

## **Week 4 Post World War II-Jump Blues and Urban Blues**

### **I. Early Urban Blues**

A. Delta blues began transplanting from the delta region to Chicago in the late thirties and early forties

B. A&R director Lester Melrose was greatly responsible for recording many of the artists during this time period.

C. Melrose recorded many of the most remembered artists of the time including Tampa Red, Big Bill Broonzy, Sonny Boy Williamson. Big Joe Williams, Bukka White and Arthur "Big Boy" Crudup.

D. Most of these artists came from rural backgrounds transplanting to the urban areas due to a large migration that was going on at the time.

E. Many of the artist would already have a small following when arriving in the urban areas such as Chicago due to the fact that a lot of family members, friends, and other musicians would have already made the move.

G. In the 30's bands would consist of guitar, piano, and other instruments such as clarinet, washboard, or string bass.

H. This later changed to bass and drums, and was a mixture of older black blues and vaudeville styles with more contemporary rhythms.

I. Important artist

1. Tampa Red
2. Bukkha White
3. Big Bill Broonzy

## II. Jump Blues

A. Popular form of music in the late 40's and early 50's.

B. Blended elements of blues and jazz, with rhythmic swing, boisterous vocals, and often lighthearted themes.

C. Layed much of the groundwork for what became rhythm and blues and then early rock and roll.

D. Due to economic considerations bands became scaled down and patrons of dance clubs wanted music that was danceable, hence this music came into existence.

E. Early influenced date back to the 30's when pianists such as Meade Lux Lewis, Albert Ammons and Jimmy Yancey started using boogie woogie patterns.

F. Many of the influential musicians of this music were well grounded in the jazz world as well.

G. Many of saxophonists came from west coast, such as Big Joe Neely being probably the most well known. Many artists were influenced by T\_Bone Walker who relocated to the west coast after leading big blues bands in Texas.

H. Important artists

1. Louis Jordan
2. Big Joe Turner
3. Chick Webb
4. T-Bone Walker

### **III. Detroit Blues**

A. Detroit blues has historically been overshadowed for two reasons: the wealth of other music for which the city is better known (gospel, jazz, Motown, hard-driving rock & roll), and the much more celebrated scene of its Midwestern neighbor Chicago.

B. John Lee Hooker is the one performer who rose to fame directly through the Detroit blues scene, his idiosyncratic style was difficult to imitate and thus never became the standard sound of the city

C. Detroit blues is stylistically very similar to Chicago blues: rooted in the Mississippi Delta, it was the music of Southern blacks who migrated north to work in the auto plants, and began to play familiar music using amplified electric instruments.

D. Like Chicago, the Detroit blues scene hit its creative prime in the late '40s and early '50s, centered around the clubs on Hastings Street and the surrounding Black Bottom neighborhood.

E. Pianist Big Maceo Merriweather went on to greater fame on the Chicago scene, but for the most part, Detroit's finest performers — including singer Alberta Adams and guitarists/singers Calvin Frazier, Eddie Burns, and Johnnie Bassett — gained little recognition outside of their hometown, due in part to a relative lack of promotion and recording opportunities, although has changed somewhat in the last few years with Burns, Bassett, Johnny Yarddog Jones, and the Butler Twins all getting some national, as well as international attention.

F. Detroit's blues scene was nearly wiped out by the advent of Motown, but gradually rebuilt itself thanks to promoter and former recording artist Bobo Jenkins; it survives today, still on a mostly local basis.

#### G. Important Artists

1. John Lee Hooker
2. Boogie “Woogie” Red
3. Baby Boy Warren
4. Eddie Guitar Burns
5. Joe L. Carter