
URBAN
BLUES
CHARLES KEIL



WITH A NEW AFTERWORD

Urban Blues

Charles Keil



Urban Blues:

Urban Blues Charles Keil, 2014-12-10 Charles Keil examines the expressive role of blues bands and performers and stresses the intense interaction between performer and audience Profiling bluesmen Bobby Bland and B B King Keil argues that they are symbols for the black community embodying important attitudes and roles success strong egos and close ties to the community While writing Urban Blues in the mid 1960s Keil optimistically saw this cultural expression as contributing to the rising tide of raised political consciousness in Afro America His new Afterword examines black music in the context of capitalism and black culture in the context of worldwide trends toward diversification Enlightening Keil has given a provocative indication of the role of the blues singer as a focal point of ghetto community expression John S Wilson New York Times Book Review A terribly valuable book and a powerful one Keil is an original thinker and has offered us a major breakthrough Studs Terkel Chicago Tribune Urban Blues expresses authentic concern for people who are coming to realize that their past was the source of meaningful cultural values Atlantic An achievement of the first magnitude He opens our eyes and introduces a world of amazingly complex musical happening Robert Farris Thompson Ethnomusicology Keil s vigorous aggressive scholarship lucid style and sparkling analysis stimulate the challenge Valuable insights come from treating urban blues as artistic communication James A Bonar Boston Herald *The rise and downfall of Urban Blues* Lars Nemeth, 2006-02-07 Seminar paper from the year 2005 in the subject American Studies Culture and Applied Geography grade 2 Carl von Ossietzky University of Oldenburg Anglistik course The Afro American Blues language English abstract The Urban Blues is a form of blues music that developed in the big cities in the U S The one city that dominated this development is Chicago That is why often the Chicago Blues is meant when talking about Urban Blues There is probably no other blues style with such a high quality of recognition considering form feeling and sound like the Chicago Blues It is based on the rough and direct Delta Blues which came in contact with urban life Besides Urban Blues is the first blues style that reached a mass audience Not just in the bigger cities of the U S but also worldwide One of the most popular musicians of those days is a man called Muddy Waters He helped to transform a style and technique which guided bluesmusic into a new dimension He adopted the rural delta blues sound and combined with the feeling of the new living conditions of the Afro Americans But the urban blues became more popular left the black quarters and ghettos and was absorbed by the mainstream very soon Urban blues released from the subcultural status a white mass audience and economy started to control the buisness In the mid fifties the blues hybrid Rock n Roll took over public attention and Blues and Rock n Roll were delivered from the Afro American identity At the end of this development there was a huge lack of authenticity for black audience although it once was the Afro American culture through which they expressed themselves Consequently most parts of the afro american audience disappeared and started searching for a new musical home I will try to work out the development from the Urban Blues as an Afro American identification and its rise until the downfall and alienation for the black audience I will proof this

development by the example of the live and career of Muddy Waters and his record company Chess His roots in the Mississippi Delta Blues his reputation as one of the heads in Urban Chicago Blues and how he lost his native base and audience Why did the Afro Americans turn away from the blues Why did they leave their cultural roots and where did they arrive where did the Afro American culture find their new home First of all I will concentrate on the demographic social and cultural changes the Afro American population caused to move in the big cities and how their life and living conditions changed There were three social changes taking place in the first half of the twentieth century that led to urban blues

Urban Blues Charles Keil,1992-03-15 Charles Keil examines the expressive role of blues bands and performers and stresses the intense interaction between performer and audience Profiling bluesmen Bobby Bland and B B King Keil argues that they are symbols for the black community embodying important attitudes and roles success strong egos and close ties to the community While writing Urban Blues in the mid 1960s Keil optimistically saw this cultural expression as contributing to the rising tide of raised political consciousness in Afro America His new Afterword examines black music in the context of capitalism and black culture in the context of worldwide trends toward diversification Enlightening Keil has given a provocative indication of the role of the blues singer as a focal point of ghetto community expression John S Wilson New York Times Book Review A terribly valuable book and a powerful one Keil is an original thinker and has offered us a major breakthrough Studs Terkel Chicago Tribune Urban Blues expresses authentic concern for people who are coming to realize that their past was the source of meaningful cultural values Atlantic An achievement of the first magnitude He opens our eyes and introduces a world of amazingly complex musical happening Robert Farris Thompson Ethnomusicology Keil's vigorous aggressive scholarship lucid style and sparkling analysis stimulate the challenge Valuable insights come from treating urban blues as artistic communication James A Bonar Boston Herald Blue Chicago David Grazian,2005-09-30 In this work David Grazian takes the reader inside the world of contemporary urban blues to explore the quest for authenticity that the blues inspires **Nothing But the Blues** Mary Katherine Aldin,1993 Eleven essays trace the origins of the Blues early recordings different styles and more Photographs of many of the musicians are included American Popular Music Glenn Appell,David Hemphill,2006 Appell jazz studies Diablo Valley College and Hemphill graduate studies research and development San Francisco State University offer a textbook for popular music humanities or cultural studies courses organized by the musical influences of particular cultural groups African American European American Latin Native American and Asian rather than a strict chronological approach This is followed by a section tracing modern jazz to hip hop They survey a broad range of styles from minstrelsy blues hymns and wind bands to Chicano music Afro Caribbean music bebop acid jazz girl groups folk rock the British invasion R B and rock *Black Popular Music in America* Arnold Shaw,1986 As Shaw correctly states no single volume covers the history of black popular music in its entirety and most studies have focused on the white mainstream American pop music is in fact a blend of black and white musical influences that can be

better understood if explored from a black perspective Shaw examines five key black styles: minstrelsy, spirituals, ragtime, jazz, and blues, analyzing the origins and developments of each, profiling important artists and songs, and exploring the white synthesis. Often the synthesis has amounted to little more than a soulless white imitation of inspired black stylistic innovations. Hi Fi/stereo Review, 1961 Down Beat, 1967 The contemporary music magazine Urban History Group Newsletter Urban History Group (U.S.), 1967 Reference Services Review, 1973 **Language, Rhythm, & Sound** Joseph K. Adjaye, Adrienne R. Andrews, 1997 Focusing on expressions of popular culture among blacks in Africa, the United States, and the Caribbean, this collection of 15 multidisciplinary essays takes on a range of subjects from American girls' Double Dutch games to protest discourse in Ghana from Terry McMillan's *Waiting to Exhale* to the work of Zora Neale Hurston from South African workers to *Just Another Girl on the IRT* from the history of Rasta to the evolving significance of kente cloth from rap video music to hip hop to zouk. The Jazz Discography Tom Lord, 1992 **Mississippi Folklore Register**, 1972 **The Blues is a Feeling** James Fraher, 1998 This tribute to the blues combines photographs and interviews to show the very heart and soul of the people who make the music. Buddy Guy, John Lee Hooker, Koko Taylor, Jimmy Dawkins, and Sunnyland Slim are among the artists who share their feelings about the music they make and offer insight into the evolution of the blues artist. From the hard-earned wrinkles of their faces and their broad, easy smiles to the poetry of their words, *The Blues is a Feeling* captures the richness of these artists' lives. *Coda*, 1978 **Brands and Their Companies**, 2004 **RHYTHM & RESISTANCE PB** Ray Pratt, 1994-03-17 Anuario, 1967 **Serious Music, and All that Jazz** Henry Pleasants, 1971

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