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One of the first things that strikes the ears in 'Cross Road' is the peculiar, almost throttled intensity of both guitar and vocal sounds. Although Johnson recorded several very erotic, seductive, slow-hand blues, his posthumous fame rests with these rather more tortured numbers.

— *McClary, 2000*

And the model of Johnson's organising riffs became indispensable to Cream's modus operandi. But the band replaces Johnson's eerie, strangled riff with one that boasts a driving, propulsive beat and an insistent aeolian seventh-degree that announced their refusal of pop-oriented tonality.

— *McClary, 2000*

Their presentation of the blues pattern is absolutely regular, like the Chicago blues bands rather than Johnson. This is in part because of the presence of an ensemble and also because of the way blues practices had solidified by that time.

— *McClary, 2000*

Not too surprisingly, Cream has 'hardened' the blues; those elements that signified the body in its vulnerability (whether in vocals, cross-rhythms, or timbral shadings) are exchanged for a driving beat, a narrative trajectory in the music, and the display of alienated Romantic virtuosity.

— *McClary, 2000*

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WRITING FOR SOCIAL SCIENTISTS

HOWARD BECKER

- **Active/passive voice**
 - Active: 'The judge sentenced the criminal'.
 - Passive: 'The criminal was sentenced by the judge'.