

American Blues

♪ ♪ ♪

Its real origin

♪ ♪ ♪

Most people in the music industry today would be highly upset to find out that American Blues music is not derived from the Negroes' slave days as we have been led to believe. Originally, the blacks learned to play blues music from whites, not the other way around. This is not to diminish any of the truly great black blues artists of our time. But they were not the originators of the first American Blues, and even the fundamentals used in blues music today such as the electric guitar, the use of guitar chords, and the guitar fret slide notes, are not now and never were indigenous to African tribal music nor have anything to do with the continent of Africa at all. These are white musical inventions and mostly European and American. In the ever biased and politically motivated promotion of black achievements and political correctness, the origin of the blues has been intentionally muddled by universalist propaganda without anybody caring to actually examine the facts.

But didn't American Blues music come from black gospel singing in black churches? No. That's more entertainment hype. Any research study into this theory reveals that the blacks learned the gospel music from white Celtic/Gaelic rural folk and then began to sing it in the black churches. Blacks knew nothing about any "gospel" and weren't Christians when they arrived from Africa. Even black historians such as Yale Professor Willie Ruff know this to be true. For years the accepted wisdom has been that gospel music was born during the period of slavery in the Deep South. But Professor Ruff correctly points out that his findings have startled a number of elders in black churches.

In an article tracing the Scot-Irish influence on “black gospel” singing of early America we read:

“As many as 50,000 Gaelic immigrants from Scotland settled in the 18th and 19th centuries in North Carolina’s Cape Fear region and other parts of the South. When they worshiped, their slaves sat in the balcony while they sang below.

When he traveled to the Isle of Lewis in the Hebrides and heard the similarities, (professor) Ruff was convinced he had stumbled onto something. He later found evidence of Southern black churches worshipping in Gaelic up until 1918.” (source: Religion News Service Feb19, 2005, [Professor Traces Gospel Singing Style of African-Americans to Scotland](#))

Professor Ruff further stated in another symposium at Yale:

"They have always assumed that this form of worship came from Africa. Black Americans have lived under a misconception. Our cultural roots are more Afro-Gaelic than Afro-American. Just look at the Harlem telephone book, it's more like Edinburgh or the book for the North Uists."

"It makes sense that as we got our names from the slave masters, we carried the slave owners blood, their religion and their customs, that we should have adopted and adapted their music. There are more descendants of Highland Scots living in America than there are in the Highlands - and a great many of them are black."

"I have been to Africa many times in search of my cultural identity, but it was in the Highlands that I found the cultural roots of black America."



Willie Henry Ruff Jr.(born September 1, 1931) is a music scholar and educator, primarily as a Yale professor from 1971 to 2017.

The overwhelming evidence of American music history shows this music to be a Celtic/European blend of ballads and hopeful aspirations. It was precursory to the blues style of music of late 1800’s and early 1900’s America. The use of the “slide” on a Blues guitar is of archaic Irish (not African) origin. Slide sounds of Irish fiddlers: <http://www.fiddlingaround.co.uk/ireland/index.html>

(5. **The Slide.** Instead of hitting the note squarely, the Irish fiddler will sometimes approach the note from below, starting maybe half a semitone down and sliding swiftly and smoothly up to the correct pitch. The slide is most commonly used at the start of a phrase, and will be applied to just one or two key notes in a tune.) Elvis Costello said:

"I started with rock n' roll and...then you start to take it apart like a child with a toy and you see there's blues and there's country...Then you go back from country into American music...and you end up in Scotland and Ireland eventually."

Many of the folk blues tunes, of course, originated in the United States. But the politically correct elite want people to avoid this logical conclusion; white American folk tunes were, naturally, written in the style of their British and Irish forebears. The fiddle tune "Soldier's Joy" is known as "The King's Head" in England, for example; "St. Anne's Reel" is popular in America, Ireland, and Britain.

Black country/blues singer Mississippi Fred McDowell is quoted as saying, "The blues came from the reel, they just changed it just to say blues. But a blue and a reel is all the same." (MyLesPaul.com 7/12/15)

From Britannica.com – definitions: *Reel – genre of social folk dance, Celtic in origin.*

Blues makes heavy use of the I-IV-V chord progression, but this is not unique to the blues. From whence then does it derive?

To view it from an ethnomusical perspective, the blues is an aesthetic variation on the English, Scottish, Irish and German general folk music which made up the American colloquial music scene since its inception. But look as any music historian may -- he cannot find this chord progression indigenous to African history. In fact, the use of a “guitar chord” itself is strictly European in origin.

What about the banjo? Isn't this a black African instrument brought to America by the blacks captured as slaves (sold by their own chieftains by the way), and isn't the banjo the instrument that began blues, country, and light rock music? Again – not correct. It is inflated and engineered disinformation. The standard line that we are taught is that blacks in Africa played an assortment of gourd stringed instruments and one of these was the first banjo. The funny thing about this statement, which most blacks have come to believe because they have taken a “black history course” at a university, is that the real origin of any banjo *precursor* is unclear. All music historians realize this. The 5 string banjo we know was invented by Joel Walker Sweeney in 1831, a white American musician. Yet below is the supposed African “precursor” to the banjo. It is a large gourd hollowed out, with a bamboo neck, and strung with several strings. Is this a banjo? No. Yet we are told that it is by the contemporary college crowd.



Another fact to keep in mind is that African blacks playing these gourds were not singing blues with them. They were singing tribal chants. Blacks did not sing blues until after the American Civil War and they became aware of the Celtic/Scot/Saxon tunes of their white “redneck” neighbors.

After the 1860s there came to be many talented negro blues bands and solo artists in America. Whites were playing blues. Blacks were playing blues. Whites were playing country. Blacks were playing country. Both white and blacks ultimately contributed to the blues we hear today. But blacks did not invent the blues. Nor did they invent the banjo.

There is no doubt that later these large gourd African instruments became hand held and smaller, but under what influence did this happen? It was actually the Portuguese that entered Africa to establish a slave trade who influenced the Africans to adapt a *European musical instrument slant* to their large gourd supposed “banjos” so that the smaller gourd instrument could be hand held for easier playing. We are told that the word banjo comes from an African word “banza” which may or may not be true. However “banza” is a common Bantu word for “big village” -- source: Two Trips to Gorilla Land and the Cataracts of the Congo (1875), by the celebrated British explorer/linguist Sir Richard F. Burton (1821-1890). The “big villages” are where the Portuguese had operated their slave trade which they began in 1483 as they colonized Angola. The Portuguese brought European influence to the blacks who lived in the “banza” (big villages). The Portuguese also brought their Iberian citole/guitars with them which the local blacks actually called “banzas” since these were instruments identified with the large slave trade centers. When the blacks began to “downsize” their gourd stringed instruments to be more like the easier played citole, the name “banza” was tagged to the now evolved gourd instrument. Politically correct “scholars” just assume that banza meant banjo. But it only meant “big village”. The Portuguese European influence and interaction upon African gourd instruments and black music cannot be candidly denied.

From “Black guitar-players and early African-Iberian music in Portugal and Brazil”, by Rogério Budasz:

“The analysis of this musical material raises important questions that are addressed in the article: was this music created by black guitar players who assimilated Iberian materials and playing techniques? Or was it composed by white Iberian musicians, maybe as exotic depictions, or caricatures? What is African and what is Iberian in such music, and on what terms did such interaction take place?”

Below: Historical picture format of the evolution of the Afro-gourd stringed instrument upon interaction with Portugal.

large Afro gourd “Akonting” Portugal guitar (from the earlier Citole) smaller gourd “banza”



The West African “got the idea” but did not invent the above Banza, rather only copied it from Portugal in the 1500’s slave trade. We are told the above first “banjo” was invented by West Africans.



Portuguese Citole

The truth isn’t always simple. There was an evolution of primitive instruments taking place on west coastal Africa due to the interaction of Europeans with Africans that liberal historians have chosen to ignore. This is not being honest.

Question: We are lectured on how horribly the slaves suffered on the way over from Africa. (This author *does* believe that it was cruel in that the trans Atlantic slave trade was mostly Jewish owned and run, and the owners were interested in only making money at everyone’s expense) But, the standard politically correct version of the origin of the banjo was that it was brought over from Africa by the slaves. Now, which way is it? Were slaves stripped of everything and stuck in over-crowded and inhumane conditions? Or were they allowed to bring their possessions and stringed instruments, including their gourd “banzas” to pass the time? We can’t have it both ways here. Contradictions abound when trying to get to the truth about our American banjo. Which version is true?

Getting back to the word Iberian as it relates to guitars, banjos, blues, American country/rock music, and how it relates to the Holy Bible, white man’s primary source of divine faith. The word Iberian means “Hebrew land” from Iber/Eber, descendant of Shem. The Iberian peninsula is where Spain and Portugal are located. The apostle Paul visited the (H)ebrews who were living in Iberian Spain (Rom. 15:24,28). We know that some Hebrews, later called Israelites, traveled and settled up into the British Isles via Spain. Brith-ain is two Hebrew words that mean “fountain of the covenant”. We’ll discuss the Celtic/Brit/Scots music shortly. The people to whom Paul had traveled to preach the Gospel were all of one stock of people – Saxon Israelites who were dispersed from the Palestine area and migrated north and west into Europe. They shared a common heritage, and one was music --- all the way from Judea to Greece, Italy, Germany, France, Iberia, and to North America. (plus western nations in-between). 4

The stringed instruments of these our ancient kinfolk are multitudinous. These include the lyre, harp, fiddle, citole, lute, guitar, and other chordophones. But much as been lost (unintentionally or intentionally) concerning the accompanied Biblical music that went along with these instruments. When we think of church hymns or standard Christian Bible music we have been programmed to think along the lines of only drab melancholy music. There is a time for that, but not always. Harp music can be beautiful but is not the standard music of the Bible *contrary* to what the church ministers have told us. The standard harp has a resonant mellow tone. However, the supposed “harp” mentioned in the Bible had a “twangy” pitch to it. This does not describe a harp as we know it. Martin Luther himself would go to local taverns to hear and enjoy the common people’s songs and adapted the music to his own type of Christian music. This was the Germanic version of the Celts’ reels and local country tunes. Luther came out of the Roman Catholic Church where hymn songs were monotone liturgy of the Latin ecclesiastical chants. Sadly many of our “church hymns” today retain the drabness of this type of music. The apostle Paul however, having traveled throughout the Mediterranean wrote about the real music being played and sung among the believers. From his travels to his visits of the church in Ephesus (in Greece) we see Paul’s mention of “making melody” in Ephesians 5:19. The phrase "making melody" is the Greek word, psallo which means, "twitch, twang, play a stringed instrument, melody, psalms." (Strong’s # G5567). Certain church clergy want this to always mean a “harp” but musicians know that a harp does not “twang”. The guitar, mandolin, citole, or banjo “twangs” and Paul was very precise about what type of music was being played at Ephesus, Spain, and the rest of the fellowship meetings. The common Greek stringed instrument was the “cithhar-a” (Strong’s # G2788) an early guitar-like instrument mentioned in I Cor 14:7, mistranslated as “harp”. James Strong himself being a church minister promotes the cithara as just “harp” but this is incorrect. “*The word “guitar” comes from the Greek word “kithara”-- Guitar History, College of Contemporary Music, Dec.11, 2018.* Below is the ancient Greek twangy cithara “Pandura” as used in those days, and as early as 400 BC. This was the 1st European step toward the Saxon country/blues music.

We are given the impression that the Greeks (as at Ephesus) only had “harp-lyre” stringed instruments when this is far from the truth. They commonly used the “Pandura” as a simple search into Greek history reveals. It was “guitar-like”.



Speaking of the Psalms as per Strong’s definition of Bible *melody* (psallo at # G5567) Ephesians 5:19 --- the Psalms too were “twangy”. The word “harp” in our English Bible is used 14 times in the Psalms, but it is again clearly a “twanger” and the Hebrew word is *kinnowr* (Strong’s #H3658) which church minister James Strong still assumes is a harp even though he admits it is “*an unused root meaning to twang*”. But in Daniel we actually see what instrument it was that was David’s “music twanger”. This is seen In Daniel 3:5,7,10,15 in English mistranslated as harp. It is the Chaldean word “qiytharos”.(#7030) The word is obvious. And even though Strong’s interprets this again as lyre/harp the definition clearly says that it is the same as the Greek “kitharis” – the ancient guitar. Do we really believe that when David calmed Saul’s “spirit” in I Sam.16:23 by playing his “harp” that David was lugging a philharmonic orchestra size harp around the neighborhood? No, it was David’s hand held “twanger” *kinnowr* which Daniel reveals is the “qiytharos” – ancient guitar. The greatest blues player of all time was King David the psalmist song writer. Needless to say David was not a west coast African. Read the Psalms and one can see and “feel” the blues story King David was singing about his nation, his faith, and his heritage. David’s Psalm songs contain not one word about churchianty theology of “going to heaven as ghost spirits” (Catholic songs); “getting out of ever-burning hell” (Baptist songs); “converting every people on Earth” (Evangelical songs); or “Canaanite morbid chanting” (Talmudic Jewish songs). All these types of musical utterances are what we hear in the

establishment church “hymns” today. David was singing down-home truth with his “twanger” which he learned all the way back in his country days of sheep herding in the mountains away from the city. David was truly a “good ole boy” from the get go. This, of course, is highly disturbing to the modern institutional churches and their liberal university crowd who have robbed the Saxon common folk of our music, true culture, and national heritage.

“What makes a guitar a great country music guitar is its ability to produce the punchy, twang, and vintage blues-like sounds you hear in your favorite country music song.”

Guitarspace.org Nov.20, 2021. (author’s note: this is Scripturally correct in light of the Hebrew and Greek specific meaning of the words “kinnor/twang , qiytharos, cithara, kitharis”)

“The harp produces a soft sound due to the soft plucking of the strings. The harp is not a particularly loud instrument.” --- The Crucible On Screen, Harps; March 2018. (author’s note: needless to say the harp is not a qiytharos either, the Old Testament twangy stringed hymn instrument)

But what is the etymology of the word “blues” in the first place. Is “blues” a Negro word or White word? Once again we are told that “the blues” verbiage started when blacks in America were freed from slavery after 1865 but had a hard time in life so they sang the blues. It is simply astounding how some things in American history could have become so informationally impaired. The word “blues” as used in English came from the term “blue devils” that referred to a person’s withdrawal symptoms from alcohol abuse. Some believed a superstition that some sort of “devils” made them feel the “DT’s” emotionally.

“In the 19th century the English phrase *blue devils* referred to the upsetting hallucinations brought on by severe alcohol withdrawal. This was later shortened to *the blues*, which described states of depression and upset, and it was later adopted as the name for the melancholic songs that the musical genre encapsulates.” -- *Encyclopedia Britannica Online - definitions -Blues.*

The earliest printed mention of the blue devils is found in a rare volume of English satirical poetry, dated around 1599. Compiled by an anonymous ‘Gent’, identified only as R. C., many experts think this mysterious editor was Richard Corbet. The Bishop of both Oxford and Norwich, and a contemporary of William Shakespeare, Corbet was known to have been a drinking companion of another major Elizabethan dramatist, Ben Johnson. The rare book, ‘The Times’ Whistle Or A Newe Daunce of Seven Satires, and Other Poems’, preserved in the Old Library of England’s Canterbury Cathedral, describes the blue devils as, “the horrors, or remorse, that usually follows an ill course of life. The pertinent couplet reads:

“*Alston, whose life hath been accounted evill,
And therefore cal’d by many the blew devil.*”

By the eighteenth century, the term blue devils had been shortened to the blues. The first time this expression appeared in written form was in a letter, written in 1741 by David Garrick, arguably the most influential of all English actors, who wrote:

*“I am far from being quite well,
tho not troubled with the blews as I have been.”* -- source: First Ever Mentions Of The Blues, by Paul Merry, Oct.19, 2019

When the English term “the blues” had crossed the Atlantic to America, the first song published that had “blues” in the title was "I Have Got The Blues To Day!" published in 1850 by Miss Sarah M. Graham and Gustave Blessner, American whites. The song tells a tale of an evening of entertainment in which the singer imbibed too much. The chorus after each verse was sung as below:

*“Then I was gayest of the gay,
But I have got the blues to day:
Then I was gayest of the gay,
But I have got the blues to day.”*



1850 sheet music cover of “I Have Got The Blues Today!” by Blessner and Graham. Courtesy of Library of Congress, Music Division.

“I Have Got The Blues To Day!” is a comic parlor ballad about getting drunk. It doesn’t qualify as a country/blues song. However it is cited to point out that “the blues” was an English Anglo term at first.

Another pre-1800’s early reference to "the Blues" can be found in George Colman's farce *Blue devils, a farce in one act* (1798). George Colman was an English playwright, who did not live in America, nor did he have anything to do with American blacks on plantations. “Blue devils” was part of Colman’s English vernacular heritage. All of the evidence of primary sources explains that the term “the blues” was an early English and American term employed by whites describing their emotional depression. Blacks did not coin the blues term.

But the real message about the blues among our kindred Saxon people goes back much further than the 1700’s or even 1500’s. Having a glass of wine is no harm, but repeated drunkenness to the point of forgetting God’s laws spells disaster (blues) for a people. White Americans today are very much guilty of this “blue devils” sin. Along with America’s prosperity as a nation came a forgetfulness of the sacrifice our Founding Fathers had greatly suffered to give us Christian liberty. Today the 4th of July is just another excuse to get drunk. Same with the majority of our other holidays – self-justification to “party and get smashed”, and the heck with Christian liberty and freedom. For this our Bible tells us that we shall pay the price of “the blues” – our woes. The real story of “the blues” was a story about our Saxon Israelite family, and not about any blacks living on the African continent. This is Scriptural criticism of our own people.

The term “alcohol blue devils” or “blues” may not be directly used in the Bible, but the identical message is there. This message is a message to our race, the white race, and it’s a message of why we have “the blue devil/blues” -- namely, the results of loving chemical intoxicating drunken revelry more than loving God’s laws. If we disobey Yahweh God we’re going to have “the blues”.

Isaiah 28

1 Woe to the crown of pride, to the drunkards of Ephraim, whose glorious beauty is a fading flower, which are on the head of the fat valleys of them that are overcome with wine!

2: Behold, Yahweh hath a mighty and strong one, which as a tempest of hail and a destroying storm, as a flood of mighty waters overflowing, shall cast down to the earth with the hand.

3: The crown of pride, the drunkards of Ephraim, shall be trodden under feet:

7: But they also have erred through wine, and through strong drink are out of the way; the priest and the prophet have erred through strong drink, they are swallowed up of wine, they are out of the way through strong drink; they err in vision, they stumble in judgment. *(I.e – they have the blues)*

Joel 1

5: Awake, ye drunkards, and weep; and howl, all ye drinkers of wine, because of the new wine; for it is cut off from your mouth.

6: For a nation is come up upon my land, strong, and without number, whose teeth are the teeth of a lion, and he hath the cheek teeth of a great lion.

12: The vine is dried up, and the fig tree languisheth; the pomegranate tree, the palm tree also, and the apple tree, even all the trees of the field, are withered: because joy is withered away from the sons of men.

15: Alas for the day! for the day of Yahweh is at hand, and as a destruction from the Almighty shall it come. *(more blues for the drunken population)*

Psalms 30

4: Sing unto Yahweh, O ye saints of his, and give thanks at the remembrance of his holiness.

5: For his anger endureth but a moment; in his favour is life: weeping may endure for a night, but joy cometh in the morning. *(mercy follows repentance – Bible story of the blues, by song)*

Psalms 71

20: Thou, which hast shewed me great and sore troubles, shalt quicken me again, and shalt bring me up again from the depths of the earth.

22: I will also praise thee with the psaltery, even thy truth, O my God: unto thee will I sing with the harp (“kinnorw” here, twanger qiytharos) , O thou Holy One of Israel. *(many more ancient forerunners of blues songs are in the Psalms and elsewhere)*

The above is the origin of the “DT’s” of our people that results in the “blue devils” that we bring upon ourselves. A nation drunk in its own ego and worships the wine of Babylon (its system) will pay the inevitable price. (Jer. 51:7-9). God says that His judgment rests upon us. His mercy too if we repent. From God’s point of view the blues begins with us and is our story. This Bible story survived the migration of Saxon Israel all the way through Europe, up into the British Isles, and to America where the English language preserved the warning to “the drunkards of Ephraim and priests” by the new euphemism “blue devils”. It is a covenant warning from God to His people Israel, white Christians. If the liberal do-gooders think that the blacks have suffered by coming to America and thus had to invent “the blues” they need to stick around and witness the real blues that white America is in for, due to our disobedience to the national laws of Yahweh Almighty.

Washington Irving is credited with having first used the term “the blues” in 1807, as a synonym for melancholy: “He conducted his harangue with a sigh, and I saw he was still under the influence of a whole legion of the blues.” (source: *The Works Of Washington Irving*, Peter Fenelon Collier 1897, pg. 230). Washington Irving of course is best known as the author of *The Legend of Sleepy Hollow* and *Rip Van Winkle*. The Blues has always been a White originated aspect, not Black. And Whites were singing about the Blues since before the Blacks were picking cotton on the plantations. Blacks learned the Blues from whites, not the other way around. History distinctly records that “The blues” was always a white expression, later a black expression.

As with the Portuguese Citole/guitar influence on the African “gourd banza”, so were the black slaves in America influenced musically by their Celtic Scot white masters.

“The oldest musical tradition which fits under the label of Celtic fusion originated in the rural American south in the early colonial period and incorporated Scottish, Scots-Irish, Irish, English, and African influences. Various referred to as roots music, American folk music, or old-time music, this tradition has exerted a strong influence on all forms of American music, including country, blues, and rock and roll. In addition to its lasting effects on other genres, it marked the first modern large-scale mixing of musical traditions from multiple ethnic and religious communities within the Celtic Diaspora.” ([Irish Folk, Trad and Blues: A Secret History](#)” by Colin Harper 2005)

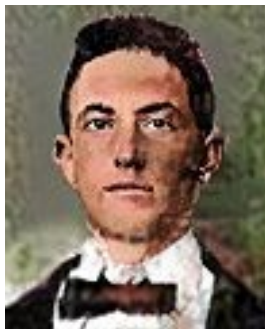
And in the beginning of the blues there was no distinction between blues and country music. It was all a mix of Scot-Irish, Celt, Germanic, Gaelic folk tunes, with subsequent black influences, all of which became Americanized into the special blues music that originated in North America.

The marketing and politics of all the blues frenzy that swept America in the early 1900’s gets even stranger. Black blues composer and singer W. C. Handy traveled the country with “gigs” for years with the claim that his blues song “Memphis Blues” was the first published blues song. Fans exposed to the marketing campaign believed it and Handy gained more fame. Further research proves otherwise. The first published blues song was called “*I Got The Blues*”. It was a ragtime blues, written by Anthony Maggio and published in 1908. The second blues song published was the “*Dallas Blues*” written by Hart Wand and published in March 1912. W.C. Handy’s “Memphis Blues” was published in September of 1912. (*I Have Got The Blues To Day!*, published 1850, was a comic ballad parlor song about getting drunk, not technically a blues band song. See pg 7 as per the etymology of the word “blues” in America)

W.C. Handy



Anthony Maggio



Hart Wand



Capsule illustration of what happened with Gaelic/country/redneck/blues music in America:

It went from this:



To this:



And back to this:



Eric Clapton



Stevie Ray Vaughan

Eventually water will seek its own level, and American whites love the Blues. Most don't know why. It is in our DNA from ancient Bible days of "twangy Psalms and hymns" that never did leave our Saxon folk wherever they were to travel. True, our ancient Israelite ancestors had other music versions than just country Psalms. Music was used for all sorts of purposes in the Bible: there are work songs, war songs, love songs, songs for entertainment, and songs of derision, mourning, and lamentation.

There were ancient Bible songs of many singers with many instruments (like today's orchestras), and there were songs sung by individuals. But for the clergy to mention these other songs while hiding the relevance of the Bible country *qiytharos* music player is doing a disservice to their current congregations. Why would any preacher be afraid to bring to light our own heritage?

In the early 1900's blacks in America who were talented at singing Blues were exploited by the marketing agents of the music industry. The nation was looking for something novel and for music it was the Negro singing the Blues. The fad took off and the corporate music agents could book blues acts all over the country while also making a lot of money with the growing industry of recorded music. This actually had a long run for about 60-70 years until the younger generation of Blacks started to feel that The Blues was an "Uncle Tom" program where blacks were still subservient to the white master. They weren't all that wrong. (we won't discuss at this time who the marketing agents were but some might take a good guess) The 1980's gave birth to the rap songs and a cultural rebellion against Blues by young black male artists. Rap was more in line with African roots and urban sentiment. Simultaneously whites became disgruntled with establishment "Christian" churches and left the churches and their "hymns" behind. They regained the inclination to participate in blues singing again. Today when there is a notable Blues-Fest anywhere in the nation it is attended by nearly all white audiences. Most whites don't know why, but they naturally take to the blues. Things like jazz, funk, soul, and rap, metal, grunge, while holding a following of their own, do not have a primarily Scots-Irish-Germanic-Saxon-Israelite background. An improvement that whites could (and should) make is in changing the lyrics of country/blues oriented music to better reflect a Biblical heritage understanding of where the crying for our troubles come from (disobedience to the Father), and what place humbleness and repentance has in our songs. The Blues is ours --- always has been.