The Big Beat: Origins and Development of Snare Backbeat and other Accompanimental Rhythms in Rock’n’Roll

Volume II: Appendices

Thesis submitted in accordance with the requirements of the University of Liverpool for the degree of Doctor of Philosophy by

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## Appendices: Table Of Contents

| Appendix One | Percentage of Snare Backbeats Located in a Selected Sample of Rock Drumming Notations | 384 |
| Appendix One | Drumming Notation Legend | 392 |
| Appendix One | Drumming Notations | 393 |
| The Beatles: Drive My Car | 393 |
| The Beatles: Sgt. Pepper’s Lonely Hearts Club Band | 401 |
| Jeff Beck: Shapes of Things | 404 |
| Chuck Berry: Johnny B. Goode | 408 |
| The Clash: Complete Control | 413 |
| Cream: Deserted Cities of the Heart | 421 |
| Donovan: Sunshine Superman | 430 |
| The Doors: Eternity’s Breath, Part 1 | 446 |
| Bob Dylan: All Along the Watchtower | 441 |
| Jimi Hendrix Experience: Have You Ever Been (to Electric Ladyland) | 446 |
| The Mahavishnu Orchestra: Good Times, Bad Times | 451 |
| Cream: Deserted Cities of the Heart | 421 |
| The Doors: Eternity’s Breath, Part 1 | 446 |
| Bob Dylan: All Along the Watchtower | 441 |
| Jimi Hendrix Experience: Have You Ever Been (to Electric Ladyland) | 446 |
| Pink Floyd: Us and Them | 460 |

| Appendix Two | Terms and Recordings Descriptors for Appendices Two and Three | 468 |
| Appendix Two | Rock ‘n’ Roll Recordings As Discussed In Chapter Two | 471 |
| Chuck Berry | 473 |
| Antoine “Fats” Domino | 476 |
| Bill Haley | 482 |
| Buddy Holly | 489 |
| Jerry Lee Lewis | 492 |
| Carl Perkins | 503 |
| Platters | 510 |
| Elvis Presley | 514 |
| Little Richard | 522 |

| Appendix Three | Rhythm and Blues Recordings As Discussed In Chapter Four | 529 |
| Appendix Three | Eddie Boyd | 531 |
| Hadda Brooks | 531 |
| Clarence “Gatemouth” Brown | 531 |
| Roy Brown | 532 |
| Ruth Brown | 534 |
| Goree Carter | 534 |
| Savannah Churchill | 535 |
| Arthur “Big Boy” Crudup | 535 |
| Floyd Dixon | 539 |
| Antoine “Fats” Domino | 541 |
| Lowell Fulson | 544 |
| Paul Gayten | 545 |
| Lloyd Glenn | 545 |
Peppermint Harris. .......................................................... 546
Wynonie Harris. ............................................................. 546
Chuck Higgins. .............................................................. 548
Joe Houston. ................................................................. 549
Camille Howard. ............................................................ 550
Helen Humes. ............................................................... 552
Ivory Joe Hunter. .......................................................... 553
Louis Jordan. ................................................................. 554
Saunders King. ............................................................. 558
Jimmy Liggins. .............................................................. 558
Joe Liggins. ................................................................. 560
Big Jay McNeely. .......................................................... 562
Jack McVea. ................................................................. 564
Amos Milburn. .............................................................. 565
Roy Milton. ................................................................. 566
Johnny Moore. ............................................................. 570
Johnny Otis. ................................................................. 570
Jesse Price. ................................................................. 571
Lloyd Price. ................................................................. 571
Little Richard. ............................................................. 573
Arbee Stidham. ............................................................ 575
The Treniers. ............................................................... 575
Big Joe Turner. ............................................................ 577
T-Bone Walker. ........................................................... 578
Little Walter. ............................................................... 580
Muddy Waters. ............................................................ 580
Paul Williams. ............................................................. 582
Jimmy Witherspoon. .................................................... 583
Howlin’ Wolf. ............................................................. 584

Appendix Four ............................................................. 586
Appendix 4.1 Chicago Rhythm and Blues Recordings with Judge Riley
Drumming As Discussed In Chapter Four. .......................... 586
Eddie Boyd. ................................................................. 586
Big Bill Broonzy. .......................................................... 587
Arthur “Big Boy” Crudup. ............................................... 589
Jazz Gillum. ................................................................. 594
Arbee Stidham. ............................................................ 597
Tampa Red. ................................................................. 598
Washboard Sam. .......................................................... 600
Muddy Waters. ............................................................ 601
Appendix One

The drum notations contained in Appendix 1.3 below will allow the reader to observe snare backbeats in their complete context. Further evidence regarding the extent to which snare backbeat exists in rock and roll can be found in published drum notations, including those appearing in *Modern Drummer* and other published accounts.¹

The frequency of occurrence of snare backbeat in notations contained in Appendix 1.3 and *Modern Drummer* is detailed below (see Appendix 1.1). Inclusion of drumming notations in this sampling was delimited by, firstly, those notations published in *Modern Drummer* and, secondly, materials from my own collection. Notations appearing in *Modern Drummer* are featured in the journal because of the recent release of recorded material or chosen by authors because of innovativeness in drumming (many notations included in *Modern Drummer* are preceded by a short paragraph that details some innovative aspects featured in the drumming). Similarly, the selection of materials contained in my own collection was largely based upon perceived innovation in drumming. So, in this respect, the sample of drum notations presented here is not a totally random selection.

A simple conception of snare backbeat was formulated in order to determine the frequency of occurrence of snare backbeats in the drum notations sample listed in Appendix 1.1. The criterion adopted here is used for conceptual comprehension concerning where the borders of snare backbeat lie and has no effect on the material presented in this study. For example, the criterion relating to snare backbeats occurring in 5/4 or drumming that contains variated drum activity is irrelevant to all rock’n’roll and rhythm and blues material discussed in the preceding chapters.

In accordance with the working definition presented in Chapter Two, “snare backbeat” infers snare performances on pulse 2 and/or 4, noncontiguous with snare performances on pulse 1 and/or 3. Consequently, the drum beats notated in Figure 1, Figure 2 and Figure 3 were not included in the tally of bars containing snare backbeats (see Appendix 1.1).

Rhythmic subdivisions on snare drum occurring on pulse 2 and/or 4 are counted as backbeats. Consequently, the one bar drum beat notated in Figure 4 is included in the tally of bars containing snare backbeats for that particular recording (see Appendix 1.1).

\[\text{Figure 1  The Doors Hyacinth House (Appendix 1.3), bar 9.}\]

\[\text{Figure 2  Aretha Franklin Rock Steady (Morton, 1985: 70-1), bar 6.}\]

\[\text{Figure 3  Steve Perry Strung Out (Branscum, 1986: 80-2), bar 12.}\]

\[\text{Figure 4  Led Zeppelin Good Times, Bad Times (Appendix 1.3), bar 6.}\]

\(^2\)See Appendix 1.2 below for a drumming notation legend.
Bars that contain rhythmic subdivisions occurring on pulse 2 and subsequent
snare drum or tom-tom rhythm activity on pulses 3 and 4 are not counted as
backbeats (see, for example, the drumming notations contained in Figure 5,
Figure 6 and Figure 7).

Although it is possible to hear the snare rhythm notated in Figure 7 partially as a
backbeat, for purposes of this Appendix it is not.

Some recordings listed in Appendix 1.1 featured drumming that has been
notated in 5/4, 6/4 and 7/4. It is likely, however, that snare backbeat can be heard
in our experience of the notated sounds. For example, the drumming notated in
Figure 8 might be experienced as 2/4 + 3/4 and, consequently, the snare
execution on pulse 2 can be heard as a backbeat.
Similarly, Morton’s notation of Deep Purple’s *Perfect Strangers* can be experienced as 4/4 + 1/4 (see Figure 9).

Such aforementioned rhythmic occurrences are included in Appendix 1.1 as backbeats.

Given that drumming notations contained in *Modern Drummer* are not included in this appendix, we will take a closer look at some drum rhythms occurring in recordings that contain less than fifty percent of snare backbeats.

Some notations appearing in *Modern Drummer* detail drumming rhythms that are orchestrally conceived and contain very little rhythmic ostinati. Examples of orchestrally conceived drumming rhythms are notated in Figure 10 and Figure 11.
Other recordings listed in Appendix 1.1 that contain few snare backbeats generally feature drum beats that include rhythmically dense material (see, for example, Figure 12 and Figure 13. These drum beats occur throughout long structural sections of the recording).

In contrast to the drumming notated above, The Police’s *Don’t Stand Too Close To Me* features a drum beat that includes snare executions of pulse three only (see Figure 14).³

### Appendix 1.1  Percentage of Snare Backbeats Located in a Selected Sample of Rock Drumming Notations.

<table>
<thead>
<tr>
<th>Musician/band, date of recording/issue and recording title:</th>
<th>Drumming notation source:</th>
<th>Length (bars):</th>
<th>Bars with backbeats</th>
<th>% bars with backbeats</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asia (1982) <em>Sole Survivor.</em></td>
<td>Frank Spicer (1983) Modern Drummer Vol.7 No.8, pp. 82-85.</td>
<td>137</td>
<td>107</td>
<td>78%</td>
</tr>
<tr>
<td>The Beatles (1966) <em>Drive My Car.</em></td>
<td>Appendix 1.3.</td>
<td>73</td>
<td>62</td>
<td>85%</td>
</tr>
<tr>
<td>The Beatles (1967) <em>Sgt. Pepper’s Lonely Hearts Club Band.</em></td>
<td>Appendix 1.3.</td>
<td>42</td>
<td>37</td>
<td>88%</td>
</tr>
<tr>
<td>Jeff Beck (1968) <em>Shape of Things.</em></td>
<td>Appendix 1.3.</td>
<td>36</td>
<td>13</td>
<td>36%</td>
</tr>
<tr>
<td>Chuck Berry (1957) <em>Johnny B. Goode.</em></td>
<td>Appendix 1.3.</td>
<td>106</td>
<td>95</td>
<td>90%</td>
</tr>
<tr>
<td>The Cars (1979) <em>Let’s Go.</em></td>
<td>James Morton (1985) Modern Drummer Vol.9 No.5, pp. 74-75.</td>
<td>113</td>
<td>101</td>
<td>89%</td>
</tr>
<tr>
<td>The Clash (1979) <em>Complete Control.</em></td>
<td>Appendix 1.3.</td>
<td>138</td>
<td>91</td>
<td>66%</td>
</tr>
<tr>
<td>Cream (1968) <em>Deserted Cities of the Heart.</em></td>
<td>Appendix 1.3.</td>
<td>118</td>
<td>56</td>
<td>47%</td>
</tr>
<tr>
<td>Artist/Group</td>
<td>Album/Track</td>
<td>Reviewer/Source</td>
<td>Rating 1</td>
<td>Rating 2</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------</td>
<td>------------------------------------------------------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td>Donovan (1966)</td>
<td>Sunshine Superman</td>
<td>Appendix 1.3.</td>
<td>106</td>
<td>78</td>
</tr>
<tr>
<td>The Doors (1971)</td>
<td>Hyacinth House</td>
<td>Appendix 1.3.</td>
<td>66</td>
<td>31</td>
</tr>
<tr>
<td>Duran Duran (1982)</td>
<td>Girls on Film</td>
<td>William Miller (1985) Modern Drummer Vol.9 No.3.</td>
<td>111</td>
<td>111</td>
</tr>
<tr>
<td>Bob Dylan (1968) All Along</td>
<td>The Watchtower</td>
<td>Appendix 1.3.</td>
<td>76</td>
<td>5</td>
</tr>
<tr>
<td>Emerson Lake and Palmer (1977) Brain Salad Surgery</td>
<td>William F. Miller (1987) Modern Drummer Vol.11 No.11.</td>
<td>69</td>
<td>3</td>
<td>4%</td>
</tr>
<tr>
<td>Aretha Franklin (1972) Rock Steady.</td>
<td></td>
<td>James Morton (1985) Modern Drummer Vol.9 No.11.</td>
<td>81</td>
<td>12</td>
</tr>
<tr>
<td>Jimi Hendrix Experience (1968) Have You Ever Been (to Electric Ladyland).</td>
<td></td>
<td>Appendix 1.3.</td>
<td>37</td>
<td>14</td>
</tr>
<tr>
<td>Led Zeppelin (1969) Good Times, Bad Times.</td>
<td></td>
<td>Appendix 1.3.</td>
<td>64</td>
<td>49</td>
</tr>
<tr>
<td>Mahavishnu Orchestra (1975)</td>
<td>Eternity’s Breath Part 1.</td>
<td>Appendix 1.3.</td>
<td>32</td>
<td>20</td>
</tr>
<tr>
<td>Artist</td>
<td>Release Year</td>
<td>Album</td>
<td>Drummer</td>
<td>Pages</td>
</tr>
<tr>
<td>------------------------</td>
<td>--------------</td>
<td>------------------------------</td>
<td>-------------------</td>
<td>-------</td>
</tr>
<tr>
<td>Motley Crue</td>
<td>1983</td>
<td>Shout at the Devil</td>
<td>James Morton (1985)</td>
<td>Modern Drummer Vol.9 No.9, pp. 70-72.</td>
</tr>
<tr>
<td>Pink Floyd</td>
<td>1973</td>
<td>Us And Them</td>
<td>Appendix 1.3.</td>
<td></td>
</tr>
<tr>
<td>Linda Ronstadt</td>
<td>1982</td>
<td>Get Closer</td>
<td>James Morton (1984)</td>
<td>Modern Drummer Vol.8 No.11, pp.104-5.</td>
</tr>
<tr>
<td>David Lee Roth</td>
<td>1986</td>
<td>Shy Boy</td>
<td>Gregg Bissonette (1987)</td>
<td>Modern Drummer Vol.11 No.1, pp. 80-87.</td>
</tr>
<tr>
<td>Rush</td>
<td>1982</td>
<td>New World Man</td>
<td>James Morton (1983)</td>
<td>Modern Drummer Vol.7 No.4, pp.76-79.</td>
</tr>
<tr>
<td>Sex Pistols</td>
<td>1976</td>
<td>Anarchy In The U.K...</td>
<td>Garry Tamlyn (1991: 84-98).</td>
<td></td>
</tr>
<tr>
<td>Simple Minds</td>
<td>1985</td>
<td>Alive And Kicking</td>
<td>Andy Rankin (1986)</td>
<td>Modern Drummer Vol.10 No.11, pp.96-9.</td>
</tr>
<tr>
<td>Sting</td>
<td>1985</td>
<td>Consider Me Gone</td>
<td>James Morton (1986)</td>
<td>Modern Drummer Vol.10 No.6, pp.34-6.</td>
</tr>
<tr>
<td>Yes</td>
<td>1983</td>
<td>Owner of a Lonely Heart</td>
<td>Mike Myers (1985)</td>
<td>Modern Drummer Vol.9 No.1, pp. 96-98.</td>
</tr>
<tr>
<td>ZZ Top</td>
<td>1979</td>
<td>Lowdown In the Street</td>
<td>James Morton (1983)</td>
<td>Modern Drummer Vol. 7 No.10, pp. 74-76.</td>
</tr>
</tbody>
</table>
Appendix 1.2  

Drumming Notation Legend.

- Bass (kick) drum
- Snare drum
- Hi-hat (open)
- Hi-hat (closed)
- Hi-hat (foot operated)
- Tom-toms (from high to low pitches)
- Ride cymbal
- Crash cymbal (high pitch)
- Crash cymbal (low pitch)
Appendix 1.3  

Drumming Notations.

The Beatles: *Drive My Car*

Recording source:  
Verse 3

Chorus
fade out
The Beatles: *Sgt. Pepper’s Lonely Hearts Club Band*

Recording source:
The Beatles: *Sgt. Pepper's Lonely Hearts Club Band*

Intro.

1

[Music notation]

5 Verse 1

[Music notation]

9

[Music notation]

13 Brass

[Music notation]

[unclear in mix]

[Music notation]

pp

17 Chorus

[Music notation]

f

[Music notation]
Segue: "With a little help from my friends"
**Jeff Beck:** *Shapes of Things*

Recording source:

Notes:
The following notation of *Shapes of Things* includes additional/altered percussion notation, as detailed below:

Due to the complexity of percussive activity in this recording, drumming rhythms were unable to be clearly notated on one staff. Snare, tom-tom and bass drum rhythms are therefore notated on the lower staff. Cymbal and tambourine rhythms are notated on the upper staff.
Jeff Beck: *Shapes of Things*  (bars 1-35)

\[ \text{\( \text{\( \frac{1}{4} \)} \)} \]

\[ \text{\( \text{\( \frac{2}{4} \)} \)} \]

\[ \text{\( \text{\( \frac{3}{4} \)} \)} \]

\[ \text{\( \text{\( \frac{4}{4} \)} \)} \]
Chuck Berry: Johnny B. Goode

Recording source:
\[= 172\]

\textbf{Chuck Berry: Johnny B. Goode}

\begin{align*}
\text{Intro.} \\
\text{Guitar solo} \\
\text{Verse 1 and 2}
\end{align*}
Guitar solo

Chorus 1 and 2

Guitar break

Guitar solo
The Clash: Complete Control

The Clash: Complete Control

\[ \text{Intro.} \]

\[ \text{Verse 1} \]

\[ \text{Chorus} \]
[Kick drum part unclear in mix]
**Cream: Deserted Cities of the Heart**

Recording source:

Notes:
Bars 63-94 and 112-119 include a “drums 2” part notated on a separate staff. This notation is of an overdubbed bass drum rhythm or perhaps a bass drum-like sound that might have been performed on a synthesizer.
\[ j = 128 \]

**Cream: Deserted Cities of the Heart**

**Drums 1:**

\[
\begin{array}{c}
\text{Verse 2} \\
\text{Cream: Deserted Cities of the Heart}
\end{array}
\]
Verse 3

41

45

49

53

57

61
Guitar solo

Drums 2?

Drums 1

65

69
Verse 4

93
\[ \text{C} \]

97
\[ \text{C} \]

\[ \frac{3}{4} \]

101
\[ \text{C} \]

\[ \frac{3}{4} \]

105
\[ \text{C} \]

\[ \frac{3}{4} \]

109
\[ \text{C} \]
**Donovan:** *Sunshine Superman*

Recording source:
Donovan: *Sunshine Superman*

\[ \text{Intro.} \]

\[ \text{Verse 1} \]
Verse 2

Chorus

[Hi-hat mostly inaudible from here on, except where indicated]
Verse 3

Guitar solo

65

69

73

77

Verse 3

81

85
Chorus

Fade out
The Doors: *Hyacinth House*

Organ solo
Bob Dylan: All Along the Watchtower

Recording source:
Bob Dylan: *All Along the Watchtower*

\[ \text{Intro.} \]

\( \text{\( \frac{\text{C}}{\text{C}} \)} \)

\( \text{Verse 1} \)

\( \text{\( \frac{\text{D}}{\text{D}} \)} \)
Jimi Hendrix Experience: *Have You Ever Been (to Electric Ladyland)*

Recording source:

Notes:
Some overdubbed drumming is included in this recording. Such drumming is notated on a separate “Drums 2” staff.
Jimi Hendrix Experience: *Have You Ever Been*
*(to Electric Ladyland)*

\[= 70-74\]

Drums 2

Drums 1

Note: much drum work in "drums 2" could not be clearly discerned
fade out...
**Led Zeppelin: Good Times, Bad Times**

Led Zeppelin: Good Times, Bad Times

\[\text{Intro.}\]

\[\text{Cowbell:}\]

\[\text{Verse 1}\]

\[\text{Chorus}\]

\[\text{Verse 2}\]

\[\text{Chorus}\]
Mahavishnu Orchestra: *Eternity’s Breath, Part I*

Recording source:

Notes:
Due to the complexity of percussive activity in this recording, drumming rhythms were unable to be clearly notated on one staff. Snare, tom-tom and bass drum rhythms, therefore, are notated on the lower staff. Cymbal and hi-hat rhythms are notated on the upper staff.
\[= 82-84\] Mahavishnu Orchestra: *Eternity's Breath, Part 1*

Intro., then:

1. Hi-hat/cymbal

Kick/snare/toms:

5.

9.
Segue: Eternity's Breath, part 2.
Pink Floyd: *Us and Them*

Pink Floyd: *Us and Them*

$\frac{\text{3}}{\text{4}} = 69-74$

**Intro.**

```
\begin{align*}
\text{C} & \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} }
\end{align*}
```

**Sax. Solo**

```
\begin{align*}
& \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} } \\
& \quad \text{\{ } \quad \text{\} }
\end{align*}
```
Segue: Any Colour You Like
Appendix Two

Appendix 2.1 Terms and Recordings Descriptors for Appendices Two and Three.

Blues form: Generally, a harmonic-structural matrix comprising tonic, subdominant and dominant triads arranged within a musical section, frequently 12 bars (e.g. *St. Louis Blues*) in one such harmonic succession as: I-IV-I-V-IV-I including its harmonic variants. “Blues form” will also infer the use of 8 bar (e.g. *The Fat Man*) and 16 bar (e.g. *WPA Blues*) matrices.

Bombing [bass drum/snare]: Single, accented on or off-pulse drum gestures that often counter the meter and serve to ornament repeated drum-kit rhythms that permeate a recording, such as ride cymbal or hi-hat rhythms.

Boogie piano: Tonal/rhythmic accompanimental pattern characterized by an ostinato in the left hand. In reference to rhythm and blues, the following can be considered paradigmatic:

![Boogie Piano Example](image)

or other similar such rhythms which include long-short type rhythmic variations ranging between `×` and `×`.  

Call and response [guitar/sax/vocals...]: An antiphonal technique in which a short (one or two bar) melodic and/or rhythmic and/or chordal gesture or phrase (the “call”) is followed by a similar such phrase (the “response”). Call and response patterns occur between voice and instrument, melodic line and accompaniment, soloist and ensemble. In reference to rhythm and blues it is mostly between voice and instrument.
Comping snare: Successive snare drum rhythms that often counter the meter and serve to provide a variated accompanimental rhythmic layer.

Emphatic snare backbeat: Snare backbeats that are very prominent within a recording due to the force of execution and/or type of studio production that places the snare backbeats in a foreground spatial location. Cf. snare backbeat.

Horns: Term used to denote both reeds (e.g. sax, clarinet) and brass (e.g. trumpet, trombone).

Improvising [guitar/piano/sax...]: Continuous improvised melodic or chordal material.

Instrumental [guitar/piano/sax...solo]: Instrumental recording. No vocal melody.

Legato [horns/vocals]: Sustained chords by horns that outline harmonic progressions and accompany a melody.

No cymbal work: No cymbal (including crash) or hi-hat work within the recording.

Riffing [guitar/horns/vocals]: An ostinato-like melodic or chordal structural gesture that can sometimes underlie a melody and outline the rate of harmonic progression.

Shuffle [on cymbal/hi-hat/snare]:

\[ \text{\textcopyright} \]

or

\[ \text{\textcopyright} \]

and long-short type rhythmic variations ranging between \[ \text{\textcopyright} \] and \[ \text{\textcopyright} \].

Slow blues tempo: Tempo of around 54-80 pulses per minute.

Snare backbeat: Snare drum performances on pulse 2 and/or 4, noncontiguous with snare drum performances on pulse 1 and/or 3, occurring in quadruple meter drum beats. The prominence of snare backbeat in a recording varies due to the force of execution and/or type of studio production that places the snare backbeats in a foreground spatial location. Cf. “weak”, “strong” and “emphatic” snare backbeat.
[Snare backbeat] variation 1 rhythm:

Sometimes with quaver rhythms occurring in long-short type variations.

[Snare backbeat] variation 2 rhythm:

Sometimes with quaver rhythms occurring in long-short type variations.

[Snare backbeat] variation 3 rhythm:

Sometimes with quaver rhythms occurring in long-short type variations.

Stop time:

A pause in the accompaniment of a recording, generally introduced by an accented chord and drum-kit rhythmic gesture on the first pulse of a bar, above which an instrument or voice continues a melodic line in the previously established tempo.

Strong snare backbeat:

Snare backbeats that are clearly audible within a recording due to the force of execution and/or studio production that places the backbeats in a foreground spatial location. Cf. snare backbeat.

Swing [on cymbal/hi-hat/snare]:

or

and long-short type rhythmic variations ranging between \( \times \) and \( \times \).

Triplet piano patterns:

Repeated block chords in quaver triplet rhythms.

2/2 time:

2/2 or alla breve time. Tempo of around 160 to around 220 pulses per minute.

Vocal:

Recording includes vocal line.

Weak snare backbeat:

Snare backbeat that is audible and consistently used within a recording but not prominent. Cf. snare backbeat.
Appendix 2.2 Rock’n’Roll Recordings As Discussed In Chapter Two.

Listed below are songs and instrumental tracks by selected rock’n’roll musicians (as discussed in Chapter Two) recorded within the period 1954 to 1960. The recordings source is detailed after the musician’s name.

Musicians are listed alphabetically. Recordings are chronologically listed by year and formatted in two columns per page. Song titles are listed alphabetically within the chronological period and the place and date of recordings - as detailed in the recordings source sleeve notes and/or accompanying booklet - follow each song title.

As discussed in Chapter Two, the rock’n’roll recordings contained in this sample have been apportioned as, firstly, Selected Sample (those recordings forming our representative sample of 1950s rock’n’roll musical output) and, secondly, Extant Recordings (all recordings, including additional takes and those contained in the Selected Sample, that were commercially available at the time of writing this thesis).

Recordings containing snare and/or handclap backbeats are highlighted in this appendix by text box borders enclosing a mini-analysis (for an explanation of analytic descriptors see Terms and Recordings Descriptors, page 468). Four types of text box borders feature in this appendix:

1) Selected sample:  

<table>
<thead>
<tr>
<th>Recording title, place of recording, date of recording.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mini-analysis of a recording containing backbeats executed throughout all structural sections.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recording title, place of recording, date of recording.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mini-analysis of a recording containing sectional and/or sporadic use of backbeats.</td>
</tr>
</tbody>
</table>
Recordings included in the Selected Sample that do not contain snare and/or handclap backbeats feature a brief description of cymbal rhythms contained in the recording. This follows the place and date of recording:

Recording title, place of recording, date of recording [description of cymbal rhythms].

2) Extant recordings: Recording title, place of recording, date of recording.

Mini-analysis of a recording containing backbeats executed throughout all structural sections.

Recording title, place of recording, date of recording.

Mini-analysis of a recording containing sectional and/or sporadic use of backbeats.

Recordings that are included in the Extant Recordings sample that do not include snare backbeat do not include a description of cymbal rhythms after the recording title.

Recordings in triple meter are highlighted in this appendix by means of a text box border, as follows:

Recording title, place of recording, date of recording.

Vocal/instrumental. Triple meter.

Recordings in triple meter are not included in statistical information regarding the Selected Sample and the Extant Recordings, located in Chapter Two.

“Take?” refers to a recording that was not chosen by a record company as a master tape for subsequent commercial release. This criterium excludes the release of a recording on the recordings source (recordings sources are listed in this appendix).
Chuck Berry.
Recordings source:


*Deep Feelin’*, Chicago, 1957. [Cymbals on all four pulses].


*La Juanda*, Chicago, 1957. [No/unclear cymbals].

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*Berry Pickin’,* Chicago, 1955.


<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>Reelin’ And Rockin’</td>
<td>Chicago</td>
<td>1957</td>
</tr>
<tr>
<td>Rock And Roll Music</td>
<td>Chicago</td>
<td>1957</td>
</tr>
<tr>
<td>Vocal. Strong snare backbeat with echo. Some swing on hi-hat. 2/2 time. Some even quavers on piano.</td>
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<tr>
<td>Rockin’ At The Philharmonic</td>
<td>Chicago</td>
<td>1957</td>
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<tr>
<td>Instrumental guitar solo. Strong snare backbeat with brushes and echo. 2/2 time. Blues form.</td>
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<tr>
<td>School Day</td>
<td>Chicago</td>
<td>1957</td>
</tr>
<tr>
<td>Sweet Little Sixteen</td>
<td>Chicago</td>
<td>1957</td>
</tr>
<tr>
<td>Vocal. Strong snare backbeat. Swing and shuffle on ride. 2/2 time. Stop time. Some even quavers on guitar. Improvising piano.</td>
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<tr>
<td>Anthony Boy</td>
<td>Chicago</td>
<td>1958</td>
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<tr>
<td>Around And Around</td>
<td>Chicago</td>
<td>1958</td>
</tr>
<tr>
<td>Carol</td>
<td>Chicago</td>
<td>1958</td>
</tr>
<tr>
<td>In-Go</td>
<td>Chicago</td>
<td>1958</td>
</tr>
<tr>
<td>Instrumental guitar solo. Snare on all four pulses with strong backbeat. No cymbal work. Blues form. Improvising piano.</td>
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<tr>
<td>Jo Jo Gunne</td>
<td>Chicago</td>
<td>1958</td>
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<tr>
<td>Vocal. Strong snare backbeat. Swing on ride and hi-hat. 2/2 time.</td>
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<tr>
<td>Little Queenie</td>
<td>Chicago</td>
<td>1958</td>
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<tr>
<td>Memphis Tennessee</td>
<td>Chicago</td>
<td>1958</td>
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<tr>
<td>Vocal. Shuffle rhythms on toms with weak backbeat on pulse 2. No cymbal work. 2/2 time. Improvising guitar.</td>
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<tr>
<td>Merry Christmas Baby</td>
<td>Chicago</td>
<td>1958</td>
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<td>Oh Yeah</td>
<td>Chicago</td>
<td>1958</td>
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<td>Sweet Little Rock And Roller</td>
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<td>1958</td>
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<td>Almost Grown</td>
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<td>1959</td>
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<td>Away From You</td>
<td>Chicago</td>
<td>1959</td>
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<tr>
<td><strong>Confessin’ The Blues</strong>, Chicago, 1960.</td>
<td>Vocal. Triplet rhythms on snare with brushes with strong backbeat in intro.. No cymbal work. Otherwise, mostly snare on all four pulses. Slow blues tempo. Improvising piano and guitar.</td>
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</tbody>
</table>
Antoine “Fats” Domino.


All By Myself, Hollywood, 1955.

I Can’t Go On (Rosalie), New Orleans, 1955.


If You Need Me, New Orleans, 1955.


I’m In Love Again, New Orleans, 1955.

Don’t Blame It On Me, New Orleans, 1955.


Oh Ba-a-by, Hollywood, 1955. [No/unclear cymbals].

Poor Me, New Orleans, 1955.

Help Me, Hollywood, 1955. [Cymbals on all four pulses].


Poor Me, New Orleans, 1955.

Vocal. Swing on snare with strong backbeat. No cymbal work. 2/2 time. Riffing horns.

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<thead>
<tr>
<th>Song Title</th>
<th>Location, Year</th>
<th>Description</th>
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<tr>
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</tbody>
</table>

Vocal. Shuffle on snare with strong backbeat. 2/2 time. Riffing horns.


Every Night (take 8), Hollywood, 1958.

Hands Across The Table, New Orleans, 1958.


I Miss You So, New Orleans, 1958.

If You Need Me, Hollywood, 1958.

I’ll Always Be In Love With You, New Orleans, 1958.
Vocal. Emphatic snare backbeat in variation 1 rhythm. Shuffle on ride in choruses. Legato horns.

I’ll Be Glad When You’re Dead You Rascal You, New Orleans, 1958. [Swing on cymbals].

I’m Gonna Be A Wheel Someday, New Orleans, 1958.
Vocal. Handclaps on backbeat. Shuffle on snare. No cymbal work. 2/2 time.

Isle Of Capri, New Orleans, 1958.
Vocal. Strong snare backbeat in variation 1 rhythm. No cymbal work? 2/2 time? Riffing horns and vocals.

Lazy Woman, New Orleans, 1958. [Swing on cymbals].


Vocal. Shuffle on snare with emphatic snare backbeat. Swing on ride in solos. 2/2 time. Riffing horns and guitar.

Margie (take ?a), New Orleans, 1958.
Vocal. Shuffle on snare with emphatic backbeat. 2/2 time.

Margie (take ?b), New Orleans, 1958.
Vocal. Shuffle on snare with emphatic backbeat. 2/2 time. Riffing and staccato horns.
<table>
<thead>
<tr>
<th>Song Title</th>
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<th>Rhythm and Section</th>
<th>Instrumentation</th>
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<td>Triplets on ride. Slow blues tempo.</td>
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<td>Blues form. Riffing horns and guitar.</td>
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<td><em>Prisoner’s Song</em>,</td>
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<td>Vocal. Triple</td>
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<td>Triplet piano</td>
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<td>rhythms.</td>
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<tr>
<td></td>
<td></td>
<td>snare backbeat.</td>
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<tr>
<td></td>
<td></td>
<td>Shuffle on ride. Slow blues tempo. Blues form.</td>
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<tr>
<td></td>
<td></td>
<td>Riffing horns.</td>
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<td></td>
<td></td>
<td>Call and</td>
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<td>response guitar.</td>
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<td>Triplet piano</td>
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<td>rhythms.</td>
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<tr>
<td>Title</td>
<td>When I Was Young, New Orleans, 1959.</td>
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<tbody>
<tr>
<td></td>
<td>Vocal. Shuffle on snare with some strong backbeats. No cymbal work. String accompaniment.</td>
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</tbody>
</table>

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<table>
<thead>
<tr>
<th>Title</th>
<th>It’s The Talk Of The Town, New Orleans, 1960.</th>
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<tbody>
<tr>
<td></td>
<td>Vocal. Weak snare backbeat. Triplets on ride with brushes. String accompaniment.</td>
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<tbody>
<tr>
<td></td>
<td>Vocal. Even quavers on snare with strong backbeat. No cymbal work. Blues form.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Natural Born Lover, New Orleans, 1960.</th>
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<thead>
<tr>
<th>Title</th>
<th>Rising Sun, New Orleans, 1960.</th>
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<tr>
<th>Title</th>
<th>Shu Rah, New Orleans, 1960.</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Vocal. Handclaps on backbeat. Swing on snare. No cymbal work. 2/2 time.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Three Nights A Week, New Orleans, 1960.</th>
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<thead>
<tr>
<th>Title</th>
<th>You Always Hurt The One You Love, New Orleans, 1960. [Shuffle on cymbals].</th>
</tr>
</thead>
</table>
Bill Haley.
Recordings source:
Bill Haley & His Comets. Bill Haley & His Comets: The Decca Years And More.


Dim, Dim The Lights, N.Y., 1954.

Happy Baby, N.Y., 1954.

(We’re Gonna) Rock Around The Clock, N.Y., 1954.

Shake, Rattle And Roll, N.Y., 1954.

Thirteen Women, N.Y., 1954.
Vocal. Snare with brushes? on all four pulses and swing with strong backbeat. 2/2 time. Riffing sax and guitar.


Burn That Candle, N.Y., 1955.


Razzle Dazzle, N.Y., 1955.


Two Hound Dogs, N.Y., 1955.

A Rockin’ Little Tune, N.Y., 1956.

Blue Comet Blues, N.Y., 1956.

Calling All Comets, N.Y., 1956.

Choo, Choo Ch’ Boogie, N.Y., 1956.

Don’t Knock The Rock, N.Y., 1956.


Goofin’ Around, N.Y., 1956.

Hey There, Then Now, N.Y., 1956.

Hide And Seek, N.Y., 1956.

Hook, Line And Sinker, N.Y., 1956.

Hot Dog Buddy Buddy, N.Y., 1956.

Rip It Up (with handclaps), N.Y., 1956.

Rip It Up (without handclaps), N.Y., 1956.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Year</th>
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<tbody>
<tr>
<td><em>Ain't Misbehavin' (I'm Savin' My Love For You)</em>, N.Y., 1957.</td>
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<tr>
<td><em>(I'll Be With You In) Apple Blossom Time</em>, N.Y., 1957.</td>
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<tr>
<td><em>(You Hit The Wrong Note) Billy Goat</em>, N.Y., 1957.</td>
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<tr>
<td><em>Carolina In The Morning</em>, N.Y., 1957.</td>
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<tr>
<td><em>El Rocko</em>, N.Y., 1957. [Cymbals on all four pulses].</td>
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<tr>
<td><em>I'm Gonna Sit Right Down And Write Myself A Letter</em>, N.Y., 1957.</td>
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<tr>
<td><em>Is It True What They Say About Dixie?</em>, N.Y., 1957.</td>
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<tr>
<td><em>Mary, Mary Lou</em>, N.Y., 1957.</td>
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</tbody>
</table>

**Vocal.** Emphatic snare backbeat.

**Handclaps on backbeat in sax solo.** Hi-hat on all four pulses? Ride on all four pulses in sax solo. 2/2 time. Boogie piano. Riffing sax.


**Vocal.** Strong snare backbeat. Swing on hi-hat. Swing on ride in sax solo. 2/2 time. Improvising guitar.

**Vocal.** Emphatic snare backbeat. Shuffle on hi-hat. Boogie piano.


**Miss You**, N.Y., 1957.

**Moon Over Miami**, N.Y., 1957.

**Move It On Over**, N.Y., 1957.


Vocal. Strong snare backbeat in verses and sax solo. Handclaps on backbeat in sax solo. Tom rhythms in verses. Quaver rhythms on ride in guitar solo. 2/2 time.


**Please Don’t Talk About Me When I’m Gone**, N.Y., 1957.


**Rockin’ Matilda (Waltzing Matilda)**, N.Y., 1957.

**Rockin’ Rita**, N.Y., 1957. [Hi-hat on backbeat].


<table>
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<tr>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td><em>The Beak Speaks</em>, N.Y., 1957.</td>
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<tr>
<td><em>You Can’t Stop Me From Dreaming</em>, N.Y., 1957.</td>
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<tr>
<td>Instrumental sax solo. Strong snare backbeat (no snares) with Latin tom rhythms. No cymbal work.</td>
<td></td>
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<tr>
<td><em>Corinne, Corrina</em> (with handclaps), N.Y., 1958.</td>
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<tr>
<td><em>Corinne, Corrina</em> (without handclaps), N.Y., 1958.</td>
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</tr>
<tr>
<td>Vocal. Shuffle with strong snare backbeat. 2/2 time. Ride on all four pulses and swing in final choruses. Blues form. Riffing sax and guitar.</td>
<td></td>
</tr>
<tr>
<td>Vocal. Emphatic snare backbeat. Hi-hat on all four pulses and shuffle. Swing on ride in sax solo. 2/2 time. Call and response sax. and steel guitar.</td>
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<tr>
<td>Title</td>
<td>Year</td>
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<tr>
<td><em>Joey’s Song</em>, N.Y., 1958.</td>
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<td>Song Title</td>
<td>Year</td>
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<tr>
<td>In A Little Spanish Town, N.Y., 1959.</td>
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<tr>
<td>Skokiaan, N.Y., 1959. [Cymbals on all four pulses].</td>
<td></td>
</tr>
</tbody>
</table>
**Buddy Holly.**

Recordings source:


Baby, Won’t You Come Out Tonight, Clovis, 1956.


Brown Eyed Handsome Man, Clovis, 1956.


Changing All Those Changes, Clovis, 1956.

Vocal. Weak snare backbeat with some variation 3 rhythms. Swing on hi-hat. 2/2 time. Blues form.


Vocal. Snare with brushes on all four pulses with weak backbeat. Some triplet rhythms on snare in middle eight. No cymbal work. Triplet guitar rhythms.

Holly Hop, Lubbock, 1956.

Instrumental guitar solo. Strong snare backbeat. 2/2 time. Blues form.

I’m Gonna Set My Foot Down, Clovis, 1956.


Modern Don Juan, Nashville, 1956.


Rock Around With Ollie Vee, Nashville, 1956.


That’ll Be The Day, Clovis, 1956.


Everyday, Clovis, 1957. [No/unclear cymbals].

I’m Gonna Love You Too, Clovis, 1957.


I’m Lookin’ For Someone To Love, Clovis, 1957.


It’s Too Late, Clovis, 1957.


Listen To Me, Clovis, 1957. [Even quavers on cymbals].

Little Baby, Clovis, 1957.


Look At Me, Clovis, 1957.


Maybe Baby, Oklahoma City, 1957.


Not Fade Away, Clovis, 1957. [Cymbals on all four pulses].
<table>
<thead>
<tr>
<th>Song</th>
<th>Location, Year</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><em>Peggy Sue</em></td>
<td>Clovis, 1957</td>
<td>[No/unclear cymbals].</td>
</tr>
<tr>
<td><em>You’re So Square (Baby, I Don’t Care)</em>, Clovis, 1957.</td>
<td></td>
<td>Vocal. Even quavers on unidentified percussion with emphatic backbeat. Even quavers emphasize dotted crotchet, dotted crotchet, quaver rhythm in intro. and verse intros. No cymbal work. 2/2 time. Blues form.</td>
</tr>
<tr>
<td><em>Heartbeat</em>, Clovis, 1958</td>
<td></td>
<td>[Even quavers on cymbals].</td>
</tr>
</tbody>
</table>
*True Love Ways*, N.Y., 1958. [Swing on cymbals].

*Well...All Right*, Clovis, 1958. [Swing on cymbals].


Jerry Lee Lewis.
Recordings source:

Born To Lose, Memphis, 1956.

Crazy Arms, Memphis, 1956.

End Of The Road, Memphis, 1956?

You’re The Only Star In My Blue Heaven, Memphis, 1956.

Cold, Cold Heart, Memphis, 1956/57?

Crawdad Song, Memphis, 1956/57?

Deep Elem Blues, Memphis, 1956/57?

Dixie, Memphis, 1956/57?
Instrumental piano solo. Strong snare backbeat. Swing and even quavers on ride. 2/2 time. Blues form.

Goodnight Irene, Memphis, 1956/57?
Vocal. Triple meter.

Goodnight Irene (undubbed master), Memphis, 1956/57?
Vocal. Triple meter.

Hand Me Down My Walking Cane, Memphis, 1956/57?

Honey Hush, Memphis, 1956/57? [Shuffle on cymbals].

I Can’t Help It, Memphis, 1956/57?

I Don’t Love Nobody, Memphis, 1956/57?

I’ll Keep On Loving You, Memphis, 1956/57?

I Love You Because, Memphis, 1956/57?

I Love You So Much It Hurts, Memphis, 1956/57?
Vocal. Triple meter.

I’m Throwing Rice, Memphis, 1956/57?
Vocal. Triple meter.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Location</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
</table>
I'm Feelin' Sorry, Memphis, 1957.


I'm Feelin' Sorry (take ?a), Memphis, 1957.


I'm Feelin' Sorry (take ?b), Memphis, 1957. [No cymbal rhythms].

I'm Feelin' Sorry (take 4), Memphis, 1957.


It'll Be Me (take ?a), Memphis, 1957.


It'll Be Me (take ?b), Memphis, 1957.


It'll Be Me (take ?c), Memphis, 1957.


It'll Be Me (single version), Memphis, 1957.


It'll Be Me (LP version), Memphis, 1957.


Lewis Boogie, Memphis, 1957.


Little Green Valley, Memphis, 1957.


Long Gone Lonesome Blues, Memphis, 1957.


Vocal. Weak snare backbeat with some shuffle rhythms. Swing on ride. Boogie piano.

Matchbox (undubbed master), Memphis, 1957.


Matchbox, Memphis, 1957.


Mean Woman Blues, Memphis, 1957.

Vocal. Emphatic snare backbeat with some variation 1 rhythms. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Some boogie piano rhythms.

My Carolina Sunshine Girl, Memphis, 1957.


**Ole Pal Of Yesterday,** Memphis, 1957.


**Ooby Dooby,** Memphis, 1957.


**Pumpin' Piano Rock,** Memphis, 1957.


**Rockin' With Red,** Memphis, 1957.

Vocal. Emphatic snare backbeat with some variation 1 rhythms. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Improvising piano.

**Rock'n'Roll Ruby,** Memphis, 1957.

Vocal. Emphatic snare backbeat with some variation 1 rhythms. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Riffing guitar.

**Singin' The Blues,** Memphis, 1957. [Shuffle on cymbals].

**So Long, I'm Gone,** Memphis, 1957.


**Turn Around,** Memphis, 1957. [No/unclear cymbals].

**Ubangi Stomp,** Memphis, 1957.


**When The Saints Go Marchin' In** (undubbed master), Memphis, 1957.


**Whole Lotta Shakin' Goin On,** Memphis, 1957.


**You Win Again,** Memphis, 1957.


**You Win Again** (undubbed master), Memphis, 1957.

Vocal. Snare with brushes on all four pulses and some emphatic backbeats, mostly in piano solo. Swing on ride in piano solo. Blues form.

**You Win Again** (overdubbed master), Memphis, 1957.

Vocal. Snare with brushes on all four pulses with some emphatic backbeats, mostly in piano solo. Swing on ride in piano solo. Blues form. Legato vocals.
<table>
<thead>
<tr>
<th>Song</th>
<th>Location</th>
<th>Additional Info</th>
</tr>
</thead>
</table>
Frankie and Johnny, Memphis, 1958.


Friday Night, Memphis. 1958.


Good Rockin’ Tonight, Memphis 1958.


Goodnight Irene (overdubbed master), Memphis, 1958.

Vocal. Triple meter.

Hello, Hello Baby, Memphis, 1958.


High School Confidential (take ?a), Memphis, 1958.


High School Confidential (take ?b), Memphis, 1958.


High School Confidential (take ?c), Memphis, 1958.


High School Confidential (take ?d), Memphis, 1958.


High School Confidential, Memphis, 1958.


Hound Dog, Memphis, 1958.


I’ll Make It Up To You (take ?a), Memphis, 1958. [No drums]

I’ll Make It Up To You (take ?b), Memphis, 1958.


I’ll Make It Up To You, Memphis, 1958.

I’ll Sail My Ship Alone, Memphis, 1958.


I’ll See You In My Dreams, Memphis, 1958.

Instrumental piano solo. Some emphatic backbeats in breaks, otherwise early jazz type rhythms on snare rim. Hi-hat on backbeats in breaks.

I’m Sorry, I’m Not Sorry, Memphis, 1958.


It All Depends (Who Will Buy The Wine) (overdubbed master), Memphis, 1958.

Vocal. Shuffle on snare with strong backbeat. No cymbal work. Blues form. Legato vocals.

It Hurt Me So, Memphis, 1958.

Vocal. Emphatic snare backbeat. Triplet on ride.
<table>
<thead>
<tr>
<th>Title</th>
<th>Location, Year</th>
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</table>
Real Wild Child, Memphis, 1958.
Vocal. Emphatic snare backbeat with some variation 3 rhythms. Swing rhythms and ride on all four pulses. 2/2 time. Stop time. Blues form.

[No drums].

Slippin’ Around, Memphis, 1958.

Someday, Memphis, 1958.

When The Saints Go Marching In (overdubbed master), Memphis, 1958.

Your Cheatin’ Heart, Memphis, 1958.

You’re The Only Star In My Blue Heaven, Memphis, 1958.

Big Blon’ Baby, Memphis, 1958/59?

Lovin’ Up A Storm (take ?), Memphis, 1958/59?
I Could Never Be Ashamed Of You (take ?), Memphis, 1959.
Vocal. Swing on snare with brushes with weak backbeat. Improvising guitar.


I'm The Guilty One, Memphis, 1959.

Let's Talk About Us (take ?), Memphis, 1959.

Let's Talk About Us, Memphis, 1959.

Little Queenie, Memphis, 1959.
Vocal. Strong snare backbeat with some variation 3 rhythms. Even quavers on ride and hi-hat. 2/2 time. Blues form.

My Blue Heaven (take ?a), Memphis, 1959.

My Blue Heaven (take ?b), Memphis, 1959.


Night Train To Memphis, Memphis, 1959.
Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form.

Sail Away, Memphis, 1959.

Will The Circle Be Unbroken, Memphis, 1959.

Billy Boy, Memphis, 1959/60?

My Bonnie, Memphis, 1959/60?

The Wild Side Of Life, Memphis, 1959/60?

As Long As I Live (take ?), Memphis, 1960.
Vocal. Emphatic snare backbeat with variation 3 rhythms. Even quavers on hi-hat and ride. Stop time.

As Long As I Live, Memphis, 1960.


Don’t Drop It, Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Shuffle on hi-hat.


I Can’t Help It (take 3?), Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Even quavers on hi-hat and ride. 2/2 time. Blues form.

I Get The Blues When It Rains, Memphis, 1960.

Instrumental piano solo. Strong snare backbeat. Swing on hi-hat.

I Get The Blues When It Rains (take ?), Memphis, 1960.

Instrumental piano solo. Strong snare backbeat. Swing on hi-hat.

In The Mood, Memphis, 1960.

Instrumental piano solo. Emphatic snare backbeat with variation 3 rhythms. Even quavers on hi-hat and ride. 2/2 time. Blues form.


Keep Your Hands Off Of It/Birthday Cake, Memphis, 1960.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>City</th>
<th>Year</th>
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<tbody>
<tr>
<td>Vocal. Triple meter</td>
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<tr>
<td>Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form.</td>
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<td></td>
</tr>
<tr>
<td>Vocal. Emphatic snare backbeat with variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form.</td>
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<tr>
<td><em>Old Black Joe</em> (LP version), Memphis, 1960.</td>
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<tr>
<td>Vocal. Emphatic snare backbeat with variation 3 rhythms in piano solo and final chorus. Otherwise only cymbal work. 2/2 time. Blues form.</td>
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<tr>
<td><em>Old Black Joe</em> (overdubbed single version), Memphis, 1960.</td>
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<tr>
<td><em>What’d I Say?</em> (LP version), Memphis, 1960.</td>
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<td></td>
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<tr>
<td>Vocal. Weak snare backbeat with variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.</td>
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<tr>
<td><em>When My Blue Moon Turns To Gold Again</em> (take ?), Memphis, 1960.</td>
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<tr>
<td><em>When My Blue Moon Turns To Gold Again</em>, Memphis, 1960.</td>
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<tr>
<td><em>Your Cheatin’ Heart</em>, Memphis, 1960.</td>
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<tr>
<td><em>Your Cheatin’ Heart</em></td>
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</tbody>
</table>
**Carl Perkins.**  
Recordings source:  

### Honky Tonk Babe (Gal), Memphis, 1954.
- **Vocal.** Swing on snare with strong backbeat. No cymbal work. 2/2 time. Blues form.

### Honky Tonk Gal (take ?), Memphis, 1954.
- **Vocal.** Swing on snare with strong backbeat. Weak snare backbeat in guitar solo. No cymbal work. 2/2 time. Blues form.

### Movie Magg (take ?), Memphis, 1954.
- **Vocal.** Swing on snare with strong backbeat. Very weak snare backbeat in guitar solo. No cymbal work. 2/2 time. Blues form.

### Movie Magg, Memphis, 1954.
- **Vocal.** Swing on snare with strong backbeat. No snare backbeat in guitar solo. No cymbal work. 2/2 time. Blues form.

### Turn Around (take ?), Memphis, 1954.
- **Vocal.** Swing on snare with weak backbeat. No cymbal work. Legato violin and steel guitar.

### Turn Around, Memphis, 1954.
- **Vocal.** Swing on snare with weak backbeat. No cymbal work. Legato violin and steel guitar.

### Blue Suede Shoes (take 1), Memphis, 1955.

### Blue Suede Shoes, Memphis, 1955.

### Blue Suede Shoes (take 3), Memphis, 1955.

### Dixie Bop/Perkins Wiggle, Memphis, 1955.
- **Vocal.** Swing on snare with weak backbeat. No cymbal work. Strong guitar strums on backbeat.

### Gone, Gone, Gone (take ?), Memphis, 1955.
- **Vocal.** Swing on snare with weak backbeat. No cymbal work. Strong guitar strums on backbeat.

### Gone, Gone, Gone, Memphis, 1955.
- **Vocal.** Swing on snare with weak backbeat. No cymbal work. Strong guitar strums on backbeat.

### Honey Don’t (take 1), Memphis, 1955.
- **Vocal.** Weak snare backbeat. Strong snare backbeat in guitar solo. Swing on hi-hat. 2/2 time. Stop time. Riffing guitar.

### Honey Don’t (take 2), Memphis, 1955.
- **Vocal.** Weak snare backbeat. Strong snare backbeat in guitar solo. Swing on hi-hat. 2/2 time. Stop time. Riffing guitar.

### Honey Don’t, Memphis, 1955.
- **Vocal.** Weak snare backbeat. Strong snare backbeat in guitar solo. Swing on hi-hat. 2/2 time. Stop time. Riffing guitar.

- **Vocal.** Weak snare backbeat. Swing on hi-hat. Improvising steel guitar/violin.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>Let The Jukebox Keep On Playing</td>
<td>Memphis</td>
<td>1955</td>
</tr>
<tr>
<td>Sure To Fall</td>
<td>Memphis</td>
<td>1955</td>
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<tr>
<td>Tennessee</td>
<td>Memphis</td>
<td>1955</td>
</tr>
<tr>
<td>What You Doin’ When You’re Crying</td>
<td>Memphis</td>
<td>1955</td>
</tr>
<tr>
<td>You Can’t Make Love To Somebody</td>
<td>Memphis</td>
<td>1955</td>
</tr>
<tr>
<td>Vocal. Swing on snare with weak backbeat. No cymbal work. 2/2 time. Blues form. Strong guitar strums on backbeat.</td>
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<tr>
<td>All Mama’s Children (take ?a)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>All Mama’s Children (take ?b)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Vocal. Strong snare backbeat with some variation 3 rhythms. Swing on hi-hat. 2/2 time. Blues form.</td>
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<tr>
<td>Dixie Fried</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Everybody’s Trying To Be My Baby</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Vocal. Strong snare backbeat with some variation 3 rhythms. Swing on hi-hat. 2/2 time. Blues form.</td>
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<tr>
<td>Boppin’ The Blues</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Boppin’ The Blues (take ?)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>DIXIE FRIED (take ?)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>EVERYBODY’S TRYING TO BE MY BABY (take ?a)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>EVERYBODY’S TRYING TO BE MY BABY (take ?b)</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Be Honest With Me</td>
<td>Memphis</td>
<td>1956</td>
</tr>
<tr>
<td>Song Title</td>
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<tr>
<td>Song Title</td>
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<tr>
<td><strong>Lend Me Your Comb</strong> <em>(take ?)</em>, Memphis, 1957.</td>
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<tr>
<td>Song Title</td>
<td>Nashville, 1958.</td>
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<td>-------------------------------------------</td>
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<tr>
<td><strong>Hey, Good Lookin’</strong></td>
<td>Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Improvising piano.</td>
<td></td>
</tr>
<tr>
<td><strong>That’s All Right</strong></td>
<td>Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Improvising piano.</td>
<td></td>
</tr>
<tr>
<td><strong>Long Tall Sally</strong></td>
<td></td>
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<tr>
<td><strong>That’s All Right</strong></td>
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<td></td>
</tr>
</tbody>
</table>
This Life I Live, Nashville, 1958.


Where The Rio De Ros Flows, Nashville, 1958. [Cymbals on all four pulses].


Y.O.U., Nashville, 1958. [No drums].

You Were There, Nashville, 1958.


I Don’t See Me In Your Eyes Anymore, Nashville, 1959.
Vocal. Emphatic snare backbeat in variation 1 rhythm in verses. Shuffle on hi-hat in verses. Shuffle on snare in bridges. Stop time.

One Ticket To Loneliness, Nashville, 1959.


The Drifter, Nashville, 1959.

Too Much For A Man To Understand (take ?), Nashville, 1959.
Vocal. Shuffle on snare with strong backbeat. No cymbal work. Boogie piano. Legato vocals.


Vocal. Triplets on snare with brushes and weak backbeat. Legato vocals.

Vocal. Even quavers on snare with strong backbeat in sax and guitar solo. Otherwise even quavers and some semiquavers rhythms. No cymbal work. 2/2 time. Blues form. Legato vocals.
Too Much For A Man To Understand, Nashville, 1960.

### Platters.

**Recordings source:**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Location, Year</th>
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<tbody>
<tr>
<td>Bark, Battle And Ball</td>
<td>L.A., 1955</td>
</tr>
<tr>
<td>I'm Just A Dancing Partner</td>
<td>Chicago, 1955</td>
</tr>
<tr>
<td>I Wanna</td>
<td>L.A., 1955</td>
</tr>
<tr>
<td>Only You (And You Alone)</td>
<td>L.A., 1955</td>
</tr>
<tr>
<td>The Great Pretender</td>
<td>Chicago, 1955</td>
</tr>
<tr>
<td>(You’ve Got) The Magic Touch</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>Glory Of Love</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>Heaven On Earth</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>He’s Mine</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>I Give You My Word</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>It Isn’t Right</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>I’m Sorry</td>
<td>N.Y., 1956</td>
</tr>
<tr>
<td>My Prayer</td>
<td>N.Y., 1956</td>
</tr>
</tbody>
</table>

**Vocal**

- Vocal. Triple meter.
- Vocal. Shuffle on snare with emphatic backbeat at times. Shuffle on ride. 2/2 time. Blues form. Legato vocals.
- Vocal. Snare on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Triplet piano rhythms.
- Vocal. Triple meter.
- Vocal. Shuffle on snare with emphatic backbeat at times. Shuffle on snare with brushes. No cymbal work. Slow blues tempo.
- Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Triplet piano rhythms in final choruses.
- Vocal. Snare on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Some riffing horns in final choruses.
- Vocal. Triplet on snare with brushes with emphatic backbeat in intro. and choruses. Shuffle on snare with brushes with emphatic backbeat in verses. No cymbal work. Slow blues tempo.


### One In A Million, N.Y., 1956.


### Winner Take All, N.Y., 1956.


### Goodnight, Sweetheart, It’s Time To Go, Paris, 1957.


### Helpless, N.Y., 1957.

Vocal. Shuffle on snare with brushes with strong backbeat in verses. Triplets on snare with brushes with strong backbeat in choruses. No cymbal work. Slow blues tempo. Legato vocals. Riffing sax.

### Indiff'rent, Paris, 1957.


### My Old Flame, N.Y., 1957.

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Legato vocals. Boogie piano.

### My Dream, N.Y., 1957.

Vocal. Snare with brushes on all four pulses with emphatic backbeat in verses. Triplets on snare with brushes with emphatic backbeat in choruses. No cymbal work. Slow blues tempo. Legato vocals. Triplet piano rhythms in choruses.

### No Power On Earth, N.Y., 1957.

Vocal. Snare with brushes on all four pulses with strong backbeat. Triplets and shuffle on snare with brushes with strong backbeat in choruses. No cymbal work. Legato vocals.

### No Matter What You Are, N.Y., 1957.


### Sixteen Tons, Paris, 1957.

<table>
<thead>
<tr>
<th>Title</th>
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<th>Type</th>
<th>Description</th>
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</tbody>
</table>

Vocal. Strong snare backbeat with brushes in verses. No cymbal work. Slow blues tempo. Legato vocals.


*To Each His Own*, N.Y., 1959.


*Trees*, ?, 1960. [No cymbal work].
Elvis Presley.
Recordings source:

My Happiness, ? [No drums].
That’s When Your Heartaches Begin, Memphis, 1953. [No drums].
Blue Moon, Memphis, 1954. [No drums].
Blue Moon (take ?), Memphis, 1954. [No drums].
Blue Moon of Kentucky, Memphis, 1954. [No drums].
Blue Moon Of Kentucky (take ?), Memphis, 1954. [No drums].
Good Rockin’ Tonight, Memphis, 1954. [No drums].
Harbour Lights, Memphis, 1954. [No drums].
I Don’t Care If The Sun Don’t Shine, Memphis, 1954. [No drums].
I Love You Because, Memphis, 1954. [No drums].
I’ll Never Let You Go (Little Darlin’), Memphis, 1954. [No drums].
Just Because, Memphis, 1954. [No drums].
Milkcow Blues Boogie, Memphis, 1954. [No drums].
That’s All Right, Memphis, 1954. [No drums].
Tomorrow Night, Memphis, 1954. [No drums].
Tweedle Dee (live), Gladewater, 1954. [No drums].
You’re A Heartbreaker, Memphis, 1954. [No drums].
Baby Let’s Play House, Memphis, 1955. [No drums].
Fool, Fool, Fool, Lubbock, 1955. [No drums].
I Forgot To Remember To Forget, Memphis, 1955.


Blue Suede Shoes, N.Y., 1956.


Youngsters, N.Y., 1956.


First In Line, Hollywood, 1956. [Cymbals on all four pulses].
Heartbreak Hotel, Nashville, 1956. [No/unclear cymbals].
Heartbreak Hotel (live), Las Vegas, 1956.

Hound Dog, N.Y., 1956.

How Do You Think I Feel, Hollywood, 1956. [Swing on cymbals].

I Got A Woman, Nashville, 1956.


I Was The One, Nashville, 1956.

I’m Gonna Sit Right Down and Cry (Over You), N.Y., 1956.

Lawdy Miss Clawdy, N.Y., 1956.

Lawdy, Miss Clawdy (take ?), N.Y., 1956.

Vocal. Weak snare backbeat and banjo backbeat. Swing on hi-hat. 2/2 time. Improvising accordion.


Long Tall Sally (live recording), Las Vegas, 1956.

Love Me Tender (end title film soundtrack), Hollywood, 1956. [No drums]

Money Honey, Nashville, 1956.
**Money Honey** (live recording), Las Vegas, 1956.


**Old Shep (take ?)**, Hollywood, 1956. [No drums].


- Vocal. Weak snare and banjo backbeat. Swing on hi-hat? 2/2 time.


**Reconsider Baby** (jam session), Memphis, 1956.


**Shake, Rattle and Roll**, N.Y., 1956.


**Shake, Rattle and Roll (take 8)**, N.Y., 1956.


**So Glad You’re Mine**, N.Y., 1956.


**We’re Gonna Move**, Hollywood, 1956. [No drums].
**We’re Gonna Move (take ?)**, Hollywood, 1956. [No/unclear cymbals].
**When My Blue Moon Turns To gold Again**, Hollywood, 1956.


**We’re Gonna Move** (take ?), Hollywood, 1956. [No drums].
**When My Blue Moon Turns To gold Again**, Hollywood, 1956.


**(There’ll Be) Peace In The Valley (For Me)**, Hollywood, 1957.

- Vocal. Triple meter.
(You're So Square) Baby I Don't Care,


Vocal. Emphatic backbeat on rim of snare or handclaps. Snare with brushes on all four pulses. No cymbal work. Blues form. Boogie piano.


Don’t, Hollywood, 1957. [No/unclear cymbals].


Don’t Leave Me Now (film soundtrack), Hollywood, 1957.
Got A Lot O’ Livin’ to Do! (film soundtrack), Hollywood, 1957.


Have I Told You Lately That I Love You,

Vocal. Strong snare backbeat in variation 1 rhythm. Shuffle on hi-hat. Legato vocals.

Here Comes Santa Claus (Right Down Santa Claus Lane), Hollywood, 1957.

Vocal. Weak snare backbeat. Swing on ride. 2/2 time. Legato vocals.

Hot Dog (film soundtrack), Hollywood, 1957. [Swing on cymbals].


I Beg Of You (take 12), Hollywood, 1957.


I Believe, Hollywood, 1957. [No drums].


I Want To Be Free, Hollywood, 1957.


I Want To Be Free (film soundtrack), Hollywood, 1957.
I’ll Be Home For Christmas, Hollywood, 1957. [No/unclear cymbals]


Lonesome Cowboy, Hollywood, 1957. [No/unclear cymbals].
Loving You (film soundtrack), Hollywood, 1957. [No drums].
Loving You (film soundtrack, slow version), Hollywood, 1957. [No drums].
Loving You (film soundtrack, uptempo version), Hollywood, 1957.


Mean Woman Blues, Hollywood, 1957.


My Wish Came True, Hollywood, 1957. [Cymbals on all four pulses].

O Little Town Of Bethlehem, Hollywood, 1957. [Cymbals on all four pulses].


Vocal. Triple meter.


Vocal. Triple meter.


That’s When Your Heartaches Begin, Hollywood, 1957. [No/unclear cymbals].

Treat Me Nice (film soundtrack), Hollywood, 1957.

Vocal. Strong snare backbeat. Even quavers on hi-hat. Shuffle rhythm emphasizing backbeat on identified percussion. 2/2 time. Riffing and legato vocals.


When It Rains, It Really Pours, Hollywood, 1957.


Young and Beautiful (film soundtrack), Hollywood, 1957. [No/unclear cymbals].

Young And Beautiful (take ?), Hollywood, 1957. [No drums].

(Now And Then There’s) A Fool Such As I, Nashville, 1958.


As Long As I Have You, Hollywood, 1958. [No/unclear cymbals].
As Long As I Have You (film soundtrack), Hollywood, 1958. [No drums]

Danny (film soundtrack), Hollywood, 1958. [Shuffle on cymbals].


Don’t Ask Me Why, Hollywood, 1958. [Cymbals on all four pulses].


King Creole (film soundtrack), Hollywood, 1958. [Even quavers on cymbals].
King Creole (take ?), Hollywood, 1958.
Vocal. Weak snare backbeat with brushes. No cymbal work. 2/2 time. Legato vocals.


(Now And Then There’s) A Fool Such As I, Nashville, 1958.

Steadfast, Loyal and True (film soundtrack), Hollywood, 1958. [No drums].
Vocal. Emphatic snare backbeat. Swing on ride and some triplet rhythms. Slow blues tempo then 2/2 time. Stop time. Improvising horns.


Young Dreams, Hollywood, 1958. [Shuffle].
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Nashville, 1960.</th>
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</thead>
<tbody>
<tr>
<td><strong>Are You Lonesome Tonight</strong></td>
<td>Vocal. Triplet meter.</td>
</tr>
<tr>
<td><strong>Fame And Fortune</strong></td>
<td>Vocal. Emphatic snare backbeat. Triplets on snare with brushes. Slow blues tempo. Legato vocals. Triplet piano rhythms.</td>
</tr>
<tr>
<td><strong>Fever</strong></td>
<td>Vocal. Finger snaps on backbeat. No cymbal work. Some tom-tom rhythms. Aside from the above, double bass accompaniment only.</td>
</tr>
<tr>
<td><strong>I Will Be Home Again</strong></td>
<td>Vocal. Shuffle and triplets on snare with brushes with weak backbeat. No cymbal work. Slow blues tempo. Legato vocals.</td>
</tr>
<tr>
<td><strong>It Feels So Right</strong></td>
<td>Vocal. Emphatic snare backbeat. Shuffle and triplets on hi-hat and ride. Riffing and legato vocals.</td>
</tr>
<tr>
<td><strong>It’s Now Or Never</strong></td>
<td>Vocal. Emphatic snare backbeat with variation 1 rhythms. Some clave backbeats in variation 1 rhythm. Even quavers on hi-hat and ride. Legato vocals. Improvising guitar.</td>
</tr>
<tr>
<td><strong>Make Me Know It</strong></td>
<td>Vocal. Strong snare backbeat. Even quavers and shuffle on ride. 2/2 time. Riffing and legato vocals.</td>
</tr>
<tr>
<td><strong>Stuck On You</strong></td>
<td>Vocal. Strong snare backbeat with some variation 3 rhythms on pulse 2. Shuffle on hi-hat and ride. Riffing vocals.</td>
</tr>
</tbody>
</table>
Such A Night, Nashville, 1960.


Surrender, Nashville, 1960. [Even quavers on hi-hat in chorus]


Vocal. Strong snare backbeat with variation 1 rhythms. Even quavers on hi-hat. Legato vocals.


**Little Richard.**  
Recordings source:  

<table>
<thead>
<tr>
<th>Song</th>
<th>Location</th>
<th>Year</th>
<th>Description</th>
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<tr>
<td><strong>Long Tall Sally</strong> (take 5), L.A., 1955.</td>
<td><strong>She’s My Star</strong> (a capella), New Orleans, 1955. [No drums].</td>
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</tr>
<tr>
<td><strong>Long Tall Sally</strong> (take 6), L.A., 1955.</td>
<td><strong>Slippin’ And Slidin’</strong> (take 1), New Orleans, 1955.</td>
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</tr>
<tr>
<td><strong>Maybe I’m Right</strong> (take 1), New Orleans, 1955.</td>
<td><strong>Slippin’ And Slidin’</strong> (take 3), New Orleans, 1955.</td>
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</tr>
<tr>
<td><strong>She’s My Star</strong> (a capella), New Orleans, 1955. [No drums].</td>
<td><strong>Slippin’ And Slidin’</strong> (take 3), New Orleans, 1955.</td>
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</tr>
<tr>
<td>Track</td>
<td>City/Year, Year</td>
<td>Vocal Style</td>
<td>Additional Details</td>
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</tbody>
</table>
**Good Golly, Miss Molly** (take 8), New Orleans, 1956.


**Good Golly, Miss Molly**, New Orleans, 1956.


**Good Golly, Miss Molly** (take 10), New Orleans, 1956.


**Heeby-Jeebies Love** (take 1), New Orleans, 1956.


**Heeby-Jeebies Love** (take 2), New Orleans, 1956.


**Heeby-Jeebies Love** (take 3), New Orleans, 1956.


**Hey-Hey-Hey-Hey** (take 3), New Orleans, 1956.


**Hey-Hey-Hey-Hey** (take 6), New Orleans, 1956.


**Hey-Hey-Hey-Hey** (take 8), New Orleans, 1956.


**I Got It** (take 1), New Orleans, 1956.

<table>
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<tr>
<th>Song</th>
<th>Location</th>
<th>Year</th>
<th>Summary</th>
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<tbody>
<tr>
<td>Song</td>
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<tr>
<td>Send Me Some Lovin’ (take 1)</td>
<td>L.A., 1956.</td>
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<tr>
<td>Send Me Some Lovin’ (take 9)</td>
<td>L.A., 1956.</td>
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<tr>
<td>She’s Got It (take ?)</td>
<td>L.A., 1956.</td>
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<tr>
<td>Boo Hoo Hoo Hoo (take 1)</td>
<td>L.A., 1957.</td>
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<tr>
<td>Boo Hoo Hoo Hoo (take 2)</td>
<td>L.A., 1957.</td>
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</tr>
<tr>
<td>Title</td>
<td>Location, Year</td>
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Appendix Three

Appendix 3.1 Rhythm and Blues Recordings As Discussed In Chapter Four

Listed below are songs and instrumental tracks by selected rhythm and blues musicians (as discussed in Chapter Four) recorded within the period 1944 to 1955. The recordings source is detailed after the musician’s name.

Musicians are listed alphabetically. Recordings are chronologically listed by year and formatted in two columns per page. Song titles are listed alphabetically within the chronological period and the place and date of recordings - as detailed in the recordings source sleeve notes and/or accompanying booklet - follows each song title.

The rhythm and blues recordings contained in this sample have been apportioned as, firstly, Selected Sample (those recordings forming our representative sample of 1940s and early ‘50s rhythm and blues) and, secondly, Extant Recordings (all recordings, including additional takes and those contained in the Selected Sample, that were commercially available at the time of writing this thesis).

Recordings containing snare and/or handclap backbeats are highlighted in this appendix by text box borders enclosing a mini-analysis (for an explanation of analytic descriptors see Terms and Recordings Descriptors, page 468). Four types of text box borders feature in this appendix:

1) Selected sample: 

<table>
<thead>
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<th>Recording title, place of recording, date of recording.</th>
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<tbody>
<tr>
<td>Mini-analysis of a recording containing backbeats executed throughout all structural sections.</td>
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</table>

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<tr>
<th>Recording title, place of recording, date of recording.</th>
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<tbody>
<tr>
<td>Mini-analysis of a recording containing sectional and/or sporadic use of backbeats.</td>
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</tbody>
</table>
2) Extant recordings:  *Recording title*, place of recording, date of recording.

Mini-analysis of a recording containing backbeats executed throughout all structural sections.

*Recording title*, place of recording, date of recording.

Mini-analysis of a recording containing sectional and/or sporadic use of backbeats.

“Take?” refers to a recording that was not chosen by a record company as a master tape for subsequent commercial release. This criterion excludes the release of a recording on the recordings source (recordings sources are listed in this appendix).
**Eddie Boyd.**

*Blue Monday Blues,* Chicago, 1947.

**Baby What’s Wrong With You,** Chicago, 1948.


**Chicago Just That Way,** Chicago, 1948.


**Eddie’s Blues,** Chicago, 1948.

**Hadda Brooks.**

*Boogie At The Bandbox,* L.A., 1946.
*Hungarian Rhapsody No.2,* L.A., 1946/47.
*Can You Look Me In The Eyes and Say We’re Through,* L.A., 1947.

*Dreamin’ and Cryin’,* N.Y., 1952.
*My Song,* N.Y., 1952.
*Old Man River,* N.Y., 1952.


**Clarence “Gatemouth” Brown.**

*Boogie Rambler,* Houston, 1949.
*I Live My Life,* Houston, 1949.
*Mary Is Fine,* Houston, 1949.

2 O’Clock In The Morning,* Houston, 1949.
*Taking My Chances,* Houston, 1950.
*Too Late Baby,* Houston, 1950.
*Pale Dry Boogie part 1,* Houston, 1951.
*Pale Dry Boogie part 2,* Houston, 1951.
*Gate Walks To Board,* Houston, 1953.
*Please Tell Me Baby,* Houston, 1953.
*September Song,* Houston, 1953.
Roy Brown.

Recordings sources:

Good Rockin’ Tonight, New Orleans, 1947.
Lolly Pop Mama, New Orleans, 1947.
Miss Fanny Brown, New Orleans, 1947.
Special Lesson No.1, New Orleans, 1947.
Woman’s A Wonderful Thing, New Orleans, 1947.


Butcher Pete, pt. 1, Cincinnati, 1949.


Butcher Pete, pt 2, Cincinnati, 1949.


Cryin’ and Singin’ the Blues, New Orleans, 1949.


End Of My Journey, Dallas, 1949.
I Feel That Young Man’s Rhythm, Dallas, 1949.

It’s a Cryin’ Shame, New Orleans, 1949.


Miss Fanny Brown (version 2), New Orleans, 1949.
Please Don’t go, New Orleans, 1949.

Vocal. Emphatic snare backbeat in chorus and solo. Shuffle on ride. Snare accenting the riffing horns rhythm in verses. Change to swing on ride in verses.


Double Crossing Woman, Cincinnati, 1950.
Dreaming Blues, Cincinnati, 1950.
Good Man Blues, Cincinnati, 1950.

New Rebecca, Cincinnati, 1950.


Teenage Jamboree, Cincinnati, 1950.


Brown Angel, Cincinnati, 1951.
Lonesome Lover, Cincinnati, 1951.
Gamblin’ Man, New Orleans, 1952.


Midnight Lover Man, New Orleans, 1952.


Old Age Boogie, New Orleans, 1952.


Bootleggin’ Baby, Miami, 1953.


Everything’s All Right, Miami, 1953.
Grandpa Stole My Baby, place?, 1953?


Mr. Hound Dog’s in Town, New Orleans, 1953.


Trouble At Midnight, Miami, 1953.
Ain’t It A Shame, New Orleans, 1954.


Ain’t No Rocking No More, New Orleans, 1954.


### Ruth Brown

**Recordings source:**

- It’s All In Your Mind, N.Y., 1950.

- Have A Good Time, N.Y., 1952.
- Ever Since My Baby’s Been Gone, N.Y., 1953.
- I Would If I Could, N.Y., 1953.
- Mend Your Ways, N.Y., 1953.
- The Tears Keep Tumbling Down, N.Y., 1953.

### Goree Carter

**Recordings source:**

- Back Home Blues, Houston, 1949.
- I’ll Send You, Houston, 1949.
- Is It True, Houston, 1949.
- Rock Awhile, Houston, 1949.
- Serenade, Houston, 1949.
- She’s Just Old Fashioned, Houston, 1949.

- Ballcorn Blues, Houston, 1950.


- I’m Just Another Fool, Houston, 1950.
I've Got News For You, Houston, 1951.


**Savannah Churchill.**


-Foolishly Yours, place?, 1946.
-I Want To Cry, place? 1947.
-Is It Too Late, place?, 1947.
-Time Out For Tears, place?, 1947.
-It's Raining Down In Sunshine Lane, place?, 1948.
-The Best Of Friends, place?, 1948.
-The Things You Do To Me, place?, 1948.

Arthur “Big Boy” Crudup.


-Cool Disposition, Chicago, 1944.
-Keep Your Arms Around Me, Chicago, 1944.
-Rock Me Mama, Chicago, 1944.
-Who's Been Foolin' You, Chicago, 1944.
-Dirt Road Blues, Chicago, 1945.
-I'm In The Mood, Chicago, 1945.
-She's Gone, Chicago, 1945.
-Boy Friend Blues, Chicago, 1946.
-Chicago Blues, Chicago, 1946.
-Crudup's After Hours, Chicago, 1946.
-Ethel Mae, Chicago, 1946.
-I Don't Know It, Chicago, 1946.
-I Want My Lovin', Chicago, 1946.
-No More Lovers, Chicago, 1946.
-So Glad You're Mine, Chicago, 1946.
-That's All Right, Chicago, 1946.
-You Got To Reap, Chicago, 1946.
-Crudup’s Vicksburg Blues, Chicago, 1947.


-Cry Your Blues Away, Chicago, 1947.

Gonna Be Some Changes Made, Chicago, 1947.


-Hey Mama, Everything’s All Right, Chicago, 1947.


-Just Like A Spider, Chicago, 1947.
Katie Mae, Chicago, 1947.


Lonesome World To Me, Chicago, 1947.


Roberta Blues, Chicago, 1947.


That’s Why I’m Lonesome, Chicago, 1947.


Train Fare Blues, Chicago, 1947.

Vocal. Some emphatic snare backbeats generally on either pulse 2 or 4. Swing on hi-hat. 2/2 time. Blues form.


Dust My Broom, Chicago, 1949.


Hand Me Down My Walking Cane, Chicago, 1949.


She’s Just Like Caldonia, Chicago, 1949.


Tired Of Worry, Chicago, 1949.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>You Know That I Love You</td>
<td>Chicago</td>
<td>1949</td>
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<tr>
<td>She Ain’t Nothin’ But Trouble</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Anytime Is The Right Time</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Star Bootlegger</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Behind Closed Doors</td>
<td>Chicago</td>
<td>1950</td>
</tr>
<tr>
<td>I’m Gonna Dig Myself A Hole</td>
<td>Chicago</td>
<td>1951</td>
</tr>
<tr>
<td>I’m Gonna Dig Myself A Hole (take ?)</td>
<td>Chicago</td>
<td>1951</td>
</tr>
<tr>
<td>Mean Old Santa Fe</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Love Me Mama</td>
<td>Chicago</td>
<td>1951</td>
</tr>
<tr>
<td>Nobody Wants Me</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Never No More</td>
<td>Chicago</td>
<td>1951</td>
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<tr>
<td>Oo-Wee Darling</td>
<td>Chicago</td>
<td>1950</td>
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<tr>
<td>Pearly Lee</td>
<td>Chicago</td>
<td>1951</td>
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</tbody>
</table>

**You Know That I Love You, Chicago, 1949.**

**She Ain’t Nothin’ But Trouble, Chicago, 1950.**

**Anytime Is The Right Time, Chicago, 1950.**

**Star Bootlegger, Chicago, 1950.**

**Behind Closed Doors, Chicago, 1950.**

**I’m Gonna Dig Myself A Hole, Chicago, 1951.**

**I’m Gonna Dig Myself A Hole (take ?), Chicago, 1951.**

**Mean Old Santa Fe, Chicago, 1950.**

**Love Me Mama, Chicago, 1951.**

**Nobody Wants Me, Chicago, 1950.**

**Never No More, Chicago, 1951.**

**Oo-Wee Darling, Chicago, 1950.**

**Pearly Lee, Chicago, 1951.**
Second Man Blues, Chicago, 1951.
Too Much Competition, Chicago, 1951.
Where Did You Stay Last Night, Chicago, 1951.

Vocal. Swing on rim of snare emphasizing backbeat. Swing or all four pulses on hi-hat. 2/2 time. Blues form.

Baby I’ve Been Mistreated, Jackson, 1952.

Some triplet piano rhythms.
Improvising harmonica.

Do It If You Want To, Chicago, 1952.

Vocal. Weak snare backbeat with brushes. Swing on ride. 2/2 time. Blues form.

Goin’ Back To Georgia, Chicago, 1952.

Vocal. Weak snare backbeat. Ride on all four pulses. 2/2 time. Blues form.

I Wonder, Jackson, 1952.

Triplet piano rhythms. Improvising harmonica.


Vocal. Strong snare backbeat with brushes. Swing on ride. 2/2 time. Blues form.

Late In The Evening, Atlanta, 1952.


Lookin’ For My Baby, Atlanta, 1952.


My Baby Boogies All The Time, Jackson, 1952.


Open Your Book, Jackson, 1952.


Tears In My Eyes, Jackson, 1952.
Tears In My Eyes (take ?), Jackson, 1952.
Worried About You Baby, Atlanta, 1952.

Vocal. Weak snare backbeat with brushes. Swing on ride. 2/2 time. Blues form.

You Didn’t Mean A Word, Jackson, 1952.

Fall On Your Knees And Pray, Atlanta, 1953.
I Love My Baby, Atlanta, 1953.
My Wife And Women, Atlanta, 1953.
The War Is Over, Atlanta, 1953.
Help Me To Bear This Heavy Load, Atlanta, 1954.

I Love You, Atlanta, 1954.
If You Ever Been To Georgia, Atlanta, 1954.
She’s Got No Hair, Atlanta, 1954.


Floyd Dixon.
Recordings sources:


Don’t Cry Now Baby, Houston, 1949.
I’m So Worried, Houston, 1949.
Let’s Dance, Houston, 1949.


She’s Understanding, Houston, 1949.

She’s Understanding, Houston, 1949.


Vocal. Snare brush work on all four pulses. Weak snare backbeat in guitar solo. No cymral work. Blues form.
Boogie piano. Triplet piano rhythms. Riffing guitar.

Vocal. Snare shuffle. Some emphatic backbeats at the beginning of the sax solo. No cymral work. Blues form.
Boogie piano.


Vocal. Weak snare backbeat in solos. Otherwise, some strong accents on pulse 4 (mostly executed via ruffs). No horns. Four bar harmonic ostinato with a rapped story.


Vocal. Weak snare backbeat with brushes. No cymral work. Improvising guitar.


Vocal. Snare on all four pulses with strong backbeat. Guitar chords emphasizing backbeat. Slow blues tempo. No cymral work. Blues form.
Call and response piano.

Vocal. Weak snare backbeat with brushes. No cymral work. Improvising guitar.

Pleasure Days, Houston, 1949.
Rockin’ at Home, Houston, 1949.


<table>
<thead>
<tr>
<th>Song</th>
<th>Location, Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlos</td>
<td>Hollywood, 1953</td>
<td>Instrumental sax solo. Strong to emphatic backbeat. Swing on ride. 2/2 time.</td>
</tr>
</tbody>
</table>

Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. Slow blues tempo.

Hey Bartender, N.Y., 1954.


Is It True, N.Y., 1954.


Moonshine, place?, 1954.

Vocal. Emphatic snare backbeat with brushes. No cymbal work. Riffing guitar and piano.


Antoine “Fats” Domino.
Recordings source:

Detroit City Blues, New Orleans, 1949.


Every Night About This Time, New Orleans, 1950.


She’s My Baby, New Orleans, 1949.


Hey! La Bas Boogie, New Orleans, 1950.

Korea Blues, New Orleans, 1950.


Don’t You Lie To Me, New Orleans, 1951.

I’ll Be Gone, New Orleans, 1951.

I’ve Got Eyes For You, New Orleans, 1951.

My Baby’s Gone, New Orleans, 1951.

No, No Baby, New Orleans, 1951.

Right From Wrong, New Orleans, 1951.
Reeling And Rocking, New Orleans, 1951.

Rockin’ Chair, New Orleans, 1951.
Sometimes I Wonder, New Orleans, 1951.
Stay Away, New Orleans, 1951.
Tired Of Crying, New Orleans, 1951.
Tired Of Crying (take ?), New Orleans, 1951.
You Know I Miss You, New Orleans, 1951.

Dreaming, New Orleans, 1952.


Nobody Loves Me, New Orleans, 1952.

Poor, Poor Me, New Orleans, 1952.
Poor, Poor Me (take ?), New Orleans, 1952.

The Fat Man’s Hop, New Orleans, 1952.
Trust In Me, New Orleans, 1952.
Ain’t It Good, New Orleans, 1953.
Barrelhouse, New Orleans, 1953.

Domino Stomp (Twistin’ The Stomp), Hollywood, 1953.

Don’t Leave Me This Way, New Orleans, 1953.

Fats Domino Blues, New Orleans, 1953.
Fats Frenzy, New Orleans, 1953.
Instrumental piano and sax solo. Swing on snare with brushes with strong backbeat. 2/2 time. Blues form.

<table>
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<tbody>
<tr>
<td><em>Goin’ Back Home</em></td>
<td>Hollywood</td>
<td>1953</td>
</tr>
</tbody>
</table>
| Vocal. Emphatic snare backbeat.  
Triplets on ride. Slow blues tempo.  
Blues form. Triplet piano rhythms. |                 |

| *Going To The River*        | New Orleans    | 1953   |
| Vocal. Emphatic snare backbeat.  
Triplets on ride. Slow blues tempo.  
Blues form. Triplet piano rhythms. |                 |

| *Goodbye*                  | New Orleans    | 1953   |
| Vocal. Emphatic snare backbeat.  

| *I Love Her*               | New Orleans    | 1953   |
| Vocal. Emphatic snare backbeat.  
Triplets on ride. Slow blues tempo.  
Blues form. Triplet piano rhythms. |                 |

| *If You Need Me*           | New Orleans    | 1953   |
| Vocal. Strong snare backbeat.  

| *Little School Girl*       | New Orleans    | 1953   |
| *Please Don’t Leave Me*    | Hollywood      | 1953   |
| Vocal. Strong snare backbeat.  

| *Rose Mary*               | Hollywood      | 1953   |
| Rose Mary (LP version)    | Hollywood      | 1953   |
| Vocal. Strong snare backbeat.  
Triplet piano rhythms in piano, sax solos and final verses and choruses. |                 |

| *Rose Mary*               | New Orleans    | 1953   |
| Vocal. Strong snare backbeat.  
Triplet piano rhythms in piano, sax solos and final verses and choruses. |                 |

| *Second Line Jump*        | New Orleans    | 1953   |
| Instrumental sax solo. Emphatic snare backbeat.  
Shuffle on ride. 2/2 time.  
Blues form. Improvising piano. |                 |

| *Something’s Wrong*       | New Orleans    | 1953   |
| Vocal. Emphatic snare backbeat.  
Triplets on ride. Slow blues tempo.  
Blues form. Triplet piano rhythms. Riffing horns and guitar. |                 |

| *Swanee River Hop*        | New Orleans    | 1953   |
| *The Girl I Love*         | New Orleans    | 1953   |
| Vocal. Strong snare backbeat.  

| *Thinking Of You*         | New Orleans    | 1953   |
| Vocal. Strong snare backbeat.  

| *You Done Me Wrong*       | New Orleans    | 1953   |
| Vocal. Emphatic snare backbeat.  
Swing on ride. 2/2 time. Blues form. Call and response guitar. |                 |

| *You Left Me*             | Hollywood      | 1953   |
| *You Left Me* (take ?)    | Hollywood      | 1953   |
| *You Said You Love Me*    | Hollywood      | 1953   |
| Vocal. Strong snare backbeat.  

| *Baby Please*             | New Orleans    | 1953   |
| *Don’t You Hear Me Calling* | New Orleans  | 1954   |
| *I Know*                  | Hollywood      | 1954   |
| *I Lived My Life*         | Hollywood      | 1954   |
| Vocal. Strong snare backbeat.  

| *Little Mama*             | Hollywood      | 1954   |
| Vocal. Strong snare backbeat.  
Love Me, New Orleans, 1954.


Lowell Fulson.

Recordings sources:

Don’t Be So Evil, Oakland, 1946.
Katie Lee Blues, Oakland, 1946.
My Baby Left Me, Oakland, 1946.
San Francisco Blues, Oakland, 1946.
Don’t Be So Evil, San Francisco, 1947.
Fulson Boogie, Oakland, 1947.
Tell Me Baby, Oakland, 1947.
Thinking Blues, Oakland, 1947.
Angel Smile, Oakland, 1948.
Baby Don’t You Hear Me Calling?, Oakland, 1948.
Black Widow Spider, Oakland, 1948.
Blues And Misery, San Francisco, 1948.
Don’t You Hear Me Calling You, San Francisco, 1948.
Jennie Lee, Oakland, 1948.
Midnight Shower, Oakland, 1948.
My Baby, Oakland, 1948.
My Gal At Eight, Oakland, 1948.
Poor Boy Blues, Oakland, 1948.
Tears At Sunrise, San Francisco, 1948.


Vocal. Snare with brushes on all four pulses with strong backbeat. Blues form. Call and response sax.


Vocal. Snare with brushes on all four pulses with weak backbeat. No cymbal work. Slow blues tempo. Blues form. Improvising guitar and piano.


Blues Never Fail, New Orleans, 1953.


I Believe I’ll Give It Up, Dallas, 1954.

Paul Gayten.

Recordings source:


Peter Blue and Jasper Too, New Orleans, 1947.

True, New Orleans, 1947.

Your Hands Ain’t Clean, New Orleans, 1947.


You Ought to Know, New Orleans, 1949.

Broadway’s On Fire, N.Y., 1950.

Goodnight Irene, N.Y., 1950.

I Ain’t Gonna Let You In, N.Y., 1950.

Cow Cow Blues, New Orleans, 1953.


Lloyd Glenn.

Recordings source:


It’s You I’m Thinking Of, L.A., 1951.


Peppermint Harris.
Recordings source:
The Blues Pick On Me, Houston, 1950.
Have Another Drink And Talk To Me, L.A., 1951.
There’s A Dead Cat On The Line, L.A., 1952.
Vocal. Very emphatic snare backbeat.

Wynonie Harris.
Recordings sources:
Drinkin’ By Myself, Nashville, 1946.
Big City Blues, N.Y., 1947.
Sittin’ On It All The Time, Cincinnati, 1949.

A Love Untrue, N.Y., 1950.
Mr. Blues Is Coming To Town, N.Y., 1950.
Riffing horns.

Oh Babe!, N.Y., 1950.
Vocal. Strong snare backbeat in riffing horns solo break, trumpet and sax solos. Ride used in riffing and solo sections only. Riffing horns.

Rock Mr. Blues, N.Y., 1950.
Triflin’ Woman, N.Y., 1950.
Here Comes The Night, Cincinnati, 1951.
Luscious Woman, Cincinnati, 1951.
My Playful Baby’s Gone, Cincinnati, 1951.
Bad News Baby, Cincinnati, 1952.
Bring It Back, Cincinnati, 1952.
Vocal. Snare with brushes on all four pulses with strong backbeat. No cymbal work. 2/2 time. Riffing horns. Improvising guitar.
Do It Again, Please, N.Y., 1952.
Greyhound, Cincinnati, 1952.
Married Women - Stay Married, Cincinnati, 1952.
Down Boy Down, N.Y., 1953.
Please Louise, Cincinnati, 1953.
Mama Your Daughter’s Done Lied On Me, Cincinnati, 1953.
Vocal. Emphatic snare backbeat with swing on ride in choruses. Otherwise, snare on pulses 1, 2 and 4 in verses. 2/2 time. Blues form. Riffing horns. Improvising piano.
Nearer My Love To Thee, N.Y., 1953.
The Deacon Don’t Like It, Cincinnati, 1953.
Christina, Cincinnati, 1954.
Don’t Take My Whiskey Away From Me, Cincinnati, 1954.
Drinkin’ Sherry Wine, Cincinnati, 1954.
Fishtail Blues, Cincinnati, 1954.
Git To Gittin’ Baby, Cincinnati, 1954.
<table>
<thead>
<tr>
<th>Song Title</th>
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<th>Vocal/Instrumentation</th>
</tr>
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<tbody>
<tr>
<td><strong>Good Mambo Tonight</strong>, Cincinnati, 1954.</td>
<td>Vocal. Strong snare backbeat in variation 1 rhythm. This rhythm is emphasized by cymbals and also by an unidentified percussion. Blues form.</td>
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</tbody>
</table>

**Chuck Higgins.**

Recordings source:


<table>
<thead>
<tr>
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<th>Location</th>
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</tr>
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Instrumental. Very emphatic backbeat with echo (echo delay in quavers). Riffing horns in sax solo.


Joe Houston.

Recordings source:


Waycross Mama Blues, Houston, 1949.

Doin’ The Lindy Hop, Baton Rouge, 1951.

Earthquake, Houston, 1952.

Hurricane, Houston, 1952.

Joe Houston.

Recordings source:


Waycross Mama Blues, Houston, 1949.

Doin’ The Lindy Hop, Baton Rouge, 1951.

Earthquake, Houston, 1952.

Hurricane, Houston, 1952.


Moody, Houston, 1952.


**Cornbread And Cabbage, L.A., 1953.**


**Go Joe Go, L.A., 1954.**


Joe’s Gone, Culver City, 1954/55.


Shiggy Boom, Culver City, 1954/55.


**Instrumental sax solo. Emphatic snare backbeat. Swing and shuffle on ride. 2/2 time. Improvising guitar.**


**Instrumental sax solo. Strong snare backbeat. Swing and shuffle on ride. 2/2 time.**


**Instrumental guitar and sax solo. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing horns at times. Improvising piano.**

Camille Howard.


**Vocal. Snare on all four pulses with weak to strong backbeat. No cymbal work. Some shuffle rhythms on snare.**


**Vocal. Snare on all four pulses with weak to strong backbeat. No cymbal work. Some shuffle rhythms on snare.**


**Vocal. Snare on all four pulses with weak backbeats. No cymbal work.**


**Instrumental piano solo. Shuffle on snare with some strong backbeats. No cymbal work. Blues form. Boogie piano.**


**Gotta Have A Little Lovin’, Hollywood, 1949.**

**Vocal. Swing on snare with some weak backbeats. No cymbal work.**

The Mood I'm In, Hollywood, 1949.

**Vocal. Snare on all four pulses with some weak backbeats. No cymbal work. Slow blues tempo.**

**Broken Memories (Sad And Blue), Hollywood, 1950.**  
**I Ain’t Got The Spirit, Hollywood, 1950.**


I'm Blue, Hollywood, 1950.

**Vocal. Snare on all four pulses with weak to strong backbeat. No cymbal work.**


**Instrumental piano solo. Snare on all four pulses with weak to strong backbeat. No cymbal work. 2/2 time. Blues form. Boogie piano.**


**Vocal. Snare on all four pulses with weak to strong backbeat in trumpet solo. No cymbal work. Blues form. Riffing horns. Improvising piano.**


**Vocal. Some weak snare backbeats from trumpet solo onwards. Otherwise, Latin type rhythms on toms or bongos. No cymbal work. Riffing horns.**


**Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. Stop time. Blues form. Riffing horns.**


**Vocal. Snare on all four pulses and shuffle with brushes with some emphatic backbeats. Shuffle on ride in sax solos. Stop time. Blues form. Riffing horns.**

Real Gone Daddy, Hollywood, 1951.  
**Schubert’s Serenade Boogie, Hollywood, 1951.**

**Instrumental piano solo. Shuffle on snare with weak to strong backbeats. No cymbal work. 2/2 time. Blues form. Boogie piano.**


**Instrumental piano solo. Shuffle on snare with weak to strong backbeats. No cymbal work. 2/2 time. Blues form. Boogie piano.**


**Vocal. Snare on all four pulses and shuffle with some weak to strong backbeats. No cymbal work. Stop time. Blues form. Riffing horns. Improvising piano and guitar.**


**Instrumental piano solo. Snare on all four pulses with some strong to emphatic backbeats. No cymbal work. 2/2 time. Blues form. Boogie piano.**

Song Of India Boogie, Hollywood, 1952.

**Instrumental piano solo. Snare on all four pulses with some weak to strong backbeats. No cymbal work. 2/2 time. Blues form. Boogie piano.**
Helen Humes.

Recordings sources:

*Fortune Tellin’ Man*, N.Y., 1944.

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
</table>

Ivory Joe Hunter.

Recordings sources:
Boogin' In The Basement, San Francisco, 1946.
I Love My Man, San Francisco, 1946.
7th Street Boogie, San Francisco, 1946.
Reconversion Blues, San Francisco, 1946.
All States Boogie, Nashville, 1947.
Big Wig, San Francisco, 1947.
Blues At Midnight, San Francisco, 1947.
Boogin' In The Rain, San Francisco, 1947.
Blues Form, San Francisco, 1947.
Boogin' In The Rain, San Francisco, 1947.


I Have No Reason To Complain, Cincinnati, 1949.
I Need You So, N.Y., 1949.
I Quit My Pretty Mama, Cincinnati, 1949.
Leave Her Alone, N.Y., 1949.
Please Don't Cry Anymore, Cincinnati, 1949.

Siesta With Sonny, Cincinnati, 1947.
Stop Rockin' That Train, Cincinnati, 1947.
What Did You Do To Me, Cincinnati, 1947.
We're Gonna Boogie, San Francisco, 1947.

Vocal. Strong backbeat handclaps in verses and trumpet solo. Swing on snare. No cymbal work in verses. Snare changes to crotchet pulse as song progresses. 2/2 time. Improvising violin.

Don't You Believe Her, N.Y., 1950.
It's A Sin, N.Y., 1950.
Old Man's Boogie, N.Y., 1950.
I'm Yours Until Eternity, N.Y., 1951.
U Name It, N.Y., 1951.
You Lied, N.Y., 1951.
I Had A Girl, N.Y., 1952.


If You See My Baby, N.Y., 1952.
Where Shall I Go, N.Y., 1952.
Louis Jordan.
Recordings sources:
Somebody Done Hoodooed The Hoodoo Man.
The Complete Aladdin Sessions.

Bounce The Ball, N.Y., 1940.
Do You Call That A Buddy?, N.Y., 1940.
Don't Come Cryin' On My Shoulder, N.Y., 1940.
I'm Alabama Bound, N.Y., 1940.
Lovie Joe, N.Y., 1940.
Pompton Turnpike, N.Y., 1940.
Somebody Done Hoodooed The Hoodoo Man, N.Y., 1940.
Waiting For The Robert E.Lee, N.Y., 1940.
Brotherly Love, N.Y., 1941.
How 'Bout That?, Chicago, 1941.
Saint Vitus Dance, N.Y., 1941.
T-Bone Blues, N.Y., 1941.
The Green Grass Grows All Around, Chicago, 1941.
The Two Little Squirrels, N.Y., 1941.
I'm Gonna Leave You On the Outskirts Of Town, N.Y., 1942.
It's A Low Down Dirty Shame, N.Y., 1942.
That'll Just 'Bout Knock Me Out, N.Y., 1942.
G.I. Jive, N.Y., 1944.
How High Am I?, N.Y., 1944.
Hey Now, Let's Live, N.Y., 1944.
I Like 'Em Fat Like That, N.Y., 1944.

Vocal. Weak snare backbeat in vocal sections. Otherwise, comping snare. Swing on hi-hat. 2/2 time.

Louis' Oldsmobile Song, N.Y., 1944.
Mop! Mop!, N.Y., 1944.
The Truth Of The Matter, N.Y., 1944.
You Can't Get That No More, N.Y., 1944.

Vocal. Shuffle on snare with brushes and some strong snare backbeats. Some swing on hi-hat. Stop time. Improvising trumpet.

Your Socks Don't Match, N.Y., 1944.
Buzz Me, N.Y., 1945.
Caldonia Boogie, N.Y., 1945.

Don't Worry 'Bout That Mule, N.Y., 1945.
Reconversion Blues, N.Y., 1945.
Salt Port, West Virginia, N.Y., 1945.
Somebody Done Changed The Lock On My Door, N.Y., 1945.
They Raided The House, N.Y., 1945.
 Ain't Nobody Here But Us Chickens, N.Y., 1946.
 Ain't That Just Like A Woman, N.Y., 1946.
 All For The Love Of Lil, N.Y., 1946.
 Beware, N.Y., 1946.
 Choo-Choo Chi'Boogie, N.Y. 1946.
 Don't Let The Sun Catch You Cryin', N.Y., 1946.
 I Know What You're Puttin' Down, N.Y., 1946.
 If It's Love You Want Baby, That's Me, N.Y., 1946.
 It's So Easy, N.Y., 1946.
 Jack, You're Dead, N.Y., 1946.
 Let The Good Times Roll, N.Y., 1946.
 No Sale, N.Y., 1946.
 Reet Petite And Gone, N.Y., 1946.
 Sure, Had A Wonderful Time, N.Y., 1946.
 Texas And Pacific, N.Y., 1946.
 That Chick's Too Young Too Fry, N.Y., 1946.
 Barnyard Boogie, N.Y., 1947.
 Beans And Cornbread, N.Y., 1947.
 Boogie Woogie Blue Pate, N.Y., 1947.
 Early In The Morning, N.Y., 1947.
 Every Man To His Own Profession, N.Y., 1947.
 Run Joe, N.Y., 1947.
We Can’t Agree, N.Y., 1947.

We Can’t Agree, N.Y., 1947.

Vocal. Swing on snare with weak backbeat. Riffing horns.

Beans And Cornbread, N.Y., 1949.


Heed My Warning, N.Y., 1949.
Hungry Man, N.Y., 1949.

Vocal. Weak snare backbeat at times. Swing on hi-hat. Riffing horns.

Onion, N.Y., 1949.


Push-Ka-Pee She Pie, N.Y., 1949.

Vocal. Weak snare backbeat. Hi-hat on crotchets. 2/2 time.

Saturday Night Fish Fry, Part 1, N.Y., 1949.
Saturday Night Fish Fry, Part 2, N.Y., 1949.

Vocal. Strong snare backbeat on pulse 4. Hi-hat on crotchets.

Blue Light Boogie, Parts 1 and 2, Chicago, 1950.

Crazy Baby, N.Y., 1950.

Vocal. Strong snare backbeat in sax and trumpet solos. Swing on ride in these sections. Otherwise, swing on hi-hat. Riffing horns.

If You’ve Got Someplace To Go, N.Y., 1950.
I Want A Roof Over My Head, Chicago, 1950.
(I’ll Be Glad When You’re Dead) You, Rascal You, N.Y., 1950.

Vocal. Strong snare backbeat in horns solo. Swing on ride in horns solo. Otherwise, swing on hi-hat.

It’s A Great, Great Pleasure, N.Y., 1950.
Lemonade, N.Y., 1950.


Life Is So Peculiar, N.Y. 1950.


Louisville Lodge Meeting, N.Y., 1950.
Show Me How (You Milk The Cow), Chicago, 1950.
Tamburitza Boogie, N.Y., 1950.


Teardrops From My Eyes, N.Y., 1950.


Trouble Then Satisfaction, N.Y., 1950.

Vocal. Snare on all four pulses with weak snare backbeat. Improvising trumpet.

All Of Me, N.Y., 1951.
Bone Dry, N.Y., 1951.


Come And Get It, N.Y., 1951.
Fat Sam From Birmingham, N.Y., 1951.


Garmoochie, N.Y., 1951.
Happy Birthday Boogie, N.Y., 1951.


I Love That Kinda Carryin’ On, N.Y., 1951.


Lay Something On The Bar, N.Y., 1951.
Louisville Lodge Meeting, N.Y., 1951.

May Every Day Be Christmas, N.Y., 1951.


Never Trust A Woman, N.Y., 1951.
Please Don’t Leave Me, N.Y., 1951.


Slow Down, N.Y., 1951.
Stop Makin’ Music, N.Y., 1951.


There Goes My Heart, N.Y., 1951.
There Must Be A Way, N.Y., 1951.
Three Handed Woman, N.Y., 1951.
Trust In Me, N.Y., 1951.


Weak Minded Blues, N.Y., 1951.


Work, Baby Work, N.Y., 1951.


Vocal. Some strong backbeats on pulse 2 at times in sax solo. Swing on ride in sax solo. Otherwise, swing on snare with some weak backbeats. Riffing horns. Improvising piano.


Jordan For President, Washington, 1952.
Junco Partner, N.Y., 1952.
Oil Well, Texas, N.Y., 1952.

Vocal. Weak snare backbeat. Hi-hat on all four pulses. Legato strings and horns.


Time Marches On, N.Y., 1952.
Hog Wash, N.Y., 1953.
House Party, N.Y., 1953.
I Want You To Be My Baby, N.Y., 1953.
You Know It Too, N.Y., 1953.

Vocal. Shuffle on snare with some strong backbeats in horn breaks. No cymbal work. Riffing horns.

A Dollar Down, N.Y., 1954.


Improvising piano.

Fat Back And Corn Licker, N.Y., 1954.

Vocal. Emphatic snare backbeat. Weak swing on snare 2/2 time. Improvising guitar and piano.

For You, N.Y., 1954.
Gotta Go, N.Y., 1954.
Hurry Home, N.Y. 1954.
If I Had Any Sense I’d Go Back Home, N.Y., 1954.


If It’s True, N.Y., 1954.
I’ll Die Happy, N.Y., 1954.

Vocal. Strong snare backbeat. Weak swing on hi-hat. 2/2 time. Riffing horns.

It’s Hard To Be Good, N.Y., 1954.
Locked Up, N.Y., 1954.

Vocal. Emphatic snare backbeat. No cymbal work. 2/2 time. Riffing horns.

Lollypop, N.Y., 1954.


Ooo Wee, N.Y., 1954.


Peridido, N.Y., 1954.


The Dipper, N.Y., 1954.
Till We Two Are One, N.Y., 1954.
Time’s A Passin’, N.Y., 1954.


Wake Up, Jacob, N.Y., 1954.

Vocal. Swing on snare with strong backbeat in sax solo. Otherwise, swing on snare with weak backbeat. No cymbal work. Improvising piano.

Whiskey Do Your Stuff, N.Y., 1954.


Yeah Yeah Yeah, N.Y., 1954.


Saunders King.
Recordings source:

What’s Your Story Morning Glory, San Francisco, 1942.
Something’s Worrying Me, San Francisco, 1946.

Vocal. Emphatic snare backbeat in intro and trumpet solo. Swing on ride. Otherwise, shuffle on snare in guitar solo and verses. 2/2 time. Riffing horns.

Why Was I Born, San Francisco, 1946.

2.00 AM Hop, San Francisco, 1946.

Jimmy Liggins.
Recordings source:


Saturday Night Boogie Woogie Man (take ?), Hollywood, 1950.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. 2/2 time. Blues form. Riffing horns. Improvising piano.</td>
<td></td>
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<tbody>
<tr>
<td>Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. Slow blues tempo. Blues form. Improvising guitar, piano and sax.</td>
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<table>
<thead>
<tr>
<th>Dark Hour Blues</th>
<th>Hollywood, 1951.</th>
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</thead>
<tbody>
<tr>
<td>Vocal. Snare on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Blues form. Improvising guitar, piano and sax.</td>
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<table>
<thead>
<tr>
<th>Goin’ Down With The Sun</th>
<th>Hollywood, 1951.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vocal. Snare on all four pulses with strong backbeats. No cymbal work. Slow blues tempo. Blues form. Improvising guitar, piano and sax.</td>
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<tbody>
<tr>
<td>Instrumental piano solo. Shuffle on snare with brushes with some strong backbeats. No cymbal work. 2/2 time. Blues form. Some riffing horns.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Low Down Blues</th>
<th>Hollywood, 1951.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental sax solo. Snare on all four pulses with strong backbeat. No cymbal work. Blues form. Riffing guitar and bass. Improvising piano.</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>That’s What’s Knockin’ Me Out</th>
<th>L.A., 1951.</th>
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<thead>
<tr>
<th>I’ll Never Let You Go</th>
<th>Miami, 1952.</th>
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<tr>
<th>Come Back Home</th>
<th>Miami, 1953?</th>
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<tr>
<th>Drunk</th>
<th>Miami, 1953?</th>
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<tr>
<th>Drunk</th>
<th>Miami, 1953.</th>
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<tr>
<th>Going Away</th>
<th>Miami, 1953?</th>
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<tr>
<th>I’ll Always Love You</th>
<th>Miami, 1953.</th>
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<tr>
<td>Pleading My Cause</td>
<td>Miami, 1953.</td>
</tr>
<tr>
<td>Railroad Blues</td>
<td>Miami, 1953.</td>
</tr>
</tbody>
</table>
Joe Liggins.

Recordings sources:
Joe Liggins and His HoneyDippers. **Darktown Strutters Ball.** Jukebox Lil record: JB-601, 1981.

_Some Of These Days,_ L.A., 1946.

_Vocal. Weak snare backbeat with brushes in sax solo. Ride on all four pulses in sax solo. Otherwise, snare on all four pulses. No cymbal work. Blues form. Riffing horns._


_Vocal. Some snare backbeats and bombing in sax solo. Swing on ride in sax solo. Otherwise, swing and Dixieland type rhythms on snare rim. No cymbal work. Riffing horns. Improvising horns._

_I’ve Got A Right To Cry,_ Hollywood, 1950.


_Vocal. Weak snare backbeat with ride on all four pulses in sax solo. Otherwise, snare on all four pulses. Blues form. Riffing horns._


_Vocal. Strong snare backbeat in sax solo and subsequent verses/choruses. Swing on ride. 2/2 time. Blues form. Riffing horns and piano._
**Rhythm in the Barnyard**, Hollywood, 1950  

<table>
<thead>
<tr>
<th><strong>Song</strong></th>
<th><strong>Year</strong></th>
<th><strong>Vocal</strong></th>
<th><strong>Drum</strong></th>
<th><strong>Riffing</strong></th>
<th><strong>Improvising</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocal.</strong> Emphatic snare backbeat in sax solo. Swing on ride in sax solo. Otherwise, hi-hat on all four pulses. Some snare bombing on pulse 4 at times. Blues form. Riffing horns. Improvising piano.**</td>
<td></td>
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<tr>
<td><strong>Vocal.</strong> Shuffle on toms with strong backbeat on pulse 2. Blues form. Riffing horns. Improvising piano.**</td>
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<tr>
<td><strong>Vocal.</strong> Emphatic snare backbeat in sax solo. Swing on ride in sax solo. Otherwise, weak snare backbeat. Hi-hat on all four pulses. 2/2 time. Riffing horns.**</td>
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<tr>
<td><strong>Vocal.</strong> Some weak snare backbeats. Swing on hi-hat. 2/2 time. Riffing horns. Improvising guitar.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Riffing horns.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Swing on ride? Otherwise snare with brushes on all four pulses. Blues form. Riffing horns. Improvising piano.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Swing on ride in sax solo and final choruses. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Swing on hi-hat in sax solo and final choruses. Otherwise, weak snare backbeat. Swing on hi-hat. 2/2 time. Riffing horns.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Hi-hat on all four pulses. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.**</td>
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<tr>
<td><strong>Vocal.</strong> Strong snare backbeat. Swing on ride. 2/2 time. Riffing horns.**</td>
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<tr>
<td>Song Title</td>
<td>Location</td>
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<tr>
<td>The Big Dipper</td>
<td>Hollywood</td>
<td>1953.</td>
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<tr>
<td>Make Love To Me</td>
<td>Hollywood</td>
<td>1954.</td>
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</tbody>
</table>

**Big Jay McNeely.**

Recordings sources:

**Barrelhouse Stomp, L.A., 1947.**

|----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|

**Deacon’s Hop, L.A., 1948.**

|--------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Blow Big Jay, L.A., 1949.**

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**Boogie In Front, L.A., 1949.**

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**Gingercake, L.A., 1949.**

<table>
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<tbody>
<tr>
<td>Title</td>
<td>Location, Year</td>
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<tr>
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</tr>
<tr>
<td>Willie The Cool Cat</td>
<td>L.A., 1949</td>
</tr>
<tr>
<td>Just Crazy</td>
<td>L.A., 1952</td>
</tr>
<tr>
<td>All That Wine Is Gone</td>
<td>L.A., 1950</td>
</tr>
<tr>
<td>Deac’s Blowout</td>
<td>Chicago, 1950</td>
</tr>
<tr>
<td>Jaysfrantic</td>
<td>Chicago, 1950</td>
</tr>
<tr>
<td>Let’s Split</td>
<td>Chicago, 1950</td>
</tr>
<tr>
<td>Real Crazy Cool</td>
<td>Chicago, 1950</td>
</tr>
<tr>
<td>Deacon Blows For Ray</td>
<td>L.A., 1951</td>
</tr>
<tr>
<td>Hometown Jamboree</td>
<td>L.A., 1951</td>
</tr>
<tr>
<td>Tall Brown Woman</td>
<td>L.A., 1951</td>
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<tr>
<td>Teenage Hop</td>
<td>L.A., 1951</td>
</tr>
<tr>
<td>Big Jay Shuffle</td>
<td>L.A., 1952</td>
</tr>
<tr>
<td>3-D</td>
<td>L.A., 1953</td>
</tr>
<tr>
<td>Beachcomber</td>
<td>L.A., 1954</td>
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<tr>
<td>Let’s Work</td>
<td>L.A., 1954</td>
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<tr>
<td>Striptease Swing</td>
<td>L.A., 1954</td>
</tr>
</tbody>
</table>

**Willie The Cool Cat, L.A., 1949.**  

**Just Crazy, L.A., 1952.**  

**All That Wine Is Gone, L.A., 1950.**  
**Deac’s Blowout, Chicago, 1950.**  

**Penthouse Serenade, L.A., 1952.**  
**The Goof, L.A., 1952.**  

**Nervous Man Nervous, L.A., 1953.**  

**Let’s Split, Chicago, 1950.**  

**3-D, L.A., 1953.**  

**Beachcomber, L.A., 1954.**  

**Let’s Work, L.A., 1954.**  
Instrumental. Swing on snare with strong backbeat. No cymbal work. 2/2 time. Some riffing vocals.

**Striptease Swing, L.A., 1954.**  
**Jack McVea.**

Recordings sources:

**Rainy Day Blues,** San Francisco, 1944.
**New Worried Life Blues,** San Francisco, 1944/45.


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**Frisco Blues,** L.A., 1945.
**It Never Should Have Been This Way,** L.A., 1945.


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---

**Scrub, Sweep and Mop,** L.A., 1945.


---

**Silver Symphony,** L.A., 1945.
**We’re Together Again,** L.A., 1945.
**Butchin’ Eyes,** L.A., 1946.
**Don’t Let The Sun Catch You Crying,** L.A., 1946.

**F Minor Boogie,** L.A., 1946.


---

**Frantic Boogie,** L.A., 1946.


---

**Lonesome Blues,** L.A., 1946.


---

**Open The Door Richard!,** L.A., 1946.
**Play It Over,** L.A., 1946.
**Carlos,** L.A., 1947.
**Fish For Supper,** L.A., 1947.
**No, No, You Can’t Do Dot Mon,** L.A., 1947.


---

**The Key’s In The Mailbox,** L.A., 1947.


**Amos Milburn.**

Recordings sources:


Instrumental sax solo. Some emphatic snare backbeats. Some snare comping. Tendency to bring forward pulse 4 to pulse 3 and. Swing on ride. 2/2 time. Riffing horns.


Vocal. Emphatic snare backbeat, particularly in sax solos. Swing on ride. Riffing horns.


Roy Milton.
Recordings sources:


I Done Done It, L.A., 1954.
Vocal. Emphatic snare backbeat. No cymbal work. Some call and response guitar.

Vocal. Swing on snare with brushes with strong backbeat. Stop time. No cymbal work. Riffing horns. Some triplet piano rhythms.


Vocal. Snare on all four pulses with weak backbeat. Swing on ride? 2/2 time. Improvising piano.


Instrumental horn solo. Weak snare backbeat in sax solos with swing on ride. Shuffle on hi-hat in other sections. 2/2 time. Riffing horns. Improvising piano.


Vocal. Strong snare backbeat in intro. and horn break. Swing on hi-hat. 2/2 time.

Vocal. Some strong snare backbeats at the beginning of the sax solo. Otherwise snare on all four pulses. No cymbal work. Legato horns. Improvising piano and trumpet.

Instrumental sax solo. Strong snare backbeat in final choruses. Swing on hi-hat. 2/2 time. Riffing horns.

Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. 2/2 time.


What’s The Use, Hollywood, 1947.

Vocal. Weak snare backbeat with brushes. Shuffle on ride. 2/2 time. Riffing horns.


Instrumental guitar solo. Shuffle on snare with strong backbeat. No cymbal work. 2/2 time. Boogie piano. Riffing horns.

Vocal. Weak snare backbeat in sax solo. Swing on hi-hat. 2/2 time. Riffing horns.


Vocal. Snare on all four pulses with strong snare backbeat in sax solo. Otherwise, snare on all four pulses or shuffle rhythm with weak snare backbeat. No cymbal work. 2/2 time. Boogie piano. Riffing horns.


Instrumental. Swing on snare and snare on all four pulses with strong backbeat. No cymbal work. 2/2 time. Riffing horns. Improvising piano.


<table>
<thead>
<tr>
<th>Track</th>
<th>Location</th>
<th>Year</th>
<th>Description</th>
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<tbody>
<tr>
<td><em>The Numbers Blues</em>, Hollywood, 1950</td>
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<tr>
<td><em>Night And Day (I Miss You So)</em>, Chicago, 1952.</td>
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</table>


Johnny Moore.
Recordings source:
Tell Me You’ll Wait For Me, Hollywood, 1945.

This Is One Time, Baby, Hollywood, 1949.

Johnny Otis.
Recordings sources:

My Heart Tells Me, Baltimore, 1950.
Voodoo, Cincinnati, 1951.
### Jesse Price

**Recordings source:**

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>Jump It With a Shuffle</td>
<td>Big Town Blues, L.A.</td>
<td>1946</td>
</tr>
<tr>
<td>Froggy Bottom</td>
<td>L.A.</td>
<td>1946</td>
</tr>
<tr>
<td>I Ain’t Mad At You</td>
<td>L.A.</td>
<td>1946</td>
</tr>
<tr>
<td>I’m The Drummer Ma</td>
<td>L.A.</td>
<td>1946</td>
</tr>
<tr>
<td>Just Another Day Wasted Away</td>
<td>L.A.</td>
<td>1946</td>
</tr>
</tbody>
</table>

**Vocal.** Some handclaps on backbeat in the first verse and chorus. Shuffle and executions on all four pulses on snare with brushes. No cymbal work.

### Kansas City Mama


### Lloyd Price

**Recordings source:**

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>Lawdy?</td>
<td>Ace Records compact disc: CDCHD 360</td>
<td>1991</td>
</tr>
<tr>
<td>Lawdy Vol.2: Heavy Dreams</td>
<td>Ace Records compact disc: CDCHD 512</td>
<td>1993</td>
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<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
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<tbody>
<tr>
<td>Ain’t It A Shame?</td>
<td>Hollywood</td>
<td>1952</td>
</tr>
<tr>
<td>Chee Koo Baby</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>Chee Koo Baby (take ?)</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>If Crying Was Murder</td>
<td>Hollywood</td>
<td>1952</td>
</tr>
<tr>
<td>I’m Too Young</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>Jimmie Lee</td>
<td>Hollywood</td>
<td>1952</td>
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<tr>
<td>Laurelle</td>
<td>New Orleans</td>
<td>1952</td>
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<tr>
<th>Title</th>
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<th>Year</th>
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<tbody>
<tr>
<td>Lawdy Miss Clawdy</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>Mailman Blues</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>Oo-ee Baby</td>
<td>New Orleans</td>
<td>1952</td>
</tr>
<tr>
<td>Oo-ee Baby (take ?)</td>
<td>New Orleans</td>
<td>1952</td>
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</tbody>
</table>


Restless Heart, New Orleans, 1952.


Baby, Don’t Turn Your Back On Me, New Orleans, 1953.


Carry Me Home, ?, 1953.

Vocal. Strong snare backbeat with swing on ride in sax solo. 2/2 time. Blues form. Riffing horns and guitar.

Carry Me Home (take ?), ?, 1953.


Froglegs (take ?), Hollywood, 1953.


Old Echo Song, New Orleans, 1953.

Too Late For Tears, ?, 1953.


Tryin’ To Find Someone To Love, Hollywood, 1953.


Walkin’ The Track, New Orleans, 1953.

Where You At?, ?, 1953.

All Alone (take ?), New Orleans, 1954.


Night And Day Blues (take ?), New Orleans, 1954.


Little Richard.
Recordings source:

Every Hour, Atlanta, 1951.

Get Rich Quick, Atlanta, 1951.

Get Rich Quick (take ?), Atlanta, 1951.

Why Did You Leave Me?, Atlanta, 1951.

Aint Nothin' Happenin', Atlanta, 1952.

I Brought It All On Myself, Atlanta, 1952.

I Brought It All On Myself (take ?), Atlanta, 1952.

Taxi Blues, Atlanta, 1951.
Please Have Mercy On Me, Atlanta, 1952.


Directly From My Heart To You (take ?), Houston, 1953.


Please Have Mercy On Me (take ?), Atlanta, 1952.


Fool At The Wheel, Houston, 1953.


Thinkin’ ‘Bout My Mother, Atlanta, 1952.


I Love My Baby, Houston, 1953.


Thinkin’ ‘Bout My Mother (take ?), Atlanta, 1952.


I Love My Baby (take ?), Houston, 1953.


Aint That Good News, Houston, 1953.


Little Richard’s Boogie, Houston, 1953.


Always, Houston, 1953.


Maybe I’m Right, Houston, 1953.


Directly From My Heart To You, Houston, 1953.


Rice, Red Beans And Turnip Greens, Houston, 1953.

Arbee Stidham.
Recordings source:

**My Heart Belongs to You**, Chicago, 1947.


The Treniers.
Recordings source:

**I’ll Follow You**, place?, 1947.
**I Miss You So**, place?, 1947.
**It’s A Quiet Town (Crossbone County)**, place?, 1947.
**Near To Me**, place?, 1947.
**No Baby, No**, place?, 1947.
Sometimes I'm Happy, 1947.

Vocal. Weak snare backbeat in guitar and sax solos. Ride crotchet rhythms. Otherwise, crotchet rhythms on hi-hat.

Sure Had A Wonderful Time Last Night, place?, 1947.


Vocal. Emphatic snare backbeat in sax solos with swing on ride emphasizing backbeat. Otherwise, weak snare backbeat and shuffle on hi-hat in verses. Riffing horns.


I'd Do Nothin' But Grieve, N.Y., 1951.

This Is It, L.A., 1952.

Bug Dance, N.Y., 1953.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time.


Hey You, N.Y., 1953.


I Got The Blues So Bad, N.Y., 1953.


Squeeze Me, Hollywood, 1953.


Why, N.Y., 1953.

Vocal. Weak then crescendo to strong snare backbeat in final choruses. Swing on ride in final choruses. Snare on all four pulses with weak backbeat in first few verses and choruses. Improvising piano and sax.

You're Killin' Me, Hollywood, 1953.


Day Old Bread, N.Y., 1954.


Lady Luck, N.Y., 1954.


When You Finished Talkin' (Lets Make Some Love), N.Y., 1954.


Big Joe Turner.
Recordings source:
I Can’t Give You Anything But Love, N.Y., 1940.
Going To Chicago Blues, L.A., 1941.
Howlin’ Winds, Chicago, 1945.
Johnson and Turner Blues, N.Y., 1945.
Low Down Dog, Chicago, 1945.
Watch That Jive, N.Y., 1945.
I’m In Sharp When I Hit The Coast, Chicago, 1946.
I’m Still In The Dark, L.A., 1946.
I’m Still In The Dark, Chicago, 1946.
Milk and Butter Blues, Chicago, 1946.
Miss Brown Blues, Chicago, 1946.
New Wee Baby Blues, Chicago, 1946.
Rock of Gibraltar, Chicago, 1946.
Sally Zu-Zazz, Chicago, 1946.

That’s When It Really Hurts, Chicago, 1946.
Howlin’ Winds, Chicago, 1947.
Last Goodbye Blues, Chicago, 1947.
Lucille Lucille, Chicago, 1947.
Nobody In Mind, Chicago, 1947.
Whistle Stop Blues, Chicago, 1947.
Fuzzy Wuzzy Honey, Houston?, 1949?
Wish I Had A Dollar, Houston?, 1949?
T-Bone Walker.
Recordings sources:

Evening, Chicago, 1945.
I'm Still in Love With You, Chicago, 1945.
Mean Old World Blues, Chicago, 1945.
Sail On Boogie, Chicago, 1945.
T-Bone Boogie, Chicago, 1945.
You Don't Love Me Blues, Chicago, 1945.


I'm About To Lose My Mind, L.A., 1951.


You Just Wanted To Use Me, L.A., 1951.


Get These Blues Off Me, L.A., 1952.


**Bye Bye Baby**, Detroit, 1953.

### Doin' Time, Detroit, 1953.

### Got No Use For You, New Orleans, 1953.
**I'll Always Be In Love With You**, New Orleans?, 1953.
**I'm Still In Love With You**, New Orleans, 1953.
**Long Distance Blues**, New Orleans, 1953.
Vocal. Strong snare backbeat in variation 1 rhythm. No cymbal work. Change to shuffle on hi-hat and snare in guitar solo. This section also changes to boogie piano. Blues form. Call and response guitar.

### Pony Tail, New Orleans?, 1953.
**Vida Lee**, Detroit, 1953.

### Wanderin' Heart, New Orleans?, 1953.

**I'll Understand, L.A., 1954.**


Little Walter.
Recordings source:

**Juke, Chicago, 1952.**

**Mean Old World, Chicago, 1952.**
Said Hours, Chicago, 1952.
Blues With A Feeling, Chicago, 1953.
Off The Wall, Chicago, 1953.
Tell Me Mama, Chicago, 1953.
Your So Fine, Chicago, 1953.
Last Night, Chicago, 1954.

**Oh Baby, Chicago, 1954.**

Muddy Waters.
Recordings sources:

**Atomic Bomb Blues, Chicago, 1946.**
Vocal. Snare on all four pulses with some weak backbeats. Cymbal work unclear. Blues form. Improvising piano and guitar.

**Burying Ground Blues, Chicago, 1946.**
Come To Me Baby, Chicago, 1946.

**Hard Day Blues, Chicago, 1946.**

**I’m Gonna Cut Your Head, Chicago, 1946.**
Vocal. Weak snare backbeat in piano solo with swing on ride. Blues form. Improvising piano and guitar.
Jitterbug Blues, Chicago, 1946.
Vocal. Strong snare backbeat in guitar solo with swing on hi-hat. Otherwise, possibly snare on all four pulses with some weak backbeats. Cymbal work unclear. Blues form. Improvising piano and guitar.

Mean Red Spider, Chicago, 1946.
Tomorrow Will Be Too Late, Chicago, 1946.
Vocal. Weak snare backbeat in guitar solo with swing on ride. Otherwise, possibly snare on all four pulses with some weak backbeats. Blues form. Improvising piano and guitar.

You Can’t Make The Grade, Chicago, 1946.

Little Anna Mae, Chicago, 1947.
Where’s My Woman Been, Chicago, 1949.
Louisiana Blues, Chicago, 1950.
Rollin’ and Tamblin’ Part 1, Chicago, 1950.
Rollin’ and Tamblin’ Part 2, Chicago, 1950.
All Night Long, Chicago, 1951.
My Fault, Chicago, 1951.
She Moves Me, Chicago, 1951.
Still A Fool, Chicago, 1951.
‘Stuff You Gotta Watch, Chicago, 1951.


They Call Me Muddy Waters, Chicago, 1951.

Gone To Main Street, Chicago, 1952.

Iodine In My Coffee, Chicago, 1952.
Please Have Mercy, Chicago, 1952.
Standing Around Crying, Chicago, 1952.
Who’s Gonna Be Your Sweet Man, Chicago, 1952.
Baby Please Don’t Go, Chicago, 1953.
Blow Wind Blow, Chicago, 1953.
Flood, Chicago, 1953.
Loving Man, Chicago, 1953.
Mad Love (I Want You To Love Me), Chicago, 1953.
My Life Is Ruined, Chicago, 1953.
Sad, Sad Day, Chicago, 1953.
She’s All Right, Chicago, 1953.
She’s All Right (alt. take), Chicago, 1953.
Turn The Lamp Down Low, Chicago, 1953.
Hoochie Coochie Man, Chicago, 1954.
Hoochie Coochie Man (alt. take), Chicago, 1954.
I Don’t Know Why, Chicago, 1954.
I’m A Natural Born Lover, Chicago, 1954.
I’m Ready, Chicago, 1954.


I’m Your Hoochie Coochie Man, Chicago, 1954.
Just Make Love To Me, Chicago, 1954.
Ooh Wee, Chicago, 1954.


Oh Yeh, Chicago, 1954.
She’s So Pretty, Chicago, 1954.

Smokestack Lightning, Chicago, 1954.  

Clouds In My Heart, Chicago, 1955.  

I Got To Find My Baby, Chicago, 1955.  

I Want To Be Loved, Chicago, 1955.  


My Eyes Keep Me In Trouble, Chicago, 1955.  

Sugar Sweet, Chicago, 1955.  

This Pain, Chicago, 1955.  
Vocal. Shuffle on snare with brushes emphasizes pulse 2. No cymbal work. Riffing guitar and harmonica. Improvising piano.

Young Fashioned Ways, Chicago, 1955.  

Paul Williams.

Come With Me Baby, Detroit, 1947.  
Harlem Parade, Detroit, 1947.  
Hoppin’ John, Detroit, 1947.  

Paradise Valley Walk, Detroit, 1947.  
Swingin’ For Pappy, Detroit, 1947.  
Instrumental. Weak snare backbeat. Swing on ride. Riffing horns with sax solos above. 2/2 time.

Walkin’ Around, Detroit, 1947.  

Free Dice, N.Y., 1948.  

Spider Sent Me, Detroit, 1948.  
Waxey Maxie, Detroit, 1948.  
Instrumental. Strong snare backbeat. Swing on hi-hat.

Pop-Corn, Detroit, 1949.  
What's Happening, Detroit, 1949.  

Blues At Daybreak, Detroit, 1949.
**Cranberries, Detroit, 1949.**


**Sinner’s Hop part 1, N.Y., 1951.**


**It’s All Over Baby, N.Y., 1951.**


**Rockin’ Chair Blues, N.Y., 1951.**


**Jimmy Witherspoon.**

Recordings sources:


Ain’t Nobody’s Business (take ?), L.A.?, 1948/49.


Early One Morning (take ?), L.A.?, 1948/49.

Frogomore Blues (take ?), L.A.?, 1948/49.

Hey Mr. Landlord, L.A.?, 1948/49.

In The Evening (take ?), L.A.?, 1948/49.


Vocal. Some strong snare backbeats with swing on hi-hat in riffing horns solo. Otherwise, snare on all four pulses. Blues form. Improvising piano, sax and guitar.


Times Getting Tougher (take ?), L.A.?, 1948/49.


Big Daddy, Chicago, 1954.

Why Did I Love You Like I Do?, Chicago, 1955.


Howlin’ Wolf.

Recordings source:

Moanin’ At Midnight, Memphis, 1951.


How Many More Years, Memphis, 1951.


The Wolf Is At Your Door, Memphis, 1951.


California Boogie, Memphis, 1951.


Howlin’ Wolf Boogie, Memphis, 1951.


Smile At Me, Memphis, 1951.


Getting Old And Grey, Memphis, 1952.

Mr. Highway Man, Memphis, 1952.


My Baby Walked Off, Memphis, 1952.


Champagne Velvet Blues, Memphis, 1952.


My Troubles And Me, Memphis, 1952.

Chocolate Drop, Memphis, 1952.


Highway Man, Memphis, 1952.


Everybody's In The Mood, Memphis, 1952.


Bluebird, Memphis, 1952.


Eddie Boyd.
Recordings source:

Eddie Boyd made his recording debut in 1945 when accompanying Sonny Boy and other musicians working and recording under the employ of Lester Melrose in Chicago, including Big Maceo, Tampa Red and Jazz Gillum. Boyd’s first recordings that were released under his name date from 1947 and include Booker T. Washington drumming.

Three of eight recordings dating from this period were located and included in Appendix Three (see page 531). Only 1 of 3 recordings, *You Got To Love That Gal*, includes snare backbeats (weakly executed by brushes). Boyd subsequently recorded six tracks with Judge Riley drumming during 1948 of which four were located (see Appendix Three, page 531). Two of the four recordings, *Baby What’s Wrong With You* and *Chicago Is Just That Way*, include strong snare backbeats, generally executed on pulse four and clearly heard above the instrumentation of piano, guitar and bass.
Big Bill Broonzy.

Big Bill Broonzy’s first recordings with drums date from 1945. Four tracks recorded during 1945 included Slick Jones drumming: Please Believe Me, Why Did You Do That To Me, You Got To Play Your Hand, and Just A Dream. Of these four recordings only Why Did You Do That To Me includes backbeats, emphatically executed during the tenor sax solo. Seven other recordings produced in 1945 include Tyrell Dixon drumming. Although these mostly feature flat four based beats executed on snare with brushes, some accenting of the backbeat can be heard in 4 of 7 recordings (these are listed in Table 1).

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh Baby (Chicago, 1945)</td>
<td>Tendency to accentuate backbeats in flat four rhythm. Strong backbeat in final sax solo.</td>
</tr>
<tr>
<td>Cell No.13 Blues (Chicago, 1945)</td>
<td>Emphatic backbeat at times in sax solo.</td>
</tr>
<tr>
<td>When I Get To Thinkin’ (Chicago, 1945)</td>
<td>Emphatic backbeats in guitar solo.</td>
</tr>
<tr>
<td>Roll Them Bones (Chicago, 1945)</td>
<td>Emphatic backbeat on snare with brushes. Bass drum on all four pulses can also be clearly heard here.</td>
</tr>
<tr>
<td>You Got The Best Go (Chicago, 1945)</td>
<td>Flat four beat incorporating emphatic backbeat on snare with brushes.</td>
</tr>
</tbody>
</table>

Table 1  Big Bill Broonzy recordings (extant), 1945: snare backbeats with Tyrell Dixon drumming.

According to Leadbitter and Slaven (1987: 153-155), Broonzy’s 1946 recordings included Judge Riley drumming (see Table 2). Although drumming in Broonzy’s 1946 recordings is unclear, perhaps drumming was restricted to flat four beats, complimenting similar such beats projected by other accompanying instruments and, therefore, quite unlikely to be clearly heard in the recording mix.
No snare backbeat. Other accompanying instruments project a flat four beat.

I Can Fix It (Chicago, 1946)

No snare backbeat. Other accompanying instruments project a flat four beat.

Old Man Blues (Chicago, 1946)

No snare backbeat. Other accompanying instruments project a flat four beat.

I Can’t Write (Chicago, 1946)

No audible snare rhythms. Swing on hi-hat.

What Can I Do (Chicago, 1946)

Table 2  Big Bill Broonzy recordings (extant), 1946: Judge Riley drumming.

Two recordings produced in 1947, San Antonio Blues and Saturday Evening Blues, include Tyrell Dixon on drums. Both of the aforementioned recordings contain snare with brushes rhythms executed on all four pulses (horn arrangements are not included on these two recordings and therefore, drumming can be clearly heard in the recording mix). The remaining tracks recorded in 1947 feature Judge Riley drumming. As evident in Table 3, the drumming in these recordings is stylistically different to Broonzy’s 1946 recorded output: the emphatic use of snare backbeat, particularly in solo structural sections or in final verses and choruses, sharply contrasts with the virtually inaudible snare rhythms in Broonzy’s 1946 output. Such stylistic difference suggests that perhaps Dixon, rather than Riley, was drumming on Broonzy’s 1946 sessions.

Table 3  Big Bill Broonzy recordings (extant), 1947: Judge Riley drumming.
Arthur “Big Boy” Crudup.
Recordings source:

Mini-analyses of Crudup’s output with Judge Riley drumming (output is listed in Table 4) are included in Appendix 3 (see page 535). Consequently, the following discussion will mostly relate to particular recordings that feature other drummers in order to position Riley’s recorded performances with Crudup in an historical context.

| Chicago Blues, 1946. | She’s Just Like Caldonia, 1949. |
| Train Fare Blues, 1947. | Second Man Blues, 1951. |

Table 4  Arthur Crudup recordings (extant), 1946-51: Judge Riley drumming.

Crudup’s first recordings with a drummer date from 1944 and include an instrumentation consisting of vocal, guitar and drums only (this instrumentation remained constant until Crudup’s 1946 recordings with Judge Riley drumming). Melvin Draper was drumming for Crudup’s 1944 session and recorded four tracks: Cool Disposition, Who’s Been Foolin’ You, Rock Me Mama, and Keep Your Arms Around Me Mama. Drumming in these recordings is restricted to bass and snare drums only. All tracks employ snare with brushes and bass drum executions on all four
pulses. Snare drum rhythmic activity generally features staccato executions on pulses one and three and tenuto executions on pulses two and four performed by dragging the brush across the snare drum, much in the style of swing era flat four beats. There is also a hi-hat closed by the foot-pedal on pulses two and four but this can only be clearly heard in particular structural sections. The resultant beat is used in both slow blues tempo and fast tempo recordings. Crudup’s guitar accompaniment in the aforementioned recordings includes occasional emphasis on the backbeat (listen to, for example, *Keep Your Arms Around Me Mama*).

Crudup’s 1945 recording sessions included Charles Sanders on drums and resulted in the following tracks: *Dirt Road Blues*, *I’m In The Mood*, *That’s Your Red Wagon*, and *She’s Gone*. The aforementioned recordings feature bass and snare drums executing flat four-based beats. However, additional snare rhythmic activity - largely featuring shuffle rhythms and/or off-pulse accents (reminiscent of bebop comping rhythms) - were extensively used in the recordings. The aforementioned recordings also exhibit even phrase lengths, mostly delineating periodicities comprising multiples of two-pulse lengths, unlike many of Crudup’s earlier recordings which include some one pulse extensions to vocal phrases.

Crudup’s 1946 recordings with Jump Jackson drumming - *Ethel Mae*, *So Glad You’re Mine*, *Boy Friend Blues*, and *No More Lovers* - include greater use of cymbal executions in comparison to earlier recordings. Excluding *Ethel Mae*, in which a swing on hi-hat is consistently used, cymbal executions generally demarcate vocal phrases or embellish the drum beat. Although snare drum rhythms are generally restricted to executions on all four pulses, embellishments containing snare rolls, swing or shuffle based rhythms are sometimes incorporated. There is little repetition of one particular drum rhythm or beat in these recordings. For example, *So Glad You’re Mine* includes cymbal accents appearing at irregular rhythmic locations throughout the recording.
Cymbal executions are generally preceded by snare drum fills played with brushes. Because the drumming lacks any consistent use of a rhythmic ostinato or beat, the total percussive effect tends to be more soloistic than accompanimental. In contrast, Crudup’s late 1946 recordings with Judge Riley drumming generally display greater sensitivity toward ensemble performance.

Crudup’s first recordings with Judge Riley, as listed above in Table 4 above, utilize a double bass which provides an accompaniment executed on all four pulses. The use of double bass, played by Ransom Knowling, alongside guitar and drums was to remain a standard instrumentation in all of Crudup’s recordings with Judge Riley drumming. Throughout the six extant 1946 recordings, Riley employs a swing rhythm on hi-hat as a main time-keeping device. Swing rhythms retain a steady metrical orientation throughout the recording and, furthermore, concur with Crudup’s frequent two pulse additions to his vocal phrasing. Riley’s swing rhythm is typical of that used by swing era drummers such as Jo Jones and, later, Gene Krupa (Riley’s swing rhythm on cymbal is notated in Figure 1).

![Figure 1 Riley: swing on hi-hat.](image)

Very few snare backbeats occur in Crudup’s six 1946 recordings. Rather, snare drum activity mostly features bombing on snare or snare drum fills, the former technique occasionally following a vocal line in a call and response manner. For example, the fast tempo recording of *I Want My Lovin’* contains snare drum rhythms executed at the end
of vocal phrases. Riley’s use of snare bombing and swing rhythms on cymbals in the latter and many later recordings is reminiscent of jazz and particularly bebop drumming. Indeed, the emphatically executed and soloistic rhythms introducing *I Want My Lovin’* (1946), *Hey Mama, Everything’s All Right* (1947), *Shout Sister Shout*, (1949), *Mean Old Santa Fe* (1950), *My Baby Left Me* (1950), *Star Bootlegger* (1950) and *Where Did You Stay Last Night?* (1951) suggest that Riley was either trained in, or at least very familiar with, contemporaneous jazz drumming techniques.

Excluding *Hey Mama, Everything’s All Right* (1947), *Second Man Blues* (1951) and *Too Much Competition* (1951), Crudup’s recordings from 1947 up to and including 1951 with Judge Riley drumming include emphatic snare backbeats. Regularly recurring backbeats often feature in solo guitar sections or final verses or choruses. Otherwise, sporadic use of backbeats generally emphasize pulse 4 and usually occur at the end of Crudup’s vocal phrases. Compared to Crudup’s earlier recordings with Judge Riley drumming, the 1947 recordings exemplify a notable stylistic shift by Riley in his consistent use of snare backbeats. The snare drum timbre in these and Riley’s later recordings suggest that the force of snare drum execution was emphatic and, given the sparse instrumentation of double bass and guitar, backbeats are therefore elevated above the dynamic range of other accompanying instruments. Indeed, emphatic snare backbeats tend to be particularly noticeable in Crudup’s slow blues tempo tracks where a comparatively slower rate of rhythmic execution occurs in the accompaniment.

Crudup’s post-1947 recordings with Judge Riley drumming position the drums as an instrument equally as prominent as the vocal line in terms of audibility and forcefulness. Drumming, and particularly Riley’s use of snare backbeats, is often further highlighted by Crudup in his vocal references to the drums. For example, subsequent to Crudup shouting “Yeh mister drummer. Play it for me one time” in *That’s Why I’m Lonesome* (1947), Riley consistently employs emphatic snare backbeats through his dedicated
The drums also engage in dialogic ensemble with Crudup’s vocal phrasing, often “commenting” upon the melody by emphasizing the backbeat on pulse four as a terminal event to Crudup’s one or two bar vocal phrases. We have noted in Chapter Three that swing and ragtime drummers sometimes emphasized the final pulse of a 4/4 bar in order to either introduce or conclude a musical section or phrase. Bebop drumming also involved some emphasis of pulse four or two by way of bass or snare drum bombing but such performance practice was more soloistic than accompanimental. Although we have previously noted that Riley’s drumming reflects contemporaneous jazz drumming styles, his accentuation of pulse 4 following Crudup’s vocal phrasing reflects an earlier jazz drumming approach to ensemble performance.

Crudup’s output dating from 1952 did not include Judge Riley drumming, possibly due to a shift in recording session locations: Jackson in 1952 (drummer is unknown) and Atlanta during 1953 and 1954 (with Lafayette Lawson and Wille Willis drumming). Only around half of Crudup’s recordings produced between 1952 and 1954 include snare backbeats. Excluding *Keep On Drinkin’* (1952), which features a strong snare backbeat executed with brushes, snare backbeats are weak in terms of audibility and force of execution.

In contrast to his earlier sessions produced in Chicago, Crudup’s recordings produced in Jackson feature accompaniments, including drumming, that display little sensitivity to Crudup’s vocal phrasing and use of dynamics. Further, drumming is dynamically positioned in the background of the recording mix and is, at times, rhythmically

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1“Yeh man, play the blues for me” and similar such phrases shouted by Crudup in *Hand Me Down My Walking Cane* (1949), *Shout Sister Shout* (1949) and *You Know That I Love You* (1949) result in either eight or twelve bar structural sections containing consistent emphatic snare backbeats.
Crudup’s recordings produced in Atlanta include a riffing sax and piano accompaniment and tend towards rhythm and blues ensemble performance reminiscent of the late 1940s. Crudup’s late recordings generally feature shuffle rhythms on snare drum (for example, *I Love My Baby, My Wife And Women, The War Is Over, Fall On Your Knees And Pray*, and also *If You Ever Been To Georgia*). These recordings also exhibit similar accompanimental activity, are in the same key, and are performed around a tempo of 92 pulses per minute. Some other recordings, produced in 1954, include a mixture of snare shuffle, swing and snare on all four pulses (for example, *Help Me To Bear This Heavy Load*, and *I Love You*).

**Jazz Gillum.**


Gillum’s initial recorded excursions incorporating a percussion instrument featured Washboard Sam during the late 1930s and, later, Amanda Sorter who replaced Washboard Sam as the washboard player/percussionist in Gillum’s four 1941 recordings. Gillum’s 1941 recording sessions, ending his four year period of no recording activity, resulted in the following tracks: *I Got Somebody Else* (Chicago, 1941), *Maybe You’ll Love Me Too* (Chicago, 1941), *It Looks Bad For You* (Chicago, 1941) and *Me And My Buddy* (Chicago, 1941). Such recordings consistently employ washboard rhythms containing staccato executions on pulses one and three and

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2 The only exception here is *Tears In My Eyes* (alternate take), in which drumming is clearly audible compared to the other Jackson recording sessions. This particular recording reveals triplet quaver or swing rhythms on the snare drum, possibly also combined with similar such rhythms performed on the hi-hat. No backbeat is performed on the snare drum or any other percussive item.

scraping the washboard for the full duration of the pulse on pulses two and four. Aside from the aforementioned recordings that include Sorter as a percussionist, a washboard was otherwise not used in Gillum’s subsequent recordings, produced in Chicago from 1942 to 1949.

Gillum’s Chicago recordings include a rhythm section comprising piano, double bass, guitar and harmonica (played by Jazz Gillum) and featured accompaniments that mostly project a flat four beat. *I Couldn’t Help It Blues* (Chicago, 1942), for example, contains a piano accompaniment that mostly includes chordal executions on all four pulses (one short structural section of this recording includes an oompah piano beat and sounds, at least to this writer, anachronistic). On other recordings, the piano accompaniment contains shuffle or swing rhythms (for example, *Long Razor Blues*, Chicago, 1946).

From September, 1946 to January, 1949 (the last of Gillum’s Chicago recordings), Judge Riley was employed as Gillum’s studio session drummer and performed on all of Gillum’s twenty tracks recording during this period. 19 of 20 extant recordings contain snare backbeats, the exception being *I’m Gonna Train My Baby* (Chicago, 1946) which was the first of Riley’s recordings with Gillum. On this track, Riley’s drumming mostly consists of swing rhythms performed on hi-hat and ride cymbal; no snare rhythms are audible in this recording. The remaining nineteen recordings, arranged in chronological order in Table 5, detail Riley’s use of snare backbeats.
<table>
<thead>
<tr>
<th>Title</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I'm Gonna Train My Baby</em> (Chicago, 1946)</td>
<td>Swing on hi-hat and ride. No snare backbeat.</td>
</tr>
<tr>
<td><em>Roll Dem Bones</em> (Chicago, 1946)</td>
<td>Some stop time otherwise strong snare backbeat throughout the recording.</td>
</tr>
<tr>
<td><em>I'm Not The Lad</em> (Chicago, 1946)</td>
<td>Some strong backbeats, but mostly swing on hi-hat.</td>
</tr>
<tr>
<td><em>Can’t Trust Myself</em> (Chicago, 1946)</td>
<td>Emphatic backbeat in guitar and harmonica solos.</td>
</tr>
<tr>
<td><em>Country Woman Blues</em> (Chicago, 1947)</td>
<td>Some emphatic backbeats generally on pulse 4 and some snare bombing in final verses. Strong backbeat in final verses.</td>
</tr>
<tr>
<td><em>Chauffeur Blues</em> (Chicago, 1947)</td>
<td>Some strong backbeats in the final verse, otherwise drumming is not clearly audible in the recording.</td>
</tr>
<tr>
<td><em>Gonna Take My Rap</em> (Chicago, 1947)</td>
<td>Some emphatic backbeats in final verses.</td>
</tr>
<tr>
<td><em>You Got To Run Me Down</em> (Chicago, 1947)</td>
<td>Emphatic backbeat in final guitar solo, otherwise some emphatic backbeats generally on pulse 4.</td>
</tr>
<tr>
<td><em>You Should Give Some Away</em> (Chicago, 1947)</td>
<td>Emphatic backbeat in final verses. Otherwise, some strong backbeats, generally on pulse 4.</td>
</tr>
<tr>
<td><em>Take A Little Walk With Me</em> (Chicago, 1947)</td>
<td>Emphatic backbeat in final verses. Otherwise, some emphatic backbeats, generally on pulse 4.</td>
</tr>
<tr>
<td><em>Signifying Woman</em> (Chicago, 1947)</td>
<td>Some strong backbeats in harmonica solo.</td>
</tr>
<tr>
<td><em>The Devil Blues</em> (Chicago, 1947)</td>
<td>Emphatic backbeat in final verses. Otherwise, some strong backbeats, generally on pulse 4.</td>
</tr>
<tr>
<td><em>Jazz Gillum’s Blues</em> (Chicago, 1949)</td>
<td>Emphatic backbeat in final verse.</td>
</tr>
<tr>
<td><em>Take One More Chance With Me</em> (Chicago, 1949)</td>
<td>Emphatic backbeat in harmonica solo and final verse.</td>
</tr>
<tr>
<td><em>Gonna Be Some Shooting</em> (Chicago, 1949)</td>
<td>Emphatic backbeat in harmonica solo and final verses. Otherwise, some emphatic backbeats, generally on pulse 4.</td>
</tr>
<tr>
<td><em>A Lie Is Dangerous</em> (Chicago, 1949)</td>
<td>Strong backbeat in guitar solo and final verses. Snare bombing in verses.</td>
</tr>
</tbody>
</table>

Table 5  Jazz Gillum recordings (extant), 1946-49: Judge Riley drumming.
The recordings listed in Table 5 include a consistent instrumentation of piano, guitar, bass and drums. Guitar performances are generally improvised in sound and, similarly, piano accompaniments generally include improvisations in the treble register. However, *You Got To Run Me Down* (Chicago, 1947) and *Take A Little Walk With Me* (Chicago, 1947) incorporate boogie piano which, as evident in the mini analyses comprising Appendix Three, largely featured in rhythm and blues performance. Aside from the two previously mentioned recordings, Gillum’s output with Riley drumming does not include boogie piano accompaniments, nor riffing horns. Further, Gillum’s final “shout” choruses and instrumental solos are generally not accompanied by an increase in instrumental rhythmic activity or volume, even though emphatic snare backbeats accompany such sections. Consequently, Gillum’s output listed in Table 5 does not include many style characteristics of rhythm and blues.

**Arbee Stidham.**  
Recordings source:  

We have previously discussed Stidham’s rhythm and blues recordings in Chapter Four and mini-analyses of Stidham’s recordings are located in Appendix Three (see page 575). However, in order to recap those recordings that include Judge Riley drumming, a listing of Stidham’s located recorded output follows. Judge Riley, drumming with Stidham, employs emphatic snare backbeats in one or more structural sections on the following recordings: *I Found Out For Myself* (Chicago, 1947), *My Heart Belongs To You* (Chicago, 1947), *Barbeque Lounge* (Chicago, 1949), *I’ve Got So Many Worries* (Chicago, 1949), and *You’ll Be Sorry* (Chicago, 1949). The remaining recordings with Riley drumming, *So Tired Of Dreaming* (Chicago, 1949), *Any Time You Ring My Bell* (Chicago, 1950), *Feel Like I’m Losing You* (Chicago, 1950) and *Let My Dreams Come True* (Chicago, 1950), do not incorporate snare backbeats. Rather, drumming features swing rhythms on cymbals.
One recording was located, *Stidham Jumps* (N.Y., 1948), that included G. Stanton drumming. Here, Stanton uses an emphatic snare backbeat throughout the recording, accompanied by a swing rhythm on cymbals. Two other recordings with Stanton drumming are listed by Leadbitter, Fancourt and Pelletier (1994: 538): *Your Heart Belongs To Me* (N.Y., 1948) and *I Can’t Explain My Love To You* (N.Y., 1948), however, these were unable to be located during the time of writing this thesis. All of Stidham’s recordings discussed above contain an instrumentation of a generally two saxophones, sometimes a trumpet, and piano, guitar, bass, and drums and are therefore similar in sound to 1940s rhythm and blues.

**Tampa Red.**
Recordings source:

Drummers Tyrell Dixon and Chick Sanders recorded with Tampa Red throughout 1945 and both provided unobtrusive drum beats that generally emphasized all four pulses. At times, off-pulse accents and shuffle rhythms on snare were used. The latter rhythms are generally contained in recordings that featured boogie piano accompaniments (for example, *Corrine Blues*, 1945). Only one recording, *Play Proof Mama* (Chicago, 1945, with Chick Sanders drumming) contains some occasional accenting of the backbeat alongside rhythmically dense and dynamically prominent snare drumming.

Snare rhythms in Tampa Red’s 1946 recordings, with Armand “Jump” Jackson drumming, cannot be clearly distinguished from other accompanimental rhythms. However, during sparsely textured structural sections, flat four beats executed on snare with brushes can be clearly heard. Cymbal work in Tampa Red’s 1946 recordings is mostly restricted to single executions that delineate major structural sections, such as verses and choruses.
Tampa Red’s recordings with Judge Riley drumming, as listed in Table 6, include emphatic rhythmic ornamentation on snare drum generally containing quaver or crotchet triplet rhythms and situated immediately after vocal phrases. Consequently, such ornamentation stands out in the recording in terms of both dynamic level and rhythmic density. Such emphatic projection of drum beats and ornaments is incorporated in both fast and slow tempo recordings (for example, *Blue And All Alone*, Chicago, 1947 and *You Better Woo Your Baby*, Chicago, 1947). Unlike many rhythm and blues recordings by Crudup and Gillum, Tampa Red’s recordings include riffing horns and boogie piano accompaniments (for example, *I Know My Baby Loves Me*, Chicago, 1947) and, in this respect, sound similar to late 1940s rhythm and blues combo recordings produced in Los Angeles or New York.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Blue And All Alone</em> (Chicago, 1947)</td>
<td>Some emphatic backbeats on pulse 4. Emphatic backbeats in sax solo and final verses.</td>
</tr>
<tr>
<td><em>Sugar Baby</em> (Chicago, 1947)</td>
<td>Some strong backbeats generally on pulse 4.</td>
</tr>
<tr>
<td><em>Keep Jumping</em> (Chicago, 1947)</td>
<td>Some strong backbeats.</td>
</tr>
<tr>
<td><em>Roaming And Rambling</em> (Chicago, 1947)</td>
<td>Emphatic backbeats in riffing horns solo.</td>
</tr>
</tbody>
</table>

Table 6  Tampa Red recordings (extant), 1947: Judge Riley drumming.
Washboard Sam.

Only four of Washboard Sam’s pre-1949 recordings include drums.  In such recordings, Judge Riley consistently used snare backbeats (see Table 7).

<table>
<thead>
<tr>
<th>Song</th>
<th>Drumming Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>She’s Just My Size (Chicago, 1947)</td>
<td>Drumming is very unclear here but some snare backbeats, generally on pulse 4, can be heard throughout.  Backbeats in final clarinet solo.  The washboard also emphasizes backbeats at times.</td>
</tr>
<tr>
<td>You Know How I Feel (Chicago, 1947)</td>
<td>Drumming is unclear but snare backbeats can be heard during the clarinet solos.</td>
</tr>
<tr>
<td>Fool About That Woman (Chicago, 1947)</td>
<td>Some snare backbeats, generally on pulse 4.</td>
</tr>
</tbody>
</table>

Table 7  Washboard Sam recordings (extant), 1949: Judge Riley drumming.

Although drums were not included in most of Washboard Sam’s pre-1949 output, some recordings did include accented backbeats that were executed on a washboard.  In particular, the following recordings, drawn from Washboard Sam’s 1942 to 1949 output, contain shuffle rhythms on washboard with emphasized backbeats: Ramblin’ With That Woman (Chicago, 1947), I Just Couldn’t Help It (Chicago, 1947), Love Me Or Let Me Be (Chicago, 1947), No.1 Drunkard (Chicago, 1949), Maybe You Love Me (Chicago, 1949), Market Street Swing (Chicago, 1949) and Gamblin’ Man (Chicago, 1949).  Other pre-1949 recordings generally include washboard rhythms that emphasize pulses one and three.  Consequently, emphatic backbeats executed on the washboard are not characteristic of Washboard Sam’s extant output.
Muddy Waters.
Recordings sources:

Leadbitter, Fancourt and Pelletier (1994: 284) note that Judge Riley was drumming on only three recordings of Muddy Waters’ entire recorded output: Burying Ground Blues (1946), Hard Day Blues (1946), and Jitterbug Blues (1946). However, according to the discography accompanying Muddy Waters’ reissued early recordings (cited above), Riley recorded on eight tracks during 1946. These have been included in Table 8. We have previously discussed Muddy Waters’ 1946 recorded output in Chapter Four and have noted that most recordings contain either sectional or sporadic use of strong snare backbeats (see Appendix Three, page 580). For convenience, the snare rhythms employed by Riley are described in Table 8.

<table>
<thead>
<tr>
<th>Track</th>
<th>Drumming Description</th>
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</thead>
<tbody>
<tr>
<td>Atomic Bomb Blues, Chicago, 1946</td>
<td>Snare on all four pulses with some weak backbeats.</td>
</tr>
<tr>
<td>Burying Ground Blues, Chicago, 1946</td>
<td>Drum beats can not be clearly heard.</td>
</tr>
<tr>
<td>Come To Me Baby, Chicago, 1946</td>
<td>Some strong snare backbeats.</td>
</tr>
<tr>
<td>Hard Day Blues, Chicago, 1946</td>
<td>Emphatic snare backbeat in piano solo with swing on hi-hat. Otherwise, weak snare backbeat.</td>
</tr>
<tr>
<td>I'm Gonna Cut Your Head, Chicago, 1946</td>
<td>Weak snare backbeat in piano solo.</td>
</tr>
<tr>
<td>Jitterbug Blues, Chicago, 1946</td>
<td>Strong snare backbeat in guitar solo. Otherwise, possibly snare on all four pulses with some weak backbeats.</td>
</tr>
<tr>
<td>Tomorrow Will Be Too Late, Chicago, 1946</td>
<td>Weak snare backbeat in guitar solo with swing on ride. Otherwise, possibly snare on all four pulses with some weak backbeats.</td>
</tr>
<tr>
<td>You Can’t Make The Grade, Chicago, 1946</td>
<td>Some strong snare backbeats in final choruses with swing on ride. Otherwise, some weak backbeats.</td>
</tr>
</tbody>
</table>

Table 8  Muddy Waters’ recordings (extant), 1946: Judge Riley drumming.