Dominos	Rock-Blues	United Kingdom
1972	73	Layla	Dereck & The Dominos	Rock-Blues	United Kingdom
1979	23	Dire Straits	Dire Straits	Rock-Blues	United Kingdom
1981	51	Making Movies	Dire Straits	Rock-Blues	United Kingdom
1985	27	Brothers In Arms	Dire Straits	Rock-Blues	United Kingdom
1986	5	Brothers In Arms	Dire Straits	Rock-Blues	United Kingdom
1975	76	Blow By Blow	Jeff Beck	Blues-Rock	United Kingdom
1972	87	Jeff Beck Group	Jeff Beck Group	Blues-Rock	United Kingdom
1971	29	The Cry of Love	Jimi Hendrix	Rock-Blues	United Kingdom
1968	1	Are You Experienced?	Jimi Hendrix Experience	Rock-Blues	United Kingdom
1968	22	Axis: Bold As Love	Jimi Hendrix Experience	Rock-Blues	United Kingdom
1969	67	Smash Hits	Jimi Hendrix Experience	Rock-Blues	United Kingdom
1969	71	Are You Experienced?	Jimi Hendrix Experience	Rock-Blues	United Kingdom
1969	99	Electric Ladyland	Jimi Hendrix Experience	Rock-Blues	United Kingdom
1970	34	Hendrix Band of Gypsy's	Jimi Hendrix, Buddy Miles & Billy Cox	Rock-Blues	United Kingdom
1995	91	No Quarter	Jimmy Page & Robert Plant	Rock-Blues	United Kingdom
1965	78	Kinks Size	The Kinks	Rock-Blues	United Kingdom
1965	98	You Really Got Me	The Kinks	Rock-Blues	United Kingdom
1966	97	Kinkdom	The Kinks	Rock-Blues	United Kingdom
1982	80	Give the People What They Want	The Kinks	Rock-Blues	United Kingdom
1983	85	State of Confusion	The Kinks	Rock-Blues	United Kingdom
1972	14	Led Zeppelin	Led Zeppelin	Rock-Blues	United Kingdom
1974	26	Led Zeppelin	Led Zeppelin	Rock-Blues	United Kingdom
1977	59	The Song Remains the Same - Soundtrack	Led Zeppelin	Rock-Blues	United Kingdom
1974	31	Houses of the Holy	Led Zeppelin	Rock-Blues	United Kingdom
1969	5	Led Zeppelin I	Led Zeppelin	Rock-Blues	United Kingdom
1970	2	Led Zeppelin II	Led Zeppelin	Rock-Blues	United Kingdom
1971	94	Led Zeppelin III	Led Zeppelin	Rock-Blues	United Kingdom
1975	10	Physical Graffiti	Led Zeppelin	Rock-Blues	United Kingdom
1976	47	Presence	Led Zeppelin	Rock-Blues	United Kingdom
1979	26	In Through the Out Door	Led Zeppelin	Rock-Blues	United Kingdom
1980	9	In Through the Out Door	Led Zeppelin	Rock-Blues	United Kingdom
2008	31	Motherhip	Led Zeppelin	Rock-Blues	United Kingdom
1970	69	Cricklewood Green	Ten Years After	Blues-Rock	United Kingdom
1974	45	Bridge of Sighs	Robin Trower	Rock-Blues	United Kingdom
1978	43	SOME GIRLS	The Rolling Stones	Rock-Blues	United Kingdom
1972	31	Exile On Main Street	The Rolling Stones	Rock-Blues	United Kingdom

1981	22	Tattoo You	The Rolling Stones	Rock-Blues	United Kingdom
1982	11	Tattoo You	The Rolling Stones	Rock-Blues	United Kingdom
1979	22	SOME GIRLS	The Rolling Stones	Rock-Blues	United Kingdom
1974	84	Goats Head Soup	The Rolling Stones	Rock-Blues	United Kingdom
1964	53	The Rolling Stones	The Rolling Stones	Rock-Blues	United Kingdom
1965	32	The Rolling Stones Now!	The Rolling Stones	Rock-Blues	United Kingdom
1965	50	12X5	The Rolling Stones	Rock-Blues	United Kingdom
1966	15	Big Hits (High Tide and Green Grass)	The Rolling Stones	Rock-Blues	United Kingdom
1966	24	Aftermath	The Rolling Stones	Rock-Blues	United Kingdom
1966	49	December's Children	The Rolling Stones	Rock-Blues	United Kingdom
1966	52	Out of Our Heads	The Rolling Stones	Rock-Blues	United Kingdom
1967	44	Between the Buttons	The Rolling Stones	Rock-Blues	United Kingdom
1967	62	Got Love If You Want It	The Rolling Stones	Rock-Blues	United Kingdom
1967	63	Big Hits (High Tide and Green Grass)	The Rolling Stones	Rock-Blues	United Kingdom
1967	75	Flowers	The Rolling Stones	Rock-Blues	United Kingdom
1968	87	Their Satanic Majesties Request	The Rolling Stones	Rock-Blues	United Kingdom
1969	86	Beggars Banquet	The Rolling Stones	Rock-Blues	United Kingdom
1970	48	Let It Bleed	The Rolling Stones	Rock-Blues	United Kingdom
1971	21	Sticky Fingers	The Rolling Stones	Rock-Blues	United Kingdom
1972	5	Hot Rocks 1964 - 1971	The Rolling Stones	Rock-Blues	United Kingdom
1973	48	Hot Rocks 1964 - 1971	The Rolling Stones	Rock-Blues	United Kingdom
1973	70	More Hot Rocks	The Rolling Stones	Rock-Blues	United Kingdom
1975	78	It's Only Rock & Roll	The Rolling Stones	Rock-Blues	United Kingdom
1976	35	Black and Blue	The Rolling Stones	Rock-Blues	United Kingdom
1980	35	Emotional Rescue	The Rolling Stones	Rock-Blues	United Kingdom
1984	81	Under Cover	The Rolling Stones	Rock-Blues	United Kingdom
1986	70	Dirty Work	The Rolling Stones	Rock-Blues	United Kingdom
1990	50	Steel Wheels	The Rolling Stones	Rock-Blues	United Kingdom
1994	62	Voodoo Lounge	The Rolling Stones	Rock-Blues	United Kingdom
1996	97	Stripped	The Rolling Stones	Rock-Blues	United Kingdom
2002	79	Forth Licks	The Rolling Stones	Rock-Blues	United Kingdom
2003	56	Forth Licks	The Rolling Stones	Rock-Blues	United Kingdom
1976	76	By Numbers	The Who	Rock-Blues	United Kingdom
1974	54	Quadrophenia	The Who	Rock-Blues	United Kingdom
1970	42	Live At Leeds	The Who	Rock-Blues	United Kingdom
1969	34	Tommy	The Who	Rock-Blues	United Kingdom
1970	60	Tommy	The Who	Rock-Blues	United Kingdom
1971	67	Tommy	The Who	Rock-Blues	United Kingdom
1981	74	Face Dance	The Who	Rock-Blues	United Kingdom
1967	73	The Yardbirds Greatest Hits	The Yardbirds	Rock- blues	United Kingdom
Other					
1981	30	Dirty Deeds Done Dirt Cheap	AC/DC	Rock-Blues	Australia
1982	43	For Those About To Rock, We Salute You	AC/DC	Rock-Blues	Australia
1980	41	Highway To Hell	AC/DC	Rock-Blues	Australia
1981	7	Back In Black	AC/DC	Rock-Blues	Australia
1986	100	Who Made Who	AC/DC	Rock-Blues	Australia
1988	78	Blow Up Your Video	AC/DC	Rock-Blues	Australia
1991	12	The Razors Edge	AC/DC	Rock-Blues	Australia
1993	84	Live	AC/DC	Rock-Blues	Australia
2008	15	Black Ice	AC/DC	Rock-Blues	Australia
2009	31	Black Ice	AC/DC	Rock-Blues	Australia
2010	65	Iron Man 2 - Soundtrack	AC/DC	Rock-Blues	Australia
1989	67	See The Light	Jeff Healey Band	Blues	Canada
1990	83	Hell To Pay	Jeff Healey Band	Blues	Canada

Source: Billboard.com. (2013)