

***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
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by**

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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 varied drum activity is irrelevant to all rock'n'roll and rhythm and blues material discussed in the preceding chapters.

¹See, for example Horacio Gianello (1980) "Rock Perspectives: Evolutionary Insight" in Modern Drummer, Vol No.1, pp.34-35.; Jim Payne (1983) "An Introduction to Funk" in Modern Drummer, Vol.7 No.9, pp.52-53); Rod Morgenstein (1987) "Styles are Related, Part 1" in Modern Drummer, Vol.11 No.7, pp.102-103; and Tim Smith (1982) "Drumming For The General Business Scene" in Modern Drummer, Vol.6 No.9, pp.96-97.

- 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).²



Figure 1 The Doors *Hyacinth House* (Appendix 1.3), bar 9.



Figure 2 Aretha Franklin *Rock Steady* (Morton, 1985: 70-1), bar 6.



Figure 3 Steve Perry *Strung Out* (Branscum, 1986: 80-2), bar 12.

- 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).



Figure 4 Led Zeppelin *Good Times, Bad Times* (Appendix 1.3), bar 6.

²See 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).



Figure 5 Jeff Beck *Shapes of Things* (Appendix 1.3), bar 3.



Figure 6 Pink Floyd *Us and Them* (Appendix 1.3), bar 44.



Figure 7 Cream *Deserted Cities of the Heart* (Appendix 1.3), bar 1.

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.

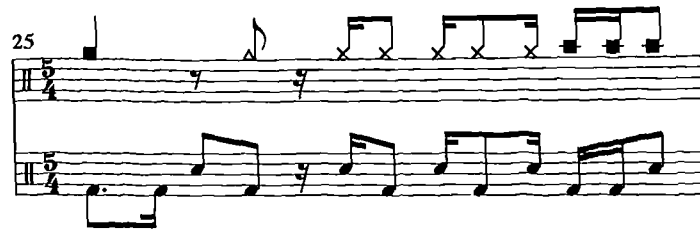


Figure 8 Mahavishnu Orchestra *Eternity's Breath* (Appendix 1.3), bar 25.

Similarly, Morton's notation of Deep Purple's *Perfect Strangers* can be experienced as $4/4 + 1/4$ (see Figure 9).

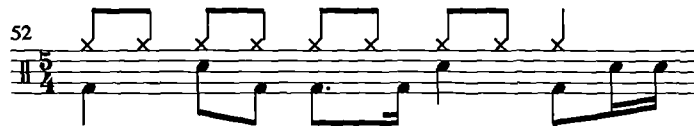


Figure 9 Deep Purple *Perfect Strangers* (Morton, 1987: 106-8), bar 52.

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.



Figure 10 Emerson, Lake and Palmer *Brain Salad Surgery* (Miller, 1987: 80-2), bar 1.



Figure 11 Frank Zappa *Tink Walks Amok* (Deitsch, 1987: 88-90), bar 8.

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).

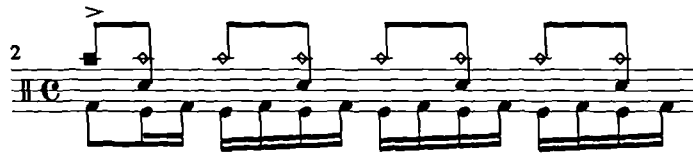


Figure 12 David Lee Roth *Shyboy* (Bissonette, 1987: 80-7), bar 2.



Figure 13 Rush *New World Man* (Morton, 1983: 76-9), bar 21.

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

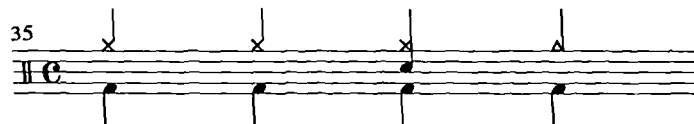


Figure 14 The Police *Don't Stand So Close To Me* (Morton, 1982: 88-90), bar 35.

³Many drumming commentators consider that this rhythmic proclivity characterizes Reggae drumming style. See, for example, Norbert Goldberg (1978) "Reggae" in *Modern Drummer*, Vol.2 No.2, p.26 and Desi Jones (1983) "Reggae" in *Modern Drummer*, Vo.7 No.7, pp.68-69 for a description of Reggae drumming.

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

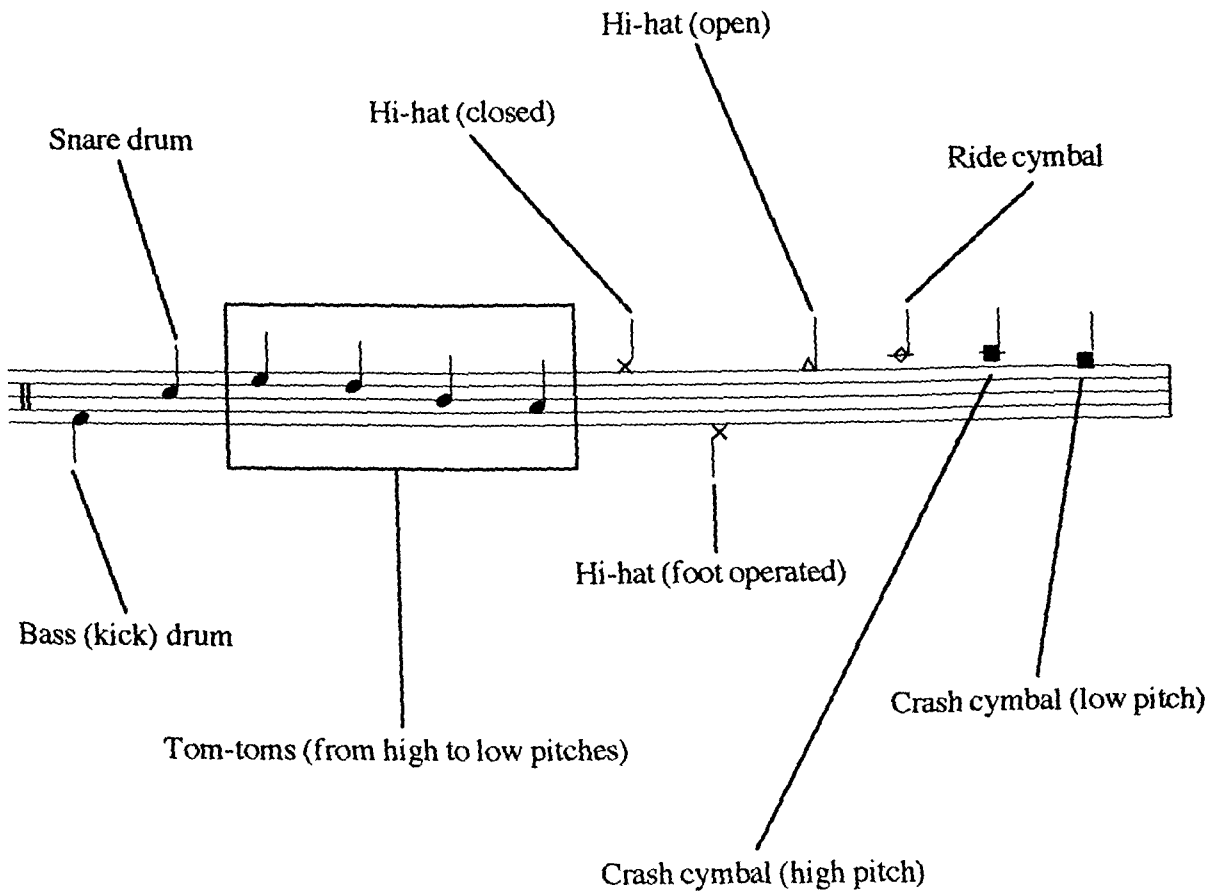
Musician/band, date of recording/issue and recording title:	Drumming notation source:	Length (bars):	Bars with backbeats	% bars with backbeats
Asia (1982) <i>Sole Survivor</i> .	Frank Spicer (1983) <u>Modern Drummer</u> Vol.7 No.8, pp. 82-85.	137	107	78%
Philip Bailey (1984) <i>Easy Lover</i> .	Jon Berger (1985) <u>Modern Drummer</u> Vol.9 No.7, pp. 96-99.	168	145	86%
The Beatles (1966) <i>Drive My Car</i> .	Appendix 1.3.	73	62	85%
The Beatles (1967) <i>Sgt. Pepper's Lonely Hearts Club Band</i> .	Appendix 1.3.	42	37	88%
Jeff Beck (1968) <i>Shape of Things</i> .	Appendix 1.3.	36	13	36%
George Benson (1978) <i>We Got The Love</i> .	Andy Rankin (1986) <u>Modern Drummer</u> Vol.10 No.3, pp.68-71.	74	67	90%
Chuck Berry (1957) <i>Johnny B. Goode</i> .	Appendix 1.3.	106	95	90%
Big Country (1983) <i>In a Big Country</i> .	James Morton (1984) <u>Modern Drummer</u> Vol.8 No.4, pp. 68-70.	119	109	92%
The Cars (1979) <i>Let's Go</i> .	James Morton (1985) <u>Modern Drummer</u> Vol.9 No.5, pp. 74-75.	113	101	89%
The Cars (1980) <i>Touch and Go</i> .	James Morton (1982) <u>Modern Drummer</u> Vol.6 No.8, pp. 90-92.	148	97	65%
The Clash (1979) <i>Complete Control</i> .	Appendix 1.3.	138	91	66%
Cream (1968) <i>Deserted Cities of the Heart</i> .	Appendix 1.3.	118	56	47%
Deep Purple (1984) <i>Perfect Strangers</i> .	James Morton (1987) <u>Modern Drummer</u> Vol.11 No.10, pp. 106-108.	117	116	99%
Def Leppard (1983) <i>Rock of Ages</i> .	James Morton (1983) <u>Modern Drummer</u> Vol.7 No.12, pp.90-2.	100	89	89%

Donovan (1966) <i>Sunshine Superman.</i>	Appendix 1.3.	106	78	74%
The Doors (1971) <i>Hyacinth House.</i>	Appendix 1.3.	66	31	47%
Duran Duran (1982) <i>Girls on Film.</i>	William Miller (1985) <u>Modern Drummer</u> Vol.9 No.3, pp. 42-45.	111	111	100%
Bob Dylan (1968) <i>All Along The Wachtower.</i>	Appendix 1.3.	76	5	7%
Eagles (1979) <i>The Long Run.</i>	James Morton (1982) <u>Modern Drummer</u> Vol.6 No.4, pp. 102-103.	91	69	76%
Emerson Lake and Palmer (1977) <i>Brain Salad Surgery.</i>	William F. Miller (1987) <u>Modern Drummer</u> Vol.11 No.11, pp. 80-82.	69	3	4%
The Firm (1985) <i>Closer.</i>	Richard DeCarlo (1985) <u>Modern Drummer</u> Vol.9 No.10, pp.34-6.	97	64	66%
Aretha Franklin (1972) <i>Rock Steady.</i>	James Morton (1985) <u>Modern Drummer</u> Vol.9 No.11, pp.70-1.	81	12	15%
Go-Go's (1981) <i>Our Lips Are Sealed.</i>	James Morton (1982) <u>Modern Drummer</u> Vol. 6 No.7, pp.102-103.	87	75	86%
Jimi Hendrix Experience (1971) <i>Freedom.</i>	Jeremy Owen (1987) <u>Modern Drummer</u> Vol.11 No.3, pp. 70-71.	89	71	80%
Jimi Hendrix Experience (1968) <i>Have You Ever Been (to Electric Ladyland).</i>	Appendix 1.3.	37	14	38%
John Cougar (1982) <i>Hurts So Good.</i>	Kenny Aronoff (1983) <u>Modern Drummer</u> Vol.7 No.6, pp. 102-104.	115	112	97%
Led Zeppelin (1969) <i>Communication Breakdown.</i>	James Morton (1984) <u>Modern Drummer</u> Vol.8 No.7, pp. 82-83.	90	77	86%
Led Zeppelin (1969) <i>Good Times, Bad Times.</i>	Appendix 1.3.	64	49	77%
John Lennon (1980) <i>Woman.</i>	James Morton (1984) <u>Modern Drummer</u> Vol.8 No.2, pp.66-68.	70	68	97%
Mahavishnu Orchestra (1975) <i>Eternity's Breath Part I.</i>	Appendix 1.3.	32	20	62%

Motley Crue (1983) <i>Shout at the Devil.</i>	James Morton (1985) <u>Modern Drummer</u> Vol.9 No.9, pp. 70-72.	78	66	85%
Steve Perry (1984) <i>Strung Out.</i>	Bradley Branscum (1986) <u>Modern Drummer</u> Vol.10 No.5, pp.80-2.	127	48	38%
Pink Floyd (1973) <i>Us And Them.</i>	Appendix 1.3.	132	123	93%
The Police (1980) <i>Don't Stand So Close To Me.</i>	James Morton (1982) <u>Modern Drummer</u> Vol.6 No.5, pp.88-90.	125	61	49%
Rolling Stones (1981) <i>Start Me Up.</i>	James Morton (1983) <u>Modern Drummer</u> Vol.7 No.2, pp. 68-70.	105	101	96%
Linda Ronstadt (1982) <i>Get Closer.</i>	James Morton (1984) <u>Modern Drummer</u> Vol.8 No.11, pp.104-5.	43	41	95%
David Lee Roth (1986) <i>Shy Boy.</i>	Gregg Bissonette (1987) <u>Modern Drummer</u> Vol.11 No.1, pp. 80-87.	90	0	0%
Rush (1982) <i>New World Man.</i>	James Morton (1983) <u>Modern Drummer</u> Vol.7 No.4, pp.76-79.	69	28	41%
Sex Pistols (1976) <i>Anarchy In The U.K..</i>	Garry Tamlyn (1991: 84-98).	115	96	83%
Simple Minds (1985) <i>Alive And Kicking.</i>	Andy Rankin (1986) <u>Modern Drummer</u> Vol.10 No.11, pp.96-9.	124	104	84%
Sting (1985) <i>Consider Me Gone.</i>	James Morton (1986) <u>Modern Drummer</u> Vol.10 No.6, pp.34-6.	100	96	96%
Eddie Van Halen (1984) <i>Jump.</i>	James Morton (1984) <u>Modern Drummer</u> Vol.8 No.9, pp. 76-79.	123	107	87%
Yes (1983) <i>Owner of a Lonely Heart.</i>	Mike Myers (1985) <u>Modern Drummer</u> Vol.9 No.1, pp. 96-98.	109	103	94%
Frank Zappa (1983) <i>Tink Walks Amok.</i>	Glenn Deitsch (1987) <u>Modern Drummer</u> Vol.11 No.7, pp.88-90.	108	26	24%
ZZ Top (1979) <i>Lowdown In the Street.</i>	James Morton (1983) <u>Modern Drummer</u> Vol. 7 No.10, pp. 74-76.	69	57	83%

Appendix 1.2

Drumming Notation Legend.



Appendix 1.3 Drumming Notations.

The Beatles: *Drive My Car*

Recording source:

The Beatles. Rubber Soul. EMI Records compact disc: CDP 7 46440 2, 1965.

The Beatles: *Drive My Car*

$\text{♩} = 124$

1 Guitar intro.

musical notation for guitar intro, featuring a tambourine part indicated by a horizontal line above the staff.

Verse 1

musical notation for Verse 1, measures 1-4.

musical notation for Verse 1, measures 5-8.

musical notation for Verse 1, measures 9-12.

musical notation for Verse 1, measures 13-16.

Chorus

musical notation for Chorus, featuring triplets in the upper staff.

13

Musical notation for measures 13-14. The top staff features a melodic line with eighth-note triplets, each marked with an accent (>). The bottom staff shows a bass line with eighth-note chords, each marked with an 'x'.

Musical notation for measures 15-16. The top staff features a melodic line with eighth-note triplets, each marked with an accent (>). The bottom staff shows a bass line with eighth-note chords, each marked with an 'x'.

17

Musical notation for measures 17-18. The top staff features a melodic line with eighth-note triplets, each marked with an accent (>). The bottom staff shows a bass line with eighth-note chords, each marked with an 'x'.

Verse 2

Musical notation for the first two measures of Verse 2. The top staff has a melodic line starting with a quarter rest, followed by quarter notes. The bottom staff has a bass line with eighth-note chords marked with 'x'.

21

Musical notation for the first two measures of Verse 2, measures 21-22. The top staff has a melodic line starting with a quarter rest, followed by quarter notes. The bottom staff has a bass line with eighth-note chords marked with 'x'.

Musical notation for the first two measures of Verse 2, measures 23-24. The top staff has a melodic line starting with a quarter rest, followed by quarter notes. The bottom staff has a bass line with eighth-note chords marked with 'x'.

25

Musical notation for measures 25 and 26. The top staff is empty. The bottom staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Chorus

Musical notation for measures 27 and 28. The top staff features a triplet of eighth notes (G4, A4, B4) repeated six times, with accents (>) under each note. The bottom staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with an 'x' above each note.

Musical notation for measures 29 and 30. The top staff features a triplet of eighth notes (G4, A4, B4) repeated six times, with accents (>) under each note. The bottom staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with an 'x' above each note.

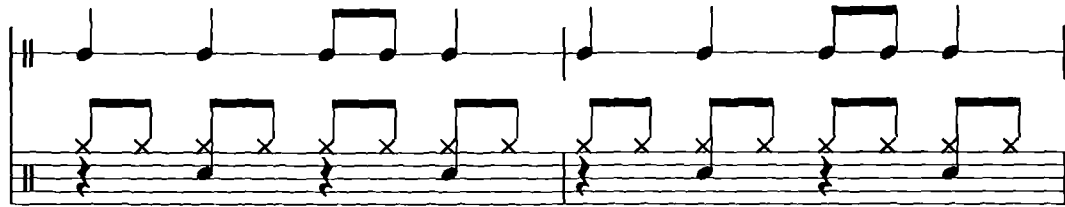
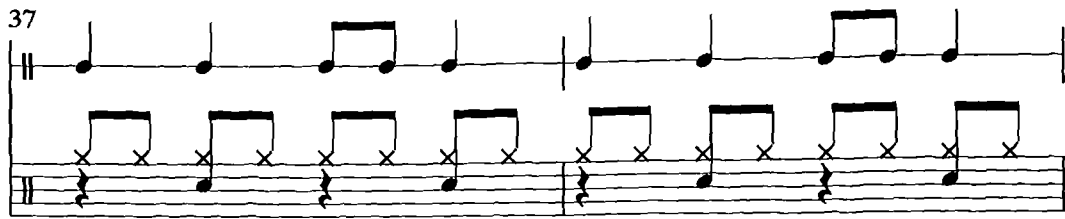
Musical notation for measures 31 and 32. The top staff features a triplet of eighth notes (G4, A4, B4) repeated six times, with accents (>) under each note. The bottom staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with an 'x' above each note.

Musical notation for measures 33 and 34. The top staff features a triplet of eighth notes (G4, A4, B4) repeated six times, with accents (>) under each note. The bottom staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with an 'x' above each note.

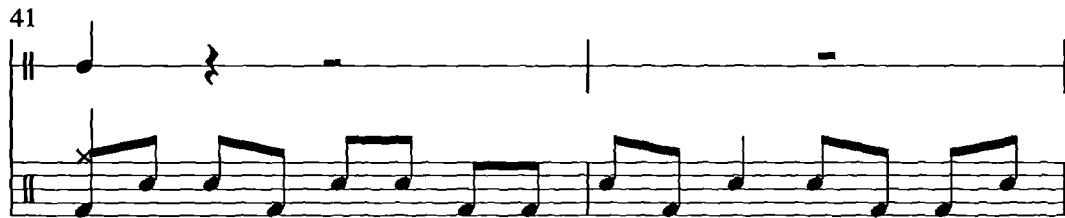
Guitar solo

Musical notation for the guitar solo. The top staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, with an 'x' above each note.

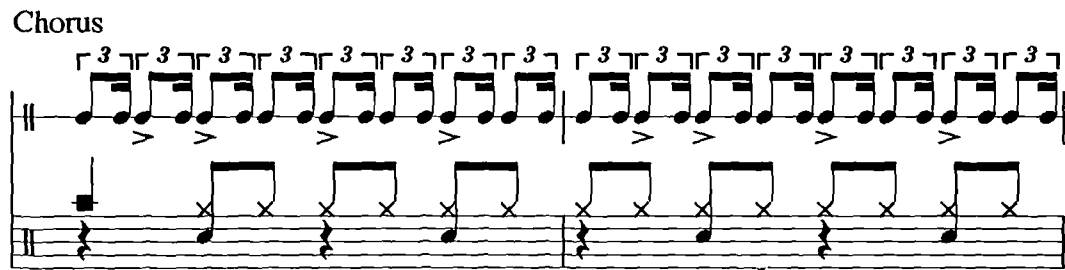
37



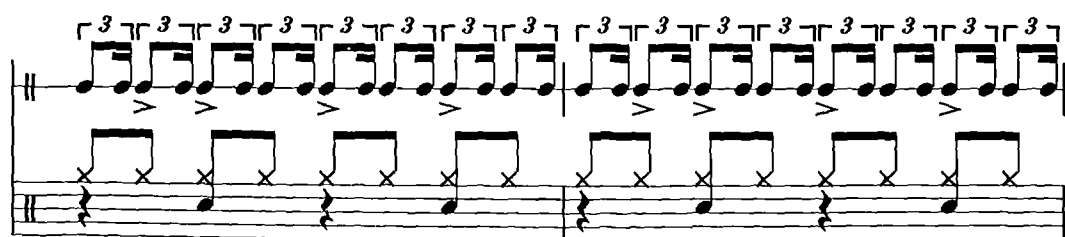
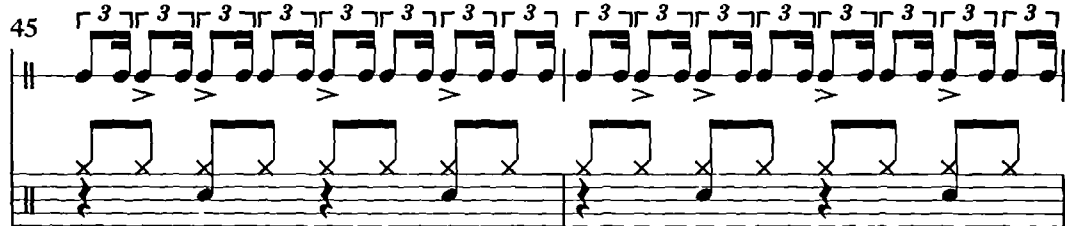
41



Chorus



45



49

Musical notation for measures 49-52. The top staff features a complex rhythmic pattern of eighth notes with triplets and accents. The bottom staff shows a bass line with eighth notes and rests.

Verse 3

Musical notation for measures 53-56. The top staff has a simple melody of quarter notes. The bottom staff has a bass line with eighth notes and rests.

53

Musical notation for measures 53-56. The top staff has a simple melody of quarter notes. The bottom staff has a bass line with eighth notes and rests.

Musical notation for measures 53-56. The top staff has a simple melody of quarter notes. The bottom staff has a bass line with eighth notes and rests.

57

Musical notation for measures 57-60. The top staff has a simple melody of quarter notes. The bottom staff has a bass line with eighth notes and rests.

Chorus

Musical notation for measures 61-64. The top staff features a complex rhythmic pattern of eighth notes with triplets and accents. The bottom staff shows a bass line with eighth notes and rests.

61

Musical notation for measures 61-62. The top staff features a continuous eighth-note triplet pattern with a '3' above each group and a 'v' below each note. The bottom staff shows a corresponding eighth-note accompaniment with 'x' marks above the notes.

Musical notation for measures 63-64. The top staff continues the eighth-note triplet pattern with '3' and 'v' markings. The bottom staff continues the eighth-note accompaniment with 'x' marks.

65

Musical notation for measures 65-66. The top staff shows the eighth-note triplet pattern ending with a quarter rest in the final measure. The bottom staff shows the eighth-note accompaniment.

Musical notation for measures 67-68. The top staff continues the eighth-note triplet pattern with '3' and 'v' markings. The bottom staff continues the eighth-note accompaniment with 'x' marks.

69

Musical notation for measures 69-70. The top staff continues the eighth-note triplet pattern with '3' and 'v' markings. The bottom staff continues the eighth-note accompaniment with 'x' marks.

Musical notation for measures 71-72. The top staff continues the eighth-note triplet pattern with '3' and 'v' markings. The bottom staff continues the eighth-note accompaniment with 'x' marks.

73

The musical notation consists of two staves. The top staff contains eight measures, each featuring a triplet of eighth notes. The bottom staff contains four measures, each featuring a chord marked with an 'x' and a bracket above it, indicating a specific fingering or technique. The notation is enclosed in a double bar line at both ends.

fade out

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

Recording source:

The Beatles. Sgt. Pepper's Lonely Hearts Club Band. EMI Records compact disc:
CDP 7 46442 2, 1967.

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

Intro.

1 ♩ = 94-96

Musical notation for the Intro section, measures 1-4. The top staff is the vocal line and the bottom staff is the piano accompaniment. The tempo is marked as ♩ = 94-96. The key signature has one flat (Bb) and the time signature is common time (C).

5 Verse 1

Musical notation for Verse 1, measures 5-8. The top staff is the vocal line and the bottom staff is the piano accompaniment.

Musical notation for Verse 1, measures 9-12. The top staff is the vocal line and the bottom staff is the piano accompaniment.

13 Brass

Musical notation for the Brass section, measures 13-16. The top staff is the brass line and the bottom staff is the piano accompaniment. The text "[unclear in mix]" is written above the brass line. The dynamic marking *pp* is written below the piano accompaniment.

17

Musical notation for the Chorus, measures 17-20. The top staff is the vocal line and the bottom staff is the piano accompaniment. The text "Chorus" is written above the vocal line. The dynamic marking *f* is written below the piano accompaniment.

21

25

29

33

Drumming not clear in mix

Verse 2

f

37

41

Segue: "With a little help from my friends"

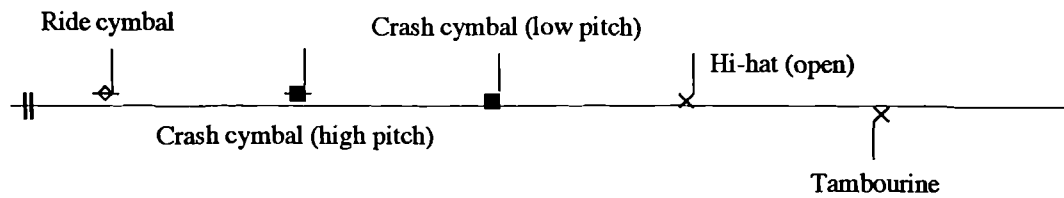
Jeff Beck: *Shapes of Things*

Recording source:

Jeff Beck. Truth. Epic compact disc: EK 47412, n.d..

Notes:

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

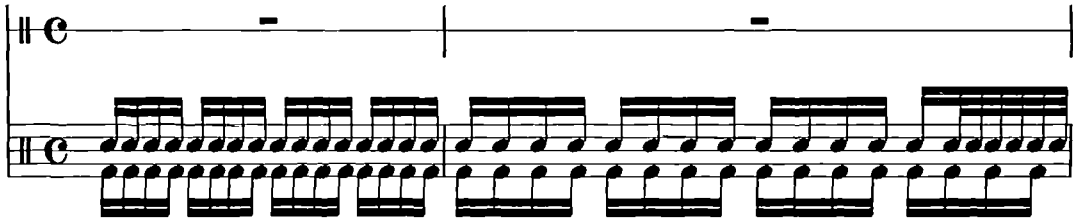


Due to the complexity of percussive activity in this recording, drumming rhythms were unable to be clearly notated on one staff. Snare, tom-tom and bass drum rhythms are therefore notated on the lower staff. Cymbal and tambourine rhythms are notated on the upper staff.

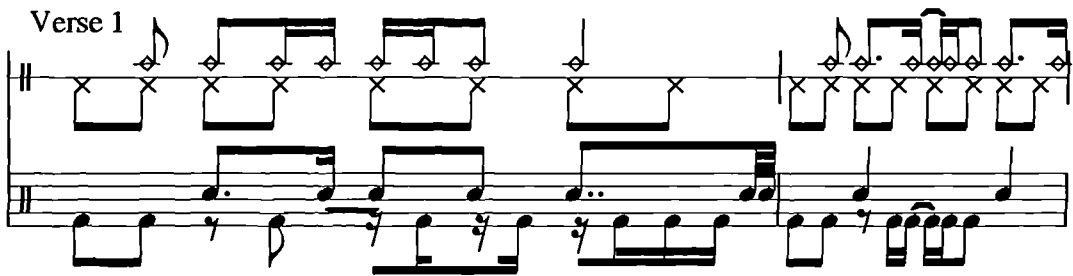
Jeff Beck: *Shapes of Things* (bars 1-35)

♩ = 86

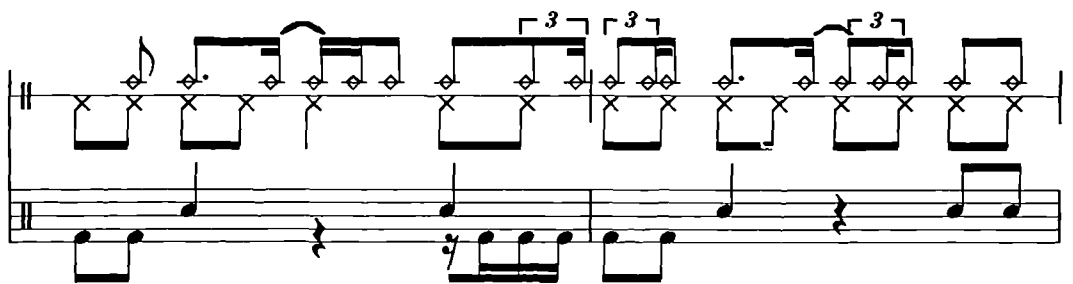
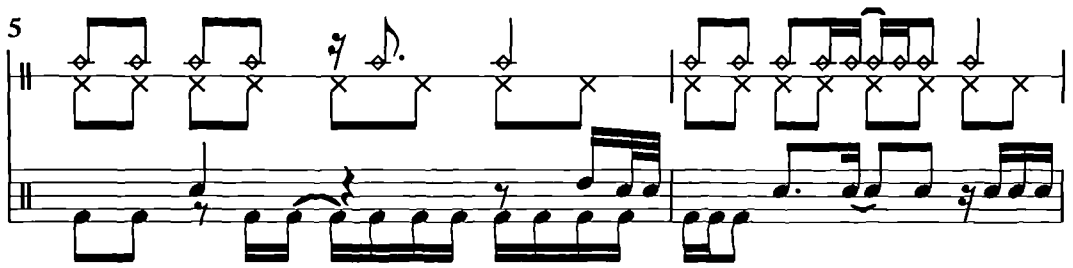
1



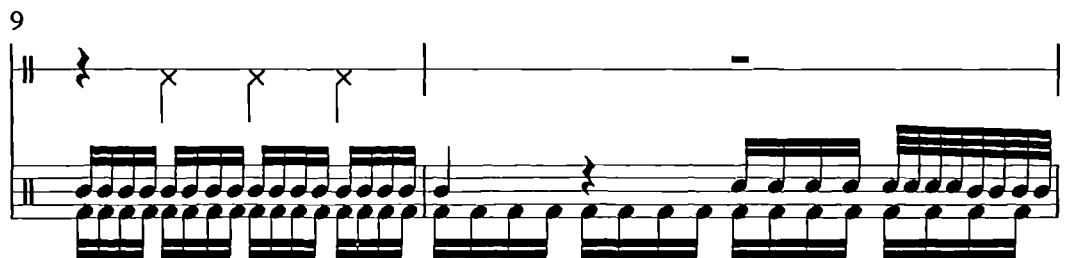
Verse 1



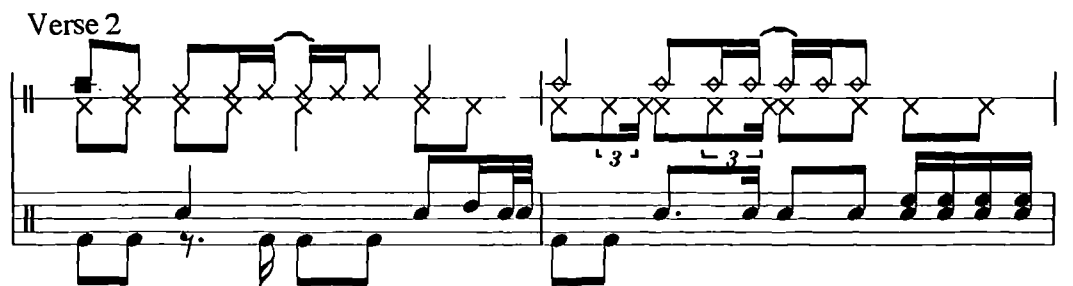
5



9



Verse 2



13

Musical notation for measures 13-16, first system. The top staff features a guitar-like accompaniment with chords and a triplet of eighth notes. The bottom staff shows a bass line with a triplet of eighth notes.

Musical notation for measures 13-16, second system. The top staff continues the guitar-like accompaniment. The bottom staff continues the bass line.

17

Musical notation for measures 17-20, first system. The top staff has rests. The bottom staff features a dense rhythmic pattern of sixteenth notes.

Chorus

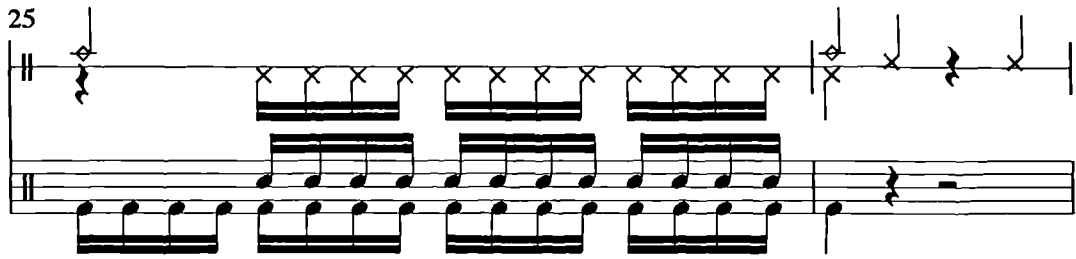
Musical notation for measures 21-24, first system. The top staff has chords and rests. The bottom staff has a bass line with eighth notes and a triplet.

21

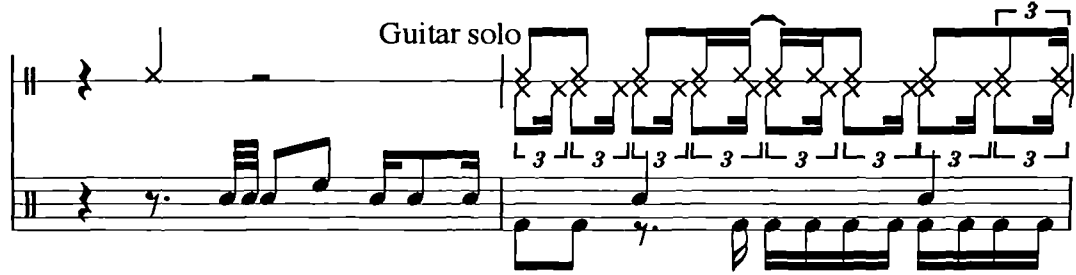
Musical notation for measures 21-24, second system. The top staff has chords and rests. The bottom staff has a bass line with eighth notes and a triplet.

Musical notation for measures 21-24, third system. The top staff has chords and rests. The bottom staff has a bass line with eighth notes and a triplet.

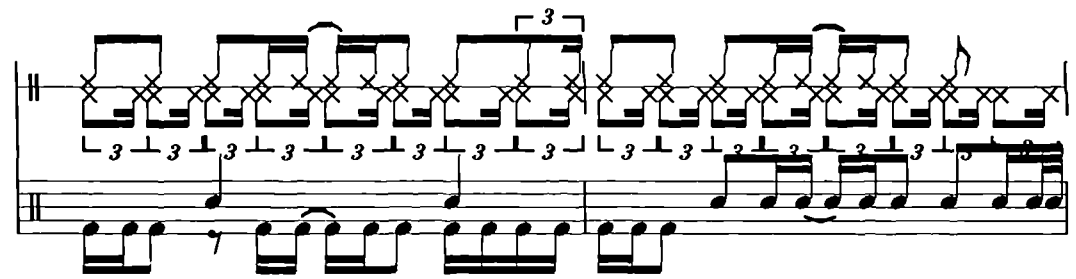
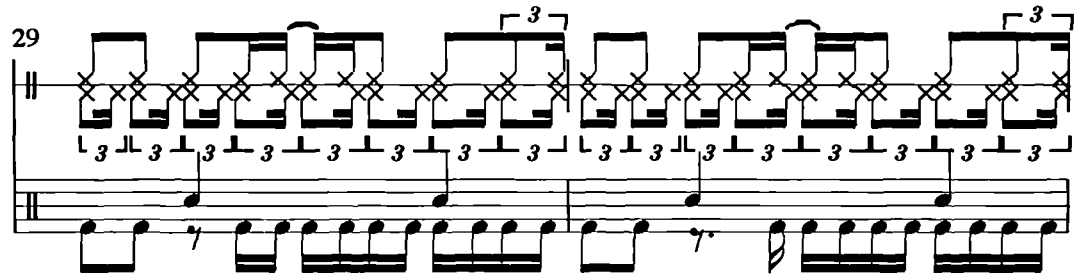
25



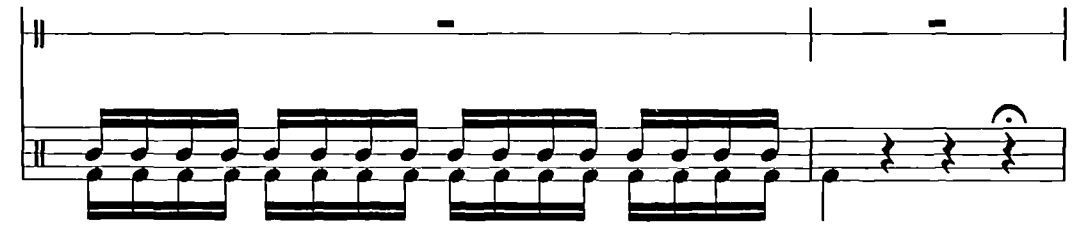
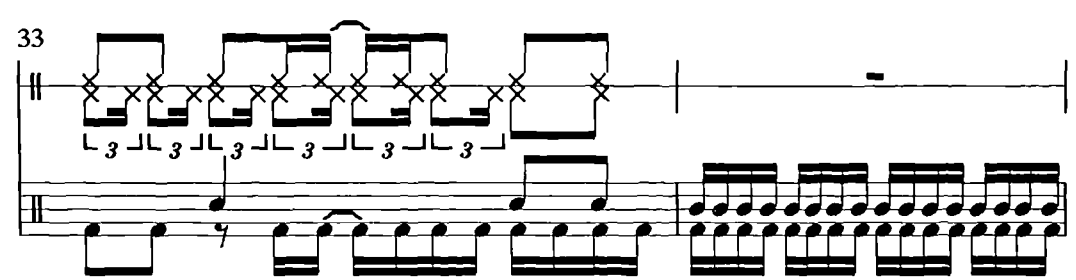
Guitar solo



29



33



Chuck Berry: *Johnny B. Goode*

Recording source:

Chuck Berry. Chuck Berry: Poet Of Rock'n'Roll. Charly compact discs: CDDIG 1, 1994.

♩ = 172

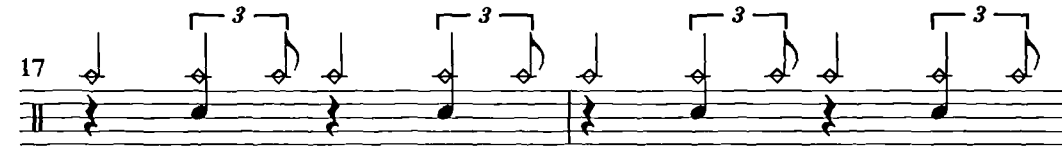
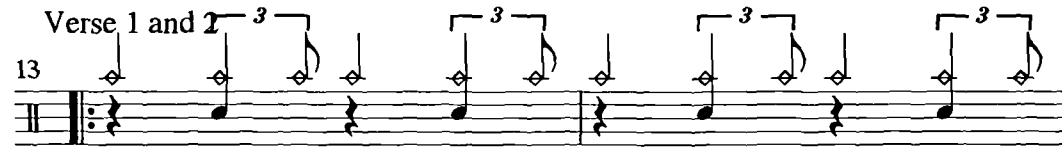
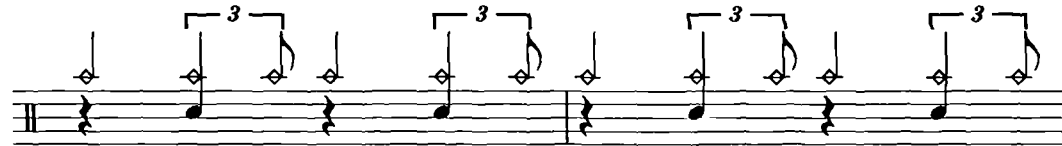
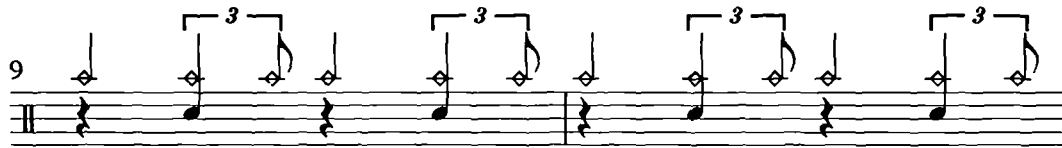
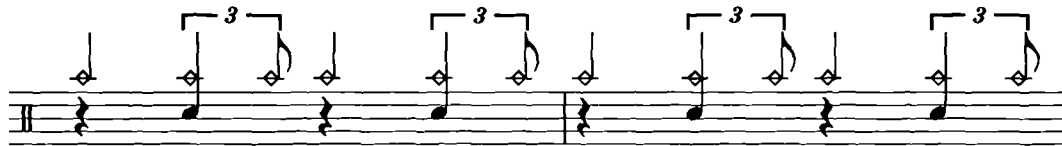
Chuck Berry: *Johnny B. Goode*

Intro.

1



Guitar solo



21

Musical notation for measures 21-22. Measure 21: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 22: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 21 and 22.

Musical notation for measures 23-24. Measure 23: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 24: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 23 and 24.

Chorus 1 and 2

25

Musical notation for measures 25-26. Measure 25: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 26: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 25 and 26.

Musical notation for measures 27-28. Measure 27: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 28: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 27 and 28.

29

Musical notation for measures 29-30. Measure 29: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 30: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 29 and 30.

Musical notation for measures 31-32. Measure 31: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 31 and 32.

33

Musical notation for measures 33-34. Measure 33: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 34: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 33 and 34.

Musical notation for measures 35-36. Measure 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 35 and 36.

Guitar break

61

Musical notation for measure 61. Measure 61: quarter note G4, quarter rest, quarter note G4, quarter rest. A repeat sign is at the beginning of the measure.

Musical notation for measures 62-64. Measure 62: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 63: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 64: quarter note G4, quarter note A4, quarter note B4, quarter note C5.

Guitar solo

65

Musical notation for measures 65-68. Measure 65: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 66: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 67: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 68: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Trills are indicated above the notes in measures 65, 66, 67, and 68.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

69

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

Verse 3

85

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

89

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

93

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

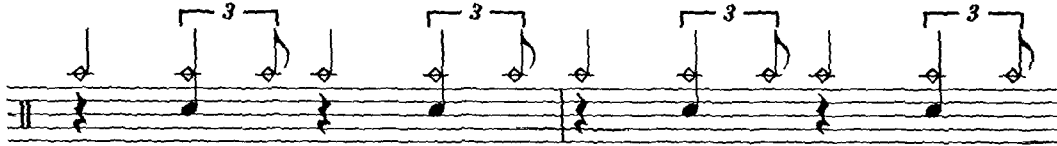
Chorus

97

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

A musical staff with a treble clef and a double bar line. It contains a triplet of eighth notes, with a '3' above the notes and a bracket. The notes are G4, A4, and B4.

101



105



The Clash: *Complete Control*

Recording source:

The Clash. The Clash. Epic compact disc: EK 36060, 1977.

The Clash: *Complete Control*

♩ = 162

Intro.

1

Staff 1: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

Staff 2: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

5

Staff 3: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4.

Staff 4: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 4 contains a rest followed by a quarter note G4 and a quarter note A4.

Verse 1

9

Staff 5: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 5 contains a rest followed by a quarter note G4 and a quarter note A4.

Staff 6: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 6 contains a rest followed by a quarter note G4 and a quarter note A4.

13

Staff 7: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 7 contains a rest followed by a quarter note G4 and a quarter note A4.

Staff 8: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 8 contains a rest followed by a quarter note G4 and a quarter note A4.

Chorus

17

Staff 9: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 9 contains a rest followed by a quarter note G4 and a quarter note A4.

Staff 10: Treble clef, common time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 10 contains a rest followed by a quarter note G4 and a quarter note A4.

21

Verse 2 *p*

25

f

29

Chorus

33

37

Guitar solo

41

This musical score is for guitar and consists of several systems of staves. Each system typically includes a treble clef staff with notes and a bass clef staff with chords and fretting. Measure numbers 45, 49, 53, 57, and 61 are clearly marked at the beginning of their respective systems. The notation includes various note values, rests, and chord symbols. A section labeled "Verse 3" begins at measure 57. The score concludes with a double bar line at the end of the final system.

65 Chorus

69

73

77

81

85

This musical score is for guitar, featuring a melody line and a guitar accompaniment. The melody is written on a single staff with a treble clef and a key signature of one flat. The accompaniment is written on a six-string guitar staff with a treble clef and a key signature of one flat. The score is divided into measures, with specific measures marked with measure numbers: 89, 93, 97, 101, and 105. The melody consists of eighth and quarter notes, often beamed together. The accompaniment features a steady eighth-note bass line with chords indicated by 'x' marks above the notes. The overall style is that of a traditional guitar piece.

109

[Kick drum part unclear in mix]

113

117

121

125

129

Musical staff 1: A two-staff system. The upper staff contains a sequence of notes with 'x' marks above them, indicating fingerings. The lower staff contains a sequence of notes with stems pointing downwards, likely representing a bass line or accompaniment.

133

Musical staff 2: A two-staff system starting at measure 133. Similar to the first staff, it features notes with 'x' marks in the upper staff and notes with downward stems in the lower staff.

Musical staff 3: A two-staff system. The upper staff contains a sequence of eighth notes. The lower staff contains notes with stems pointing downwards, some of which are beamed together.

137

Musical staff 4: A two-staff system starting at measure 137. The upper staff contains a sequence of eighth notes. The lower staff contains notes with stems pointing downwards, some of which are beamed together.

Cream: *Deserted Cities of the Heart*

Recording source:

Cream. Wheels Of Fire. Polydor compact disc: 827 578 2, 1968.

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.

$\text{♩} = 128$ **Cream: *Deserted Cities of the Heart***

Drums 1:

1

5

9

13

Verse 2

17

This musical score is for guitar, presented in a system of two staves. The piece is in 3/4 time and begins with a treble clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Measure numbers 21, 25, 29, 33, and 37 are clearly marked. The score features several systems of music, with some systems containing multiple staves. The final measure of the piece is marked with a common time signature (C). The score is written in black ink on a white background.

Verse 3

41

45

49

53

57

61

Guitar solo

Drums 2?

The first system of music consists of two staves. The top staff is a guitar solo, featuring a continuous eighth-note melody. The bottom staff is labeled 'Drums 1' and contains a drum line with various rhythmic patterns, including eighth notes and rests.

65

The second system of music consists of two staves. The top staff is a guitar solo, featuring a continuous eighth-note melody. The bottom staff is a drum line with various rhythmic patterns, including eighth notes and rests.

The third system of music consists of two staves. The top staff is a guitar solo, featuring a continuous eighth-note melody. The bottom staff is a drum line with various rhythmic patterns, including eighth notes and rests.

69

The fourth system of music consists of two staves. The top staff is a guitar solo, featuring a continuous eighth-note melody. The bottom staff is a drum line with various rhythmic patterns, including eighth notes and rests.

The fifth system of music consists of two staves. The top staff is a guitar solo, featuring a continuous eighth-note melody. The bottom staff is a drum line with various rhythmic patterns, including eighth notes and rests.

73

Musical notation for measures 73-76. The system consists of three staves. The top staff contains a melodic line of eighth notes. The middle staff contains a bass line with quarter notes and eighth notes. The bottom staff contains a bass line with eighth notes.

Musical notation for measures 77-80. The system consists of three staves. The top staff contains a melodic line of eighth notes. The middle staff contains a bass line with quarter notes and eighth notes. The bottom staff contains a bass line with eighth notes.

77

Musical notation for measures 81-84. The system consists of three staves. The top staff contains a melodic line of eighth notes. The middle staff contains a bass line with quarter notes and eighth notes. The bottom staff contains a bass line with eighth notes.

Musical notation for measures 85-88. The system consists of three staves. The top staff contains a melodic line of eighth notes. The middle staff contains a bass line with quarter notes and eighth notes. The bottom staff contains a bass line with eighth notes.

81

Musical notation for measures 89-92. The system consists of three staves. The top staff contains a melodic line of eighth notes. The middle staff contains a bass line with quarter notes and eighth notes. The bottom staff contains a bass line with eighth notes.

Musical notation for measures 81-84. The system consists of two staves. The upper staff contains a melodic line of eighth notes. The lower staff contains a piano accompaniment with chords and eighth-note patterns.

85

Musical notation for measures 85-88. The system consists of two staves. The upper staff contains a melodic line of eighth notes. The lower staff contains a piano accompaniment with chords and eighth-note patterns. The system concludes with a 3/4 time signature.

Musical notation for measures 89-92. The system consists of two staves. The upper staff contains a melodic line of eighth notes. The lower staff contains a piano accompaniment with chords and eighth-note patterns, featuring accents (>) on the first notes of each measure. The system begins with a 3/4 time signature.

89

Musical notation for measures 93-96. The system consists of two staves. The upper staff contains a melodic line of eighth notes. The lower staff contains a piano accompaniment with chords and eighth-note patterns, featuring accents (>) on the first notes of each measure.

Musical notation for measures 97-100. The system consists of two staves. The upper staff contains a melodic line of eighth notes. The lower staff contains a piano accompaniment with chords and eighth-note patterns, featuring accents (>) on the first notes of each measure.

93

Musical notation for measures 93-96. The top staff contains a melodic line with eighth notes. The bottom staff contains a bass line with eighth notes and accents (>) over several notes.

Musical notation for measures 97-100. The top staff features a melodic line with eighth notes and rests. The bottom staff features a bass line with eighth notes.

Verse 4

Musical notation for measures 101-104. Measure 101 is marked with a '7' below the staff. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes. A 3/4 time signature is shown at the end of the system.

Musical notation for measures 105-108. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes. A 3/4 time signature is shown at the beginning of the system.

Musical notation for measures 109-112. Measure 109 is marked with a '7' below the staff. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes. A 3/4 time signature is shown at the end of the system.

Musical notation for measures 113-116. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes. A 3/4 time signature is shown at the beginning of the system.

Musical notation for measures 117-120. Measure 117 is marked with a '7' below the staff. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes.

Musical notation for measures 121-124. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes.

Musical notation for measures 125-128. Measure 125 is marked with a '7' below the staff. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes.

Musical notation for measures 110-112. The top staff contains whole rests. The middle staff features eighth notes with upward-pointing stems and upward-pointing flags. The bottom staff contains quarter notes.

113

Musical notation for measures 113-116. The top staff contains quarter notes. The middle staff features eighth notes with upward-pointing stems and upward-pointing flags. The bottom staff contains quarter notes.

Musical notation for measures 117-120. The top staff contains eighth notes. The middle staff features eighth notes with upward-pointing stems and upward-pointing flags. The bottom staff contains quarter notes.

117

Musical notation for measures 121-124. The top staff contains quarter notes. The middle staff features quarter notes with downward-pointing stems. The bottom staff contains quarter notes. The word "Rall." is written below the first measure.

Musical notation for measures 125-126. The top staff contains a half note followed by two groups of eighth notes beamed together, each marked with a "3" above a bracket. The middle staff contains a whole rest. The bottom staff contains a whole rest.

Donovan: *Sunshine Superman*

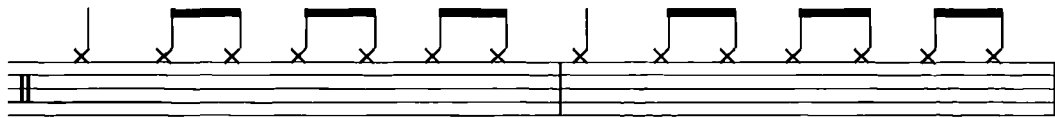
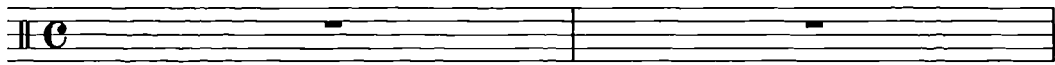
Recording source:

Donovan. Sunshine Superman. Epic compact disc: 471909 2, 1966.

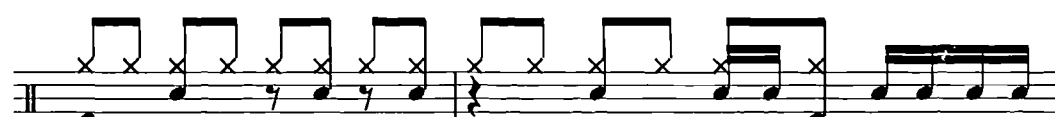
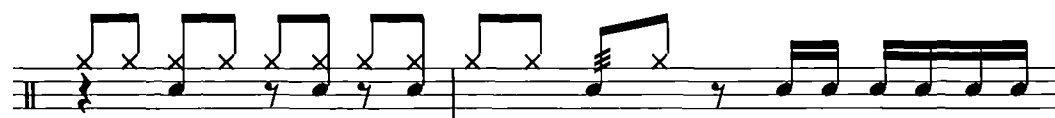
Donovan: *Sunshine Superman*

♩ = 132-134

1 Intro.



Verse 1



21

Two staves of music. The top staff contains measures 21 and 22, featuring a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific drum sound. The bottom staff contains a bass line with quarter notes.

Two staves of music. The top staff contains measures 23 and 24, continuing the rhythmic pattern from the previous section. The bottom staff contains a bass line with quarter notes.

Chorus

25

Two staves of music. The top staff contains measure 25, which is the start of the chorus, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.

Two staves of music. The top staff contains measures 26 and 27, featuring a rhythmic pattern of eighth notes with 'x' marks. The bottom staff contains a bass line with quarter notes.

29

Two staves of music. The top staff contains measures 29 and 30, featuring a rhythmic pattern of eighth notes with 'x' marks. The bottom staff contains a bass line with quarter notes.

Two staves of music. The top staff contains measures 31 and 32, featuring a rhythmic pattern of eighth notes with 'x' marks. The bottom staff contains a bass line with quarter notes.

Verse 2 [Hi-hat mostly inaudible from here on, except where indicated]

33

Two staves of music. The top staff contains measures 33 and 34, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.

Two staves of music. The top staff contains measures 35 and 36, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.

37

Two staves of music. The top staff contains measures 37 and 38, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.

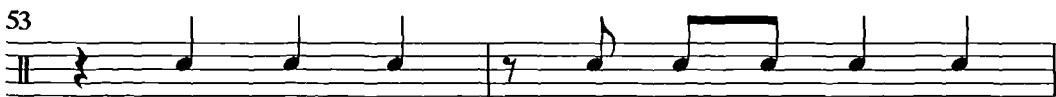
Two staves of music. The top staff contains measures 39 and 40, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.

41

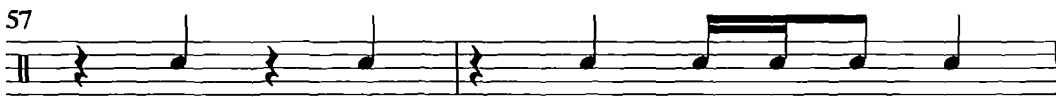
Two staves of music. The top staff contains measure 41, which is the end of the section, featuring a simple quarter-note bass line. The bottom staff contains a bass line with quarter notes.



Chorus



Chorus



The Doors: *Hyacinth House*

Recording source:

The Doors. L.A. Woman. Elektra/Asylum Records compact disc: 7559 75011 2, 1971.

The Doors: *Hyacinth House*

♩ = 86

Intro.

1

5

Verse 1

9

13

Verse 2

17

21

25

Chorus

29

33

37

Verse 3

41

Detailed description: This page of a musical score for guitar contains measures 21 through 41. The notation is arranged in systems of two staves each. Measures 21-28 are the first system, measures 29-36 the second, measures 37-40 the third, and measure 41 the fourth. The score includes various musical notations such as eighth notes, quarter notes, and triplets. A section labeled 'Chorus' begins at measure 29, and a section labeled 'Verse 3' begins at measure 37. Measure 41 is the final measure on the page.

Organ solo

45

49

53

57

61

This musical score is for an organ solo, spanning measures 45 to 61. It is written for two staves, with the upper staff containing the melody and the lower staff providing accompaniment. The music is in a common time signature and features a steady eighth-note accompaniment in the lower staff. The upper staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Measure 45 includes a triplet of eighth notes. Measure 49 features a triplet of eighth notes. Measure 53 has a triplet of eighth notes. Measure 57 includes a triplet of eighth notes and a dynamic accent (>). Measure 61 contains several triplets of eighth notes. The score is marked 'Organ solo' and includes measure numbers 45, 49, 53, 57, and 61.

65

The image shows a musical score for two staves. The first staff contains four measures of music, each with a diamond-shaped notehead and a stem. The second staff contains four measures of music, each with a solid black notehead and a stem. A double bar line is present after the fourth measure of each staff. The number '65' is written at the beginning of the first staff.

Bob Dylan: *All Along the Watchtower*

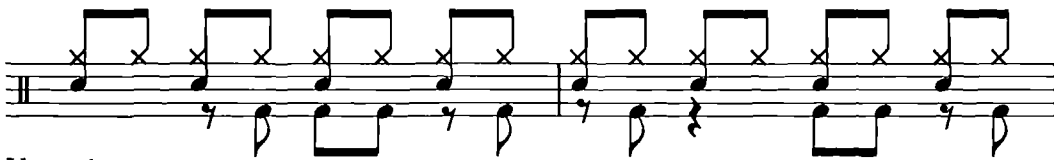
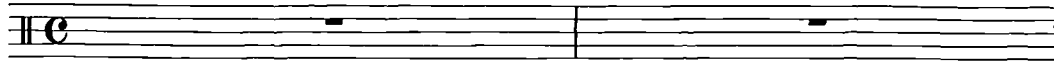
Recording source:

Bob Dylan. John Wesley Harding. CBS Records compact disc: CDCBS 63252, 1968.

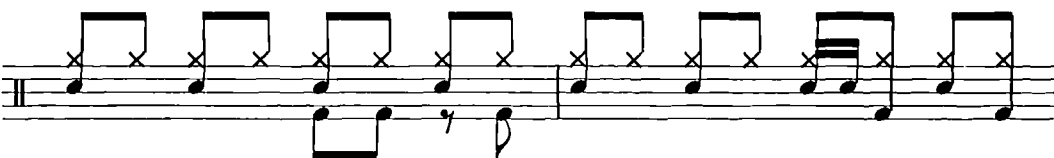
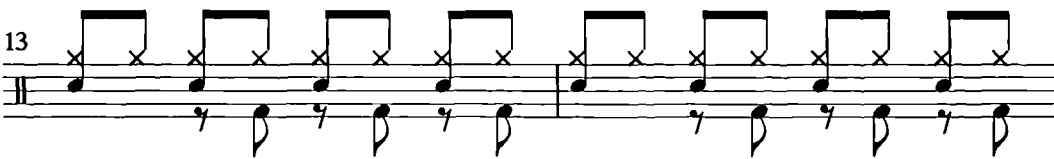
Bob Dylan: *All Along the Watchtower*

♩ = 128-130

1 Intro.



Verse 1



21

Two staves of music. The top staff contains a sequence of eighth notes with 'x' marks above them, indicating a specific fretting pattern. The bottom staff contains a bass line with eighth notes and rests.

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line, featuring some sixteenth-note runs.

Harmonica solo

25

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

29

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

Verse 2

33

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

37

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

41

Two staves of music. The top staff continues the eighth-note sequence with 'x' marks. The bottom staff continues the bass line.

First musical staff with notes and rests.

45

Second musical staff with measure number 45.

Third musical staff with notes and rests.

Harmonica solo

49

Fourth musical staff with measure number 49.

Fifth musical staff with notes and rests.

53

Sixth musical staff with measure number 53.

Seventh musical staff with notes and rests.

Verse 3

57

Eighth musical staff with measure number 57.

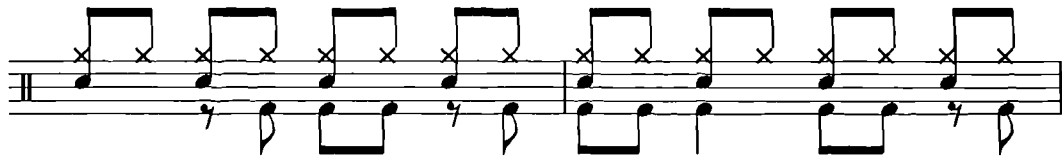
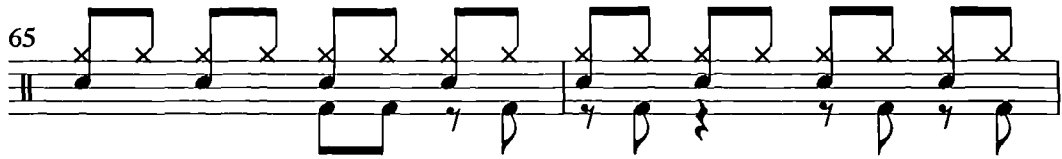
Ninth musical staff with notes and rests.

61

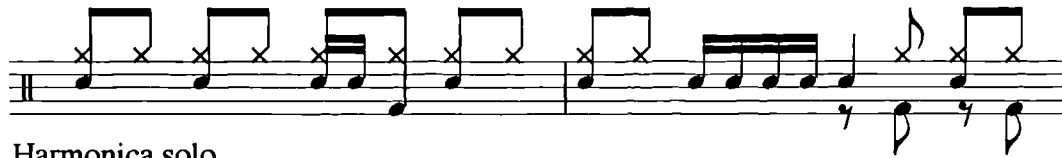
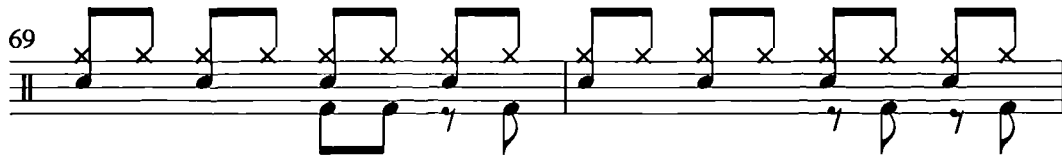
Tenth musical staff with measure number 61.

Eleventh musical staff with notes and rests.

65

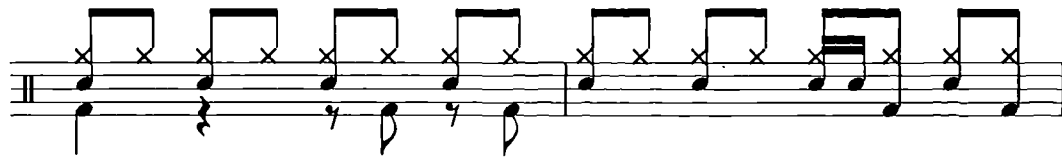


69

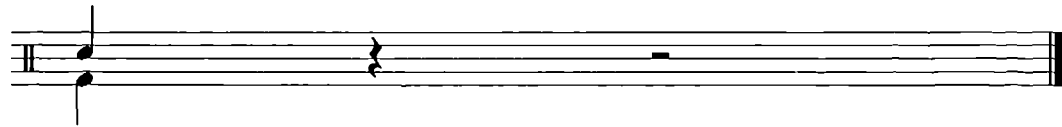


Harmonica solo

73



77



Jimi Hendrix Experience: *Have You Ever Been (to Electric Ladyland)*

Recording source:

The Jimi Hendrix Experience. Electric Ladyland. Reprise Records compact disc: 6307 2, 1968.

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*)**

$\text{♩} = 70-74$

1 Drums 2

Musical notation for Drums 2, measures 1-2. The notation is on a single staff in common time. Measure 1 contains a quarter rest followed by a quarter note. Measure 2 contains a quarter rest followed by a quarter note, then an eighth note, and a quarter note.

Note: much drum work in "drums 2" could not be clearly discern

Drums 1

Musical notation for Drums 1, measures 1-2. The notation is on a single staff in common time. Measure 1 contains a quarter note, an eighth note, and a quarter note. Measure 2 contains a quarter note, an eighth note, and a quarter note.

Musical notation for Drums 1 and 2, measures 3-4. The notation is on two staves in common time. The top staff shows Drums 2 with quarter notes and eighth notes. The bottom staff shows Drums 1 with quarter notes and eighth notes.

Musical notation for Drums 1 and 2, measures 5-6. The notation is on two staves in common time. The top staff shows Drums 2 with quarter notes and eighth notes. The bottom staff shows Drums 1 with quarter notes and eighth notes.

Musical notation for Drums 1 and 2, measures 7-8. The notation is on two staves in common time. The top staff shows Drums 2 with quarter notes and eighth notes. The bottom staff shows Drums 1 with quarter notes and eighth notes.

Musical notation for Drums 1 and 2, measures 9-10. The notation is on two staves in common time. The top staff shows Drums 2 with quarter notes and eighth notes. The bottom staff shows Drums 1 with quarter notes and eighth notes.

Musical notation for measures 11 and 12. The top staff contains a single eighth note in the second measure. The bottom staff features a complex rhythmic pattern with eighth notes and rests, including some notes marked with an 'x'.

13

Musical notation for measures 13 and 14. The top staff is mostly empty with a few notes. The bottom staff shows a sequence of eighth notes, some marked with an 'x', and rests.

Musical notation for measures 15 and 16. The top staff is mostly empty. The bottom staff contains a series of eighth notes, some marked with an 'x', and rests.

17

Musical notation for measures 17 and 18. The top staff is mostly empty. The bottom staff features a sequence of eighth notes, some marked with an 'x', and rests.

Musical notation for measures 19 and 20. The top staff is mostly empty. The bottom staff contains a series of eighth notes, some marked with an 'x', and rests.

21

Musical notation for measures 21 and 22. The top staff shows a sequence of eighth notes. The bottom staff features a series of eighth notes, some marked with an 'x', and rests.

Two staves of musical notation. The upper staff contains a melody with quarter notes and rests. The lower staff contains a bass line with eighth notes and rests.

25

Two staves of musical notation. The upper staff continues the melody with eighth notes and rests. The lower staff continues the bass line with eighth notes and rests.

Two staves of musical notation. The upper staff continues the melody with eighth notes and rests. The lower staff continues the bass line with eighth notes and rests.

29

Two staves of musical notation. The upper staff continues the melody with quarter notes and rests. The lower staff continues the bass line with eighth notes and rests.

Two staves of musical notation. The upper staff continues the melody with quarter notes and rests. The lower staff continues the bass line with eighth notes and rests.

33

Two staves of musical notation. The upper staff continues the melody with quarter notes and rests. The lower staff continues the bass line with eighth notes and rests.

Musical notation for measures 449 and 450. The top staff shows a sequence of notes: a quarter note, a quarter rest, a quarter note, a quarter rest, and a quarter note. The bottom staff shows a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

37

Musical notation for measures 37, 38, 39, and 40. The top staff shows a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff shows a sequence of notes: a quarter note, a quarter note, a quarter note, and a quarter note.

fade out...

Led Zeppelin: *Good Times, Bad Times*

Recording source:

Led Zeppelin. Led Zeppelin. Atlantic Records compact disc: SD 19126 2, 1969.

Led Zeppelin: *Good Times, Bad Times*

♩ = 94

Intro.

1

Cowbell

5

3 3 Verse 1

9

3

13

3

17

Chorus

3 3

21

Two staves of music. The top staff contains a sequence of eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains a sequence of eighth notes with stems pointing down, followed by a quarter rest.

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

25

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

29

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

Chorus

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

33

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

Guitar solo

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

37

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

41

Two staves of music. The top staff contains eighth notes with stems pointing up, followed by a quarter rest. The bottom staff contains eighth notes with stems pointing down, followed by a quarter rest.

Mahavishnu Orchestra: *Eternity's Breath, Part 1*

Recording source:

Mahavishnu Orchestra. Visions Of The Emerald Beyond. Columbia Records compact disc: 467904 2, 1975.

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.

$\text{♩} = 82-84$ Mahavishnu Orchestra: *Eternity's Breath, Part 1*

Intro., then:

1 Hi-hat/cymbal

Kick/snare/toms:

5

9

This musical score is arranged in two systems, each containing two staves. The upper staff is for guitar and the lower for piano. The key signature is one flat (B-flat major or D minor) and the time signature is 6/4. Measure numbers 13, 17, and 21 are indicated at the start of their respective systems. The guitar part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part consists of flowing eighth-note passages and dense sixteenth-note runs. Trills and triplets are used for ornamentation in both parts. The score concludes with a double bar line and a common time signature (C) in the final measure of each system.

21

Musical notation for measures 21-24. It consists of four staves. The top staff has a treble clef and a common time signature 'C'. The second staff has a bass clef and a common time signature 'C'. The third staff has a treble clef and a common time signature 'C'. The fourth staff has a bass clef and a common time signature 'C'. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are accents (>) over some notes in the third and fourth staves.

25

Musical notation for measures 25-28. It consists of four staves. The top staff has a treble clef and a 5/4 time signature. The second staff has a bass clef and a 5/4 time signature. The third staff has a treble clef and a 6/4 time signature. The fourth staff has a bass clef and a 6/4 time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets (3) over some notes in the fourth staff.

29

Musical notation for measures 29-32. It consists of four staves. The top staff has a treble clef and a 5/4 time signature. The second staff has a bass clef and a 5/4 time signature. The third staff has a treble clef and a 6/4 time signature. The fourth staff has a bass clef and a 6/4 time signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are triplets (3) over some notes in the fourth staff.

Musical notation for two staves in 6/4 time. The top staff features a melodic line with eighth notes and triplets. The bottom staff features a rhythmic accompaniment of eighth notes with triplets.

33

Musical notation for two staves. The top staff has a whole note chord with a fermata. The bottom staff has a whole note chord with a fermata.

Segue: Eternity's Breath, part 2.

Pink Floyd: *Us and Them*

Recording source:

Pink Floyd. Dark Side Of The Moon. EMI Records compact disc: CDP 7 46001 2, 1973.

Pink Floyd: *Us and Them*

♩ = 69-74

Intro.

The musical score is arranged in systems of two staves each. The first system is labeled '1' and includes a treble clef, a common time signature 'C', and a key signature of one flat. The guitar part (top staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The bass part (bottom staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The second system is labeled '5'. The third system is labeled '9'. The fourth system is labeled 'Sax. Solo' and features a saxophone part (top staff) with a series of eighth notes. The fifth system is labeled '13' and includes a treble clef, a common time signature 'C', and a key signature of one flat. The guitar part (top staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The bass part (bottom staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The sixth system is labeled '17' and includes a treble clef, a common time signature 'C', and a key signature of one flat. The guitar part (top staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. The bass part (bottom staff) features a triplet of eighth notes in the first measure, followed by a series of eighth notes. Various musical notations are used throughout, including triplets, accidentals, and dynamic markings.

This musical score is for guitar, consisting of two verses. Each system includes a treble clef staff with diamond-shaped fret markers and a bass clef staff with 'x' marks indicating muted strings. The notation includes eighth and sixteenth notes, slurs, and triplet markings. The first system is an introduction. Verse 1 begins at measure 21 and ends at measure 28. Verse 2 begins at measure 33 and ends at measure 39. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

Verse 1
21

25

29

Verse 2
33

37

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody features eighth and quarter notes, with a triplet of eighth notes marked with a '3' and a bracket. The bass line consists of quarter notes and rests, with 'x' marks above some notes indicating muted strings.

Chorus 1

41

45

Verse 3

49

53

57

Verse 4

Musical notation for Verse 4, measures 61-64. The notation is arranged in two systems of two staves each. The first system (measures 61-62) and second system (measures 63-64) each feature a treble clef staff with diamond-shaped notes and a bass clef staff with 'x' marks. Measure 61 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. Measure 63 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Musical notation for Verse 4, measures 65-68. The notation is arranged in two systems of two staves each. The first system (measures 65-66) and second system (measures 67-68) each feature a treble clef staff with diamond-shaped notes and a bass clef staff with 'x' marks. Measure 65 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Chorus 2

Musical notation for Chorus 2, measures 69-72. The notation is arranged in two systems of two staves each. The first system (measures 69-70) and second system (measures 71-72) each feature a treble clef staff with diamond-shaped notes and a bass clef staff with 'x' marks. Measure 69 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. Measure 71 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Musical notation for Chorus 2, measures 73-76. The notation is arranged in two systems of two staves each. The first system (measures 73-74) and second system (measures 75-76) each feature a treble clef staff with diamond-shaped notes and a bass clef staff with 'x' marks. Measure 73 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. Measure 75 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Piano Solo

Musical notation for Piano Solo, measures 77-80. The notation is arranged in two systems of two staves each. The first system (measures 77-78) and second system (measures 79-80) each feature a treble clef staff with diamond-shaped notes and a bass clef staff with 'x' marks. Measure 77 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. Measure 79 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

This musical score page contains two main sections: a Saxophone Solo and Chorus 3. The Saxophone Solo section, starting at measure 81, features a melodic line with eighth notes and triplet markings. The Chorus 3 section, starting at measure 97, includes a rhythmic accompaniment with eighth notes and triplet markings. The score is written on ten staves, with the first two staves of each section being a grand staff (treble and bass clefs).

81

85

Sax. Solo

89

93

Chorus 3

97

L 3 L 3 L 3 L 3

101

Verse 5

105

109

113

Verse 6

117

The musical score consists of several systems of staves. The first system includes measures 119 and 120, featuring a melody with diamond-shaped notes and a bass line with 'x' marks. The second system, starting at measure 121, continues the melody and bass line, with some notes marked with a '7'. The third system, starting at measure 125, is labeled 'Chorus 4' and features a more complex melody with eighth notes and a bass line with 'x' marks. The fourth system, starting at measure 129, continues the chorus melody and bass line. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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:



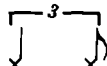
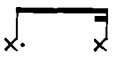
Musical notation for a boogie piano pattern. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth notes with triplet accents (indicated by a '3' over a bracket) over a steady bass line in the bottom staff. The bass line consists of a sequence of quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2.

or



Musical notation for a boogie piano pattern. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth notes with long-short rhythmic variations (indicated by a '7.' over a bracket) over a steady bass line in the bottom staff. The bass line consists of a sequence of quarter notes: G2, B1, D2, F#2, G2, B1, D2, F#2.

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.

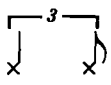
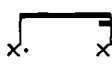
- Comping snare:** Successive snare drum rhythms that often counter the meter and serve to provide a varied accompanimental rhythmic layer.
- Emphatic snare backbeat:** Snare backbeats that are very prominent within a recording due to the force of execution and/or type of studio production that places 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]:**



or



and long-short type rhythmic variations ranging

between  and .

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.

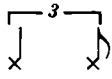
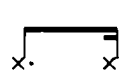
Swing [on cymbal/hi-hat/snare]:



or



and long-short type rhythmic variations ranging

between  and .

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: *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 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 criterion excludes the release of a recording on the recordings source (recordings sources are listed in this appendix).

Chuck Berry.

Recordings source:

Chuck Berry. Chuck Berry: Poet Of Rock' n' Roll. Charly compact discs: CDDIG 1, 1994.*Berry Pickin'*, Chicago, 1955.

Instrumental guitar solo. Emphatic snare backbeats with echo in the guitar solo. Swing on hi-hat. Blues form.

Down Bound Train, Chicago, 1955. [No/unclear cymbals].*Maybellene*, Chicago, 1955.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? Shuffle on maracas. 2/2 time. Blues form.

No Money Down, Chicago, 1955.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Stop time. Some improvising piano.

Roly Poly, Chicago, 1955.

Instrumental guitar solo. Strong snare backbeat with echo. Swing on ride. 2/2 time. Blues form. Improvising piano.

Thirty Days, Chicago, 1955.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Shuffle on maracas. 2/2 time. Blues form. Improvising piano.

Wee Wee Hours, Chicago, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Improvising piano. Triplet piano rhythms.

You Can't Catch Me, Chicago, 1955.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Improvising piano.

Brown Eyed Handsome Man, Chicago, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Improvising piano.

Roll Over Beethoven, Chicago, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Some even quavers on guitar.

Too Much Monkey Business, Chicago, 1956.

Vocal. Strong snare backbeat with echo. Hi-hat on all four pulses? 2/2 time. Stop time. Blues form. Improvising piano. Even quavers on guitar in guitar solo.

Blue Feeling, Chicago, 1957.

Instrumental. Emphatic snare backbeat. Triplets on unidentified percussion. Slow blues tempo. Blues form. Improvising piano. Triplet piano rhythms.

Deep Feelin', Chicago, 1957. [Cymbals on all four pulses].*Guitar Boogie*, Chicago, 1957.

Instrumental guitar solo. Emphatic snare backbeat. Swing and all four pulses on ride. 2/2 time. Stop time. Blues form. Improvising piano.

I've Changed, Chicago, 1957.

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Slow blues tempo. Blues form. Improvising piano. Triplet piano rhythms.

Johnny B. Goode, Chicago, 1957.

Vocal. Strong snare backbeat. Swing and shuffle on ride. 2/2 time. Blues form. Even quavers on guitar. Improvising piano.

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

Vocal. Strong snare backbeat. Ride on all four pulses. 2/2 time. Blues form. Improvising piano.

Reelin' And Rockin', Chicago, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. Stop time. 2/2 time. Blues form. Even quavers on guitar. Improvising piano.

Rock And Roll Music, Chicago, 1957.

Vocal. Strong snare backbeat with echo. Some swing on hi-hat. 2/2 time. Some even quavers on piano.

Rockin' At The Philharmonic, Chicago, 1957.

Instrumental guitar solo. Strong snare backbeat with brushes and echo. 2/2 time. Blues form.

School Day, Chicago, 1957.

Vocal. Weak snare backbeat. Shuffle on hi-hat. Blues form. Call and response guitar. Triplet guitar rhythms. Improvising piano.

Sweet Little Sixteen, Chicago, 1957.

Vocal. Strong snare backbeat. Swing and shuffle on ride. 2/2 time. Stop time. Some even quavers on guitar. Improvising piano.

Anthony Boy, Chicago, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. Improvising piano.

Around And Around, Chicago, 1958.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Carol, Chicago, 1958.

Vocal. Strong snare backbeat. Even quavers on ride. 2/2 time. Blues form. Call and response guitar. Even quavers on guitar. Improvising piano.

In-Go, Chicago, 1958.

Instrumental guitar solo. Snare on all four pulses with strong backbeat. No cymbal work. Blues form. Improvising piano.

Jo Jo Gunne, Chicago, 1958.

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

Little Queenie, Chicago, 1958.

Vocal. Strong snare backbeat. Shuffle and even quavers on ride. Blues form. Improvising piano.

Memphis Tennessee, Chicago, 1958.

Vocal. Shuffle rhythms on toms with weak backbeat on pulse 2. No cymbal work. 2/2 time. Improvising guitar.

Merry Christmas Baby, Chicago, 1958.

Vocal. Triplets on snare with brushes with strong backbeat. No cymbal work. Slow blues tempo. Blues form. Improvising piano.

Oh Yeah, Chicago, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Improvising piano.

Sweet Little Rock And Roller, Chicago, 1958.

Vocal. Strong snare backbeat. Swing and shuffle on ride. Blues form. Improvising piano.

Almost Grown, Chicago, 1959.

Vocal. Strong snare backbeat. Swing on ride. Blues form. Call and response vocals. Improvising piano. Some triplet piano rhythms.

Away From You, Chicago, 1959.

Vocal. Strong snare backbeat. Triplets on hi-hat. Triplets on ride in guitar solo. Slow blues tempo. Blues form. Riffing vocals. Improvising piano.

Back In The USA, Chicago, 1959.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. 2/2 time. Blues form. Improvising piano. Some triplet piano rhythms.

Betty Jean, Chicago, 1959.

Vocal. Strong snare backbeat in variation 1 rhythm. Blues form. Call and response vocals. Improvising piano. Some even quavers on guitar.

Blue On Blue, Chicago, 1959.

Instrumental piano solo. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form.

Childhood Sweetheart, Chicago, 1959.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Improvising piano.

Do You Love Me? Chicago, 1959.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing vocals. Triplet piano rhythms.

Let It Rock, Chicago, 1959.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Improvising piano.

Too Pooped To Pop, Chicago, 1959.

Vocal. Strong snare backbeat in variation 1 rhythm. Even quavers on ride. Blues form. Riffing vocals. Improvising piano.

Bye Bye Johnny, Chicago, 1960. [Even quavers on cymbals].

Confessin' The Blues, Chicago, 1960.

Vocal. Strong snare backbeat. Shuffle on ride. Stop time. Blues form. Improvising piano. Triplet piano rhythms.

Don't You Lie To Me, Chicago, 1960.

Vocal. Even quavers on snare with strong backbeat on pulse 2. No cymbal work. Blues form. Riffing horns. Improvising piano.

Down The Road Apiece, Chicago, 1960.

Vocal. Emphatic snare backbeat. Even quavers on ride and hi-hat. Blues form. Improvising guitar and piano.

Drifting Blues, Chicago, 1960.

Vocal. Strong snare backbeat. Triplet rhythms on ride. Slow blues tempo. Blues form. Legato vocals. Improvising piano.

I Got To Find My Baby, Chicago, 1960.

Vocal. Emphatic snare backbeat in variation 1 rhythm. Triplets on hi-hat. Triplets on ride in sax solo. Stop time. Blues form. Riffing horns. Improvising piano. Triplet piano rhythms.

Jaguar And The Thunderbird, Chicago, 1960.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Improvising piano.

Lucky So And So, Chicago, 1960. [No/unclear cymbals].

Run Around, Chicago, 1960.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Improvising piano.

Sweet Sixteen, Chicago, 1960.

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.

WorriedLife Blues, Chicago, 1960.

Vocal. Triplets on snare with emphatic backbeat. Ride on backbeat. Blues form. Improvising piano and guitar.

Antoine "Fats" Domino.

Recordings source:

Antoine "Fats" Domino. Fats Domino: Out Of New Orleans. Bear Family compact discs: BCD 15541-1, 2, 3, 4, 5, 6, 7, 8 HI, 1993.*Ain't It A Shame*, Hollywood, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

All By Myself, Hollywood, 1955.

Vocal. Emphatic snare backbeat. Half open hi-hat on backbeat? 2/2 time. Blues form.

Blue Monday, Hollywood, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Riffing horns and guitar. Triplet piano rhythms.

Bo Weevil, New Orleans, 1955.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Guitar counter-melody.

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

Vocal. Emphatic snare backbeat. Triplets on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Don't You Know, New Orleans, 1955.

Vocal. Strong snare backbeat. Shuffle on ride. Stop time. Blues form. Riffing guitar. Triplet piano rhythms.

Help Me, Hollywood, 1955. [Cymbals on all four pulses].*Helping Hand*, New Orleans, 1955.

Vocal. Emphatic snare backbeat in sax solo. Otherwise, strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Howdy Podner, Hollywood, 1955.

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

I Can't Go On, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Swing on hi-hat in verses, ride in sax solos. 2/2 time. Blues form.

If You Need Me, New Orleans, 1955.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing horns. Triplet piano rhythms.

I'm In Love Again, New Orleans, 1955.

Vocal. Strong snare backbeat. Ride on all four pulses with some swing rhythms. Stop time. Blues form. Riffing horns.

La-La, Hollywood, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing horns and guitar.

My Blue Heaven, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Riffing horns.

Oh Ba-a-by, Hollywood, 1955. [No/unclear cymbals].*Poor Me*, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

So-Long, Hollywood, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Troubles Of My Own, New Orleans, 1955.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing guitar. Triplet piano rhythms.

What's Wrong?, New Orleans, 1955.

Vocal. Strong snare backbeat. Swing on ride. Triplets on ride in sax solo. Blues form. Riffing horns.

Blueberry Hill, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Riffing guitar and bass. Legato horns. Triplet piano rhythms.

Don't Know What's Wrong, New Orleans, 1956.

Vocal. Strong snare backbeat. Triplets on ride in sax solo. Otherwise, shuffle on ride. Blues form. Riffing horns.

Honey Chile, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. Stop time. Riffing horns.

Ida Jane, New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing guitar. Legato horns.

Set Me Free (The Twist Set Me Free), Hollywood, 1956. [no/unclear cymbals].
What's The Reason I'm Not Pleasing You, Hollywood, 1956. [Swing on cymbals].
When My Dreamboat Comes Home, New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

As Time Goes By, New Orleans, 1957.

Instrumental piano solo. Strong snare backbeat. Shuffle on ride? Riffing horns. Triplet guitar rhythms.

Don't Deceive Me, New Orleans, 1957.

Vocal. Strong snare backbeat on snare rim?. Swing on hi-hat. 2/2 time. Blues form. Riffing horns.

I'm In The Mood For Love, New Orleans, 1957.

Vocal. Emphatic snare backbeat. No cymbal work. Slow blues tempo. Legato horns. Triplet piano rhythms.

I'm Walkin', New Orleans, 1957.

Vocal. Shuffle on snare with emphasized backbeats. No cymbal work. Handclaps on backbeat. 2/2 time. Blues form. Riffing guitar and bass.

I Still Love You, New Orleans, 1957.

Vocal. Handclaps on backbeat. Shuffle on snare. No cymbal work. 2/2 time. Riffing guitar.

I Want You To Know, New Orleans, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Guitar strumming emphasizes backbeats. Blues form. Legato horns. Triplet piano rhythms.

It Must Be Love, New Orleans, 1957.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Blues form. Legato horns. Triplet piano rhythms.

It's You I Love, New Orleans, 1957. [Swing on cymbals].

Little Mary, Hollywood, 1957. [Shuffle on cymbals].

My Love For Her, New Orleans, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Improvising guitar. Triplet piano rhythms.

My Happiness, New Orleans, 1957.

Vocal. Emphatic snare backbeat. Triplets on ride. Riffing guitar and bass. Legato horns. Triplet piano rhythms.

Oh Whee, New Orleans, 1957.

Vocal. Strong snare backbeat in riffing horns solo. Swing on ride in riffing horns solo. Otherwise, swing on snare with strong backbeat. 2/2 time. Blues form. Riffing horns.

Sailor Boy, New Orleans, 1957.

Vocal. Shuffle on snare with emphasized backbeats. No cymbal work. 2/2 time. Blues form. Riffing horns, guitar and bass. Triplet piano rhythms.

Stack And Billy, Hollywood, 1957.

Vocal. Strong snare backbeat in variation 2 rhythm every two bars. Even quavers on unidentified percussion. 2/2 time. Riffing guitar.

Telling Lies, New Orleans, 1957.

Vocal. Emphatic snare backbeat. Triplets on ride. Stop time. Blues form. Riffing guitar and bass. Legato horns. Triplet piano rhythms.

The Big Beat, New Orleans, 1957.

Vocal. Emphatic snare backbeat with echo. Shuffle on ride. 2/2 time. Blues form. Riffing horns.

The Rooster Song, New Orleans, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride in sax solos. 2 2 time. Stop time. Blues form. Riffing guitar, bass and horns.

Town Talk, New Orleans, 1957.

Instrumental sax solo. Strong snare backbeat. Swing on ride and hi-hat. 2/2 time. Blues form. Riffing horns.

True Confession, New Orleans, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Twistin' The Spots, New Orleans, 1957.

Instrumental sax solo. Strong snare backbeat on pulse 2. Even quaver based Latin rhythms on unidentified percussion. 2/2 time. Blues form. Riffing horns.

Valley Of Tears (take ?), New Orleans, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing guitar and bass. Legato horns. Triplet piano rhythms.

Valley Of Tears, New Orleans, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing guitar and bass. Legato horns. Legato vocals. Triplet piano rhythms.

Wait And See, New Orleans, 1957.

Vocal. Mostly snare quaver rhythms, sometimes swinging, otherwise even, with emphatic snare backbeat. Shuffle on ride in chorus. Blues form. Riffing horns.

What Will I Tell My Heart, New Orleans, 1957.

Vocal. Emphatic snare backbeat. Triplets on ride. Riffing guitar and bass. Legato horns. Triplet piano rhythms.

When I See You, Hollywood, 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Riffing horns. Improvising honky-tonk sounding piano.

Would You?, New Orleans, 1957.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Riffing horns and guitar. Triplet piano rhythms.

Coquette, New Orleans, 1958.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing guitar. Legato vocals. Triplet piano rhythms.

Country Boy, Hollywood, 1958.

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

Darktown Strutters' Ball, New Orleans, 1958.

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

Don't You Know I Love You, New Orleans, 1958.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing guitar and horns. Triplet piano rhythms.

Every Night (take 8), Hollywood, 1958.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns and guitar. Triplet piano rhythms.

Hands Across The Table, New Orleans, 1958.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns and guitar. Triplet piano rhythms.

How Can I Be Happy, New Orleans, 1958.

Vocal. Weak snare backbeat with brushes. Shuffle on ride with brushes. Blues form. Legato horns. Triplet piano rhythms.

I Hear You Knocking, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Riffing horns and guitar. Triplet piano rhythms.

I Miss You So, New Orleans, 1958.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Legato horns. Triplet piano rhythms.

If You Need Me, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Riffing guitar. Triplet piano rhythms.

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].

Lil' Liza Jane, New Orleans, 1958.

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

Lil' Liza Jane (LP version), Hollywood, 1958.

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.

Margie, Hollywood, 1958.

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

My Heart Is Bleeding, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns and guitar. Triplet piano rhythms.

No, No (The River), Hollywood, 1958.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing horns, guitar and bass. Triplet piano rhythms.

Once In A While, New Orleans, 1958.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. Legato horns. Triplet guitar rhythms.

One Of These Days, New Orleans, 1958.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Call and response vocals. Improvising and riffing guitar. Triplet piano rhythms.

Prisoner's Song, New Orleans, 1958.

Vocal. Triple meter.

Sick And Tired, Hollywood, 1958.

Vocal. Even quaver rhythms on snare with emphatic backbeat. No cymbal work. Stop time. Blues form. Riffing horns and guitar. Quaver piano rhythms.

So Glad, New Orleans, 1958.

Vocal. Strong snare backbeat. Shuffle on hi-hat. 2/2 time. Blues form. Riffing horns.

The Sheik Of Araby (take ?), New Orleans, 1958. [No cymbals].

The Sheik Of Araby, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Blues form. Boogie piano. Riffing horns.

When The Saints Go Marching In, Hollywood, 1958.

Vocal. Shuffle on snare with emphatic snare backbeat. No cymbal work. 2/2 time. Blues form. Riffing horns and guitar.

Whole Lotta Loving, New Orleans, 1958.

Vocal. Emphatic snare backbeat. Handclaps on backbeat. Swing on hi-hat. 2/2 time.

Yes, My Darling, New Orleans, 1958.

Vocal. Shuffle on snare with strong snare backbeat. No cymbal work. 2/2 time. Stop time. Blues form.

Young School Girl, New Orleans, 1958.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Legato and riffing horns. Improvising guitar. Triplet piano rhythms.

Be My Guest, New Orleans, 1959.

Vocal. Strong snare backbeat. Swing on hi-hat. Blues form. Boogie piano. Riffing horns.

Easter Parade, New Orleans, 1959.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing guitar and bass. Triplet piano rhythms.

I'm Ready, New Orleans, 1959.

Vocal. Handclaps on backbeats in variation 1 rhythm. Mostly even quavers on snare emphasizing handclap rhythm. No cymbal work. 2/2 time. Blues form.

I've Been Around, New Orleans, 1959.

[No/unclear cymbals].

I Want To Walk You Home, New Orleans, 1959.

Vocal. Strong snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Riffing bass. Call and response guitar. Triplet piano rhythms.

When I Was Young, New Orleans, 1959.

Vocal. Strong snare backbeat in variation 1 rhythm. Handclaps in quaver-quaver, crotchet rhythm. Shuffle on ride. 2/2 time. Riffing horns.

Ain't That Just Like A Woman, New Orleans, 1960. [No/unclear cymbals].

Am I Blue, New Orleans, 1960.

Vocal. Shuffle on snare with some strong backbeats. No cymbal work. String accompaniment.

Before I Grow Too Old, New Orleans, 1960.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Don't Come Knockin', New Orleans, 1960.

Vocal. Swing on snare with weak snare backbeat. Swing on ride in solo. 2/2 time. Blues form. String rhythms sometimes emphasize backbeat.

Fell In Love On Monday, New Orleans, 1960.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues tempo. Legato vocals. Triplet piano rhythms.

It Keeps Rainin', New Orleans, 1960.

Vocal. Strong snare backbeat in variation 3 rhythm. Even quavers on ride. Blues form. Riffing horns. Piano accompaniment copies snare rhythm.

It's The Talk Of The Town, New Orleans, 1960.

Vocal. Weak snare backbeat. Triplets on ride with brushes. String accompaniment.

La-La, New Orleans, 1960. [No/unclear cymbals].

Magic Isles, New Orleans, 1960.

Vocal. Weak snare backbeat. Triplets on ride. Blues form. Triplet piano pattern. String accompaniment.

My Girl Josephine, New Orleans, 1960.

Vocal. Even quavers on snare with strong backbeat. No cymbal work. Blues form.

Natural Born Lover, New Orleans, 1960.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing guitar and bass. String accompaniment. Triplet piano rhythms.

Put Your Arms Around Me Honey, New Orleans, 1960.

Vocal. Weak snare backbeat in variation 3 rhythm. Swing on ride? 2/2 time. Call and response strings.

Rising Sun, New Orleans, 1960.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. String accompaniment. Triplet piano rhythms.

Shu Rah, New Orleans, 1960.

Vocal. Handclaps on backbeat. Swing on snare. No cymbal work. 2/2 time.

Tell Me That You Love Me, New Orleans, 1960.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Triplet piano rhythms.

Three Nights A Week, New Orleans, 1960.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Call and response strings. Triplet piano rhythms.

Walking To New Orleans, New Orleans, 1960. [No/unclear cymbals].

What A Price, New Orleans, 1960.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Legato horns. Triplet piano rhythms.

You Always Hurt The One You Love, New Orleans, 1960. [Shuffle on cymbals].

Bill Haley.

Recordings source:

Bill Haley & His Comets. Bill Haley & His Comets: The Decca Years And More.
Bear Family Records compact discs: BCD 15506 EH, 1990.*A.B.C. Boogie*, N.Y., 1954.

Vocal. Strong snare backbeat in guitar solo. Otherwise, triangle on pulses 1 and 3. Swing on hi-hat in guitar solo. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

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

Vocal. Emphatic snare backbeat. Swing on hi-hat. Stop time. Blues form. Improvising guitar.

Happy Baby, N.Y., 1954.

Vocal. Strong snare backbeat. Swing on hi-hat. Handclaps on backbeat in chorus. 2/2 time. Blues form. Boogie piano. Call and response guitar and sax.

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

Vocal. Emphatic snare backbeat mostly on pulse 4 each two bars. Strong snare backbeat in final choruses. Crotchet hi-hat execution on backbeat. 2/2 time. Blues form. Riffing sax and guitar.

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

Vocal. Emphatic snare backbeat. Ride on all four pulses? Handclaps on backbeat. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

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.

Birth Of The Boogie, N.Y., 1955.

Vocal. Emphatic snare backbeat. Swing and executions on all four pulses on hi-hat? 2/2 time. Blues form. Boogie piano. Riffing sax and guitar. Call and response vocals.

Burn That Candle, N.Y., 1955.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Stop time. Blues form. Boogie piano. Riffing sax and guitar.

Mambo Rock, N.Y., 1955.

Vocal. Strong snare backbeat. Swing on hi-hat. Handclaps on backbeat in chorus. Latin rhythm on cowbell at times. 2/2 time. Stop time. Blues form. Boogie piano. Riffing sax and guitar. Call and response vocals.

Razzle Dazzle, N.Y., 1955.

Vocal. Strong snare backbeat. Swing on hi-hat? Handclaps on backbeat in guitar solo. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar. Call and response vocals.

R-O-C-K, N.Y., 1955.

Vocal. Emphatic snare backbeat. Swing on hi-hat? 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

Rock-A-Beatin' Boogie, N.Y., 1955.

Vocal. Emphatic snare backbeat. Swing on hi-hat? 2/2 time. Blues form. Boogie piano. Riffing horns and guitar.

See You Later, Alligator, N.Y., 1955.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? Ride on all four pulses in sax and guitar break. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

The Paper Boy, N.Y., 1955.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? Ride on all four pulses in riffing horn and guitar break. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

The Saints Rock'n'Roll, N.Y., 1955.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Blues form. Boogie piano. Riffing sax. Improvising guitar.

Two Hound Dogs, N.Y., 1955.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat? Handclaps on backbeat in horn and guitar riffing solo. 2/2 time. Stop time. Blues form. Boogie piano. Improvising guitar. Call and response vocals.

A Rockin' Little Tune, N.Y., 1956.

Instrumental accordion solo. Emphatic snare backbeat. Swing on hi-hat. Swing on ride in guitar. Riffing sax and guitar.

Blue Comet Blues, N.Y., 1956.

Instrumental guitar solo. Emphatic snare backbeat. Hi-hat on all four pulses? Ride on all four pulses in final guitar solos. Stop time. Blues form. Boogie piano. Riffing sax.

Calling All Comets, N.Y., 1956.

Instrumental sax solo. Strong snare backbeat. Swing on ride. Ride on all four pulses in final solos. 2/2 time. Riffing guitar. Boogie piano.

Choo, Choo Ch' Boogie, N.Y., 1956.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

Don't Knock The Rock, N.Y., 1956.

Vocal. Strong snare backbeat. Hi-hat on all four pulses. 2/2 time. Stop time. Blues form. Call and response vocals. Riffing sax. Improvising guitar.

Forty Cups of Coffee, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat? Stop time. Blues form. Boogie piano. Riffing sax and guitar. Triplet piano rhythms in guitar solo.

Goofin' Around, N.Y., 1956.

Instrumental guitar solo. Emphatic snare backbeat. Ride on all four pulses. Swing on hi-hat in bass solo. 2/2 time. Stop time. Blues form. Boogie piano. Riffing sax.

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

Vocal. Strong snare backbeat. Emphatic snare backbeat on solos. Swing on ride. 2/2 time. Riffing sax, guitar and accordion solos. Improvising accordion.

Hide And Seek, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing sax and guitar.

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

Vocal. Emphatic snare backbeat. Ride on all four pulses in guitar and sax solos otherwise no cymbal work? 2/2 time. Stop time. Blues form. Riffing guitar and sax.

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

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? Swing on ride in guitar solo. 2/2 time. Stop time. Blues form. Boogie piano. Riffing sax.

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

Vocal. Strong snare backbeat. Handclaps on backbeat. 2/2 time. No cymbal work? Blues form. Boogie piano. Riffing sax and guitar.

Rip It Up (without handclaps), N.Y., 1956.

Vocal. Strong snare backbeat. 2/2 time. No cymbal work? Blues form. Boogie piano. Riffing sax and guitar.

Rockin' Through The Rye, N.Y., 1956.

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.

Rudy's Rock, N.Y., 1956.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Tom-tom rhythms in long sax solo break. 2/2 time. Blues form. Boogie piano. Riffing guitar.

Teenager's Mother, N.Y., 1956.

Vocal. Strong snare backbeat. Hi-hat on all four pulses? 2/2 time. Blues form. Boogie piano. Call and response sax and guitar.

Tonight's The Night, N.Y., 1956.

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

Ain't Misbehavin' (I'm Savin' My Love For You), N.Y., 1957.

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

(I'll Be With You In) Apple Blossom Time, N.Y., 1957.

Vocal. Strong snare backbeat. Hi-hat on all four pulses? 2/2 time. Boogie piano. Riffing sax and guitar.

(You Hit The Wrong Note) Billy Goat, N.Y., 1957.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Stop time. Blues form. Boogie piano. Riffing sax. Improvising guitar.

Carolina In The Morning, N.Y., 1957.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat? 2/2 time. Boogie piano.

Come Rock With Me, N.Y., 1957.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

El Rocko, N.Y., 1957. [Cymbals on all four pulses].

How Many?, N.Y., 1957.

Vocal. Strong snare backbeat. Strong snare backbeat in sax solo. Triplets on hi-hat. Blues form. Riffing sax and guitar. Triplet piano rhythms. Legato vocals.

I'm Gonna Sit Right Down And Write Myself A Letter, N.Y., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Boogie piano. Call and response sax and guitar.

Is It True What They Say About Dixie?, N.Y., 1957.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. 2/2 time. Boogie piano. Call and response sax and guitar.

It's A Sin, N.Y., 1957.

Vocal. Triplet snare rhythms with brushes emphasizing backbeat. Blues form. Riffing guitar. Triplet piano rhythms. Legato vocals.

Jamaica D.J., N.Y., 1957.

Vocal. Strong snare backbeat. Handclaps on backbeat in guitar solo. Swing on hi-hat and ride. 2/2 time. Boogie piano. Riffing sax and guitar.

Mary, Mary Lou, N.Y., 1957.

Vocal. Shuffle on backbeat with emphatic backbeat. Hi-hat on backbeat. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

Me Rock-A-Hula, N.Y., 1957.

Vocal. Strong snare backbeat. Hi-hat on all four pulses? Swing on ride in riffing sax and guitar break. Handclaps in drum breaks. 2/2 time. Boogie piano. Call and response sax and guitar.

Miss You, N.Y., 1957.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Riffing sax and guitar. Improvising piano and some triplet piano rhythms.

Moon Over Miami, N.Y., 1957.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat? Boogie piano. Riffing sax and guitar.

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

Vocal. Strong snare backbeat. Shuffle on hi-hat. Shuffle on ride in guitar solos. 2/2 time. Blues form. Riffing sax and guitar.

One Sweet Letter From You, N.Y., 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat? 2/2 time. Blues form. Boogie piano. Call and response sax and guitar.

Oriental Rock, 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.

Piccadilly Rock, N.Y., 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat? Swing on ride in guitar solo. Handclaps on backbeat in guitar solo. 2/2 time. Call and response sax and guitar. Boogie piano.

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

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Boogie piano. Call and response sax and guitar.

Pretty Alouette, N.Y., 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat? 2/2 time. Boogie piano. Riffing sax and guitar.

Rock Lomond, N.Y., 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Boogie piano. Call and response sax and guitar.

Rock The Joint, N.Y., 1957.

Vocal. Emphatic snare backbeat. Handclaps on backbeat in sax solo. Hi-hat on all four pulses? 2/2 time. Stop time. Blues form. Boogie piano. Some triplet piano rhythms.

Rockin' Matilda (Waltzing Matilda), N.Y., 1957.

Vocal. Emphatic snare backbeat. Handclaps on backbeat in sax solo. Hi-hat on all four pulses. 2/2 time. Boogie piano. Riffing sax and guitar.

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

Rockin' Rollin' Rover, N.Y., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat? 2/2 time. Stop time. Blues form. Boogie piano. Improvising guitar.

Rockin' Rollin' Schnitzlebank, N.Y., 1957.

Vocal. Emphatic snare backbeat. Handclaps on backbeat in guitar and sax solos. Swing on ride in guitar solo. 2/2 time. Call and response vocals.

Somebody Else Is Taking My Place, N.Y., 1957.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Boogie piano. Call and response sax and guitar.

The Beak Speaks, N.Y., 1957.

Instrumental guitar solo. Emphatic snare backbeat. Shuffle on hi-hat? Blues form. Boogie piano.

The Dipsy Doodle, N.Y., 1957.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Blues form. Boogie piano. Some call and response sax and guitar.

Vive Le Rock And Roll, N.Y., 1957.

Vocal. Strong snare backbeat. Handclaps on backbeat in sax solos. Swing on hi-hat. Swing on ride in sax solos. 2/2 time. Boogie piano. Riffing sax and guitar.

Wooden Shoe Rock, N.Y., 1957.

Vocal. Strong snare backbeat. Hi-hat on all four pulses? 2/2 time. Call and response sax and guitar.

You Can't Stop Me From Dreaming, N.Y., 1957.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? 2/2 time. Stop time. Blues form. Boogie piano. Call and response sax and guitar.

B.B. Betty, N.Y., 1958.

Vocal. Strong snare backbeat. Some variation 3 rhythms on snare in guitar solo. Handclaps on backbeat in variation 1 rhythm in sax solo. Even quavers on hi-hat. 2/2 time. Blues form. Riffing sax.

Charmaine, N.Y., 1958.

Vocal. Triplet rhythms on snare with strong backbeat. Hi-hat on backbeat. Triplet piano and guitar rhythms. Legato horns.

Chiquita Linda, N.Y., 1958.

Instrumental sax solo. Strong snare backbeat (no snares) with Latin tom rhythms. No cymbal work.

Corinne, Corrina (with handclaps), N.Y., 1958.

Vocal. Shuffle with strong snare backbeat. Handclaps on backbeat. 2/2 time. Ride on all four pulses and swing in final choruses. Blues form. Riffing sax and guitar.

Corinne, Corrina (without handclaps), N.Y., 1958.

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.

Dinah, N.Y., 1958.

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.

Don't Nobody Move, N.Y., 1958.

Vocal. Snare shuffle and swing with strong backbeat. No cymbal work. 2/2 time. Stop time. Blues form. Boogie piano. Call and response sax and piano. Riffing guitar.

Eloise, N.Y., 1958.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Swing on ride in sax solo. Call and response sax and guitar.

Hot Dog Buddy Buddy, Berlin, 1958.

Vocal. Shuffle on snare with emphatic snare backbeat. Ride on all four pulses and swing in guitar solo. 2/2 time. Blues form. Boogie piano.

Ida, Sweet As Apple Cider, N.Y., 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride in clarinet solo. 2/2 time. Boogie piano. Call and response sax and guitar.

Joey's Song, N.Y., 1958.

Instrumental guitar solo. Strong snare backbeat. Hi-hat on all four pulses. 2/2 time.

Lean Jean, N.Y., 1958.

Vocal. Strong snare backbeat in variation 2 rhythm. Even quavers on hi-hat. Call and response sax and guitar. Even quavers on piano.

Marie, N.Y., 1958.

Vocal. Strong snare backbeat. Hi-hat on all four pulses? Emphatic snare backbeat in sax solo. Swing on ride in sax and guitar solos. 2/2 time. Boogie piano. Call and response sax and guitar.

Skinny Minnie, N.Y., 1958.

Vocal. Strong snare backbeat in variation 2 rhythm. Even quavers on ride. Blues form. Call and response sax. Improvising guitar. Even quavers on piano.

Sway With Me, N.Y., 1958.

Vocal. Strong snare backbeat mostly in variation 2 rhythm. Handclaps on backbeat in sax solo in variation 1 rhythm. Triplets on hi-hat. Triplets on ride in sax solo. Blues form. Riffing guitar Improvising sax. Triplet piano rhythms.

Sweet Sue, Just You, N.Y., 1958.

Vocal. Shuffle on snare with emphatic backbeat. No cymbal work. 2 2 time. Boogie piano. Call and response sax and guitar.

The Walkin' Beat, N.Y., 1958.

Vocal. Strong snare backbeat in variation 2 rhythm. Handclaps in variation 2 rhythm in piano solo. Hi-hat on all four pulses? 2/2 time. Blues form. Riffing guitar. Even quavers on piano.

Vive Le Rock And Roll, Berlin, 1958.

Vocal. Shuffle on snare with emphatic snare backbeat. No cymbal work. 2/2 time. Boogie piano.

Whoa Mabel!, N.Y., 1958.

Vocal. Handclaps on backbeat in sax solos. Snare in semiquaver shuffle rhythms. Ride on all four pulses. 2/2 time. Call and response vocals.

A.B.C. Rock, N.Y., 1959.

Vocal. Strong snare backbeat. Handclaps on backbeat in guitar solo. Shuffle on ride. 2 2 time. Blues form. Boogie piano. Riffing sax.

Be By Me, N.Y., 1959.

Vocal. Shuffle on snare with emphatic backbeat. Handclaps in variation 2 rhythm in sax solo. No cymbal work. 2 2 time. Boogie piano. Riffing sax and guitar.

Caldonia, N.Y., 1959.

Vocal. Strong snare backbeat at times, otherwise shuffle or snare on all four pulses. Shuffle on ride. 2 2 time. Blues form. Boogie piano. Some triplet piano rhythms in solo. Riffing guitar.

Drowsy Waters, N.Y., 1959.

Instrumental. Triple meter

I Got A Woman, N.Y., 1959

Vocal. Strong snare backbeat with brushes in choruses. Otherwise syncopated pattern on snare with brushes 2 2 time. Stop time. Blues form

In A Little Spanish Town, N.Y., 1959.

Instrumental guitar solo. Strong backbeat in variation 2 rhythm on toms. Cymbal work on all four pulses.

Mack The Knife, N.Y., 1959.

Instrumental sax and guitar solo. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time.

(Put Another Nickel In The Jukebox) Music, Music, Music!, N.Y., 1959.

Instrumental sax solo. Weak snare backbeat. Hi-hat on all four pulses. Swing on hi-hat in guitar solo. Early jazz styled snare solo on snare rim in piano solo. 2/2 time.

Ooh! Look-A-There, Ain't She Pretty, N.Y., 1959.

Vocal. Strong snare backbeat. Handclaps at the end of sax/guitar solo. Shuffle on ride. 2/2 time. Boogie piano. Riffing guitar.

Puerto Rican Peddler, N.Y., 1959. [Even quavers on cymbals].

Shaky, N.Y., 1959.

Instrumental guitar solo. Strong snare backbeat in variation 2 rhythm. 2-bar cowbell pattern. Even quavers on ride. Blues form. Even quavers on piano.

Skokiaan, N.Y., 1959. [Cymbals on all four pulses].

Strictly Instrumental, N.Y., 1959.

Instrumental sax and guitar solo. Strong snare backbeat. Swing on hi-hat and ride in sax and guitar solos.

(Thanks For The) Summer Souvenir, N.Y., 1959.

Vocal. Triplet snare rhythms with brushes with weak backbeat. No cymbal work. Triplet piano rhythms. Improvising sax. Legato vocals.

The Catwalk, N.Y., 1959.

Instrumental guitar solo. Shuffle on snare with emphatic backbeat. No cymbal work. Blues form. Boogie piano. Riffing sax.

The Dragon Rock, N.Y., 1959.

Vocal. Even quaver and shuffle rhythms on snare with strong backbeat in variation 2-type rhythm (additional quaver on off-pulse of pulse 3). Some even quaver rhythms on ride. 2/2 time. Blues form. Legato sax. Improvising guitar and piano.

(Now And Then) There's A Fool Such As I, N.Y., 1959.

Vocal. Strong snare backbeat with brushes. Triplet rhythms on hi-hat. Triplet piano rhythms. Legato vocals.

Two Shadows, N.Y., 1959.

Instrumental guitar solo. Weak snare backbeat with brushes. Triplets on hi-hat. Triplet piano rhythms.

Where Did You Go Last Night?, N.Y., 1959.

Vocal. Strong snare backbeat in variation 2 rhythm. Even quavers on hi-hat and ride. Blues form. Riffing sax. Even quavers on piano.

Buddy Holly.

Recordings source:

Buddy Holly. The Buddy Holly Collection. MCA compact disc: MCAD2-10883, 1993.*Baby, Won't You Come Out Tonight*, Clovis, 1956.

Vocal. Weak snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form.

Brown Eyed Handsome Man, Clovis, 1956.

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

Changing All Those Changes, Clovis, 1956.

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

Girl On My Mind, Nashville, 1956.

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.

Vocal. Weak snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form.

Modern Don Juan, Nashville, 1956.

Vocal. Weak snare backbeat with brushes? Hi-hat on all four pulses. Blues form. Call and response sax. Triplet piano rhythms in chorus.

Rock Around With Ollie Vee, Nashville, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form.

That'll Be The Day, Clovis, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Legato vocals.

Ting-A-Ling, Nashville, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. Stop time. Blues form.

Everyday, Clovis, 1957. [No/unclear cymbals].*I'm Gonna Love You Too*, Clovis, 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form.

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

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato vocals.

It's Too Late, Clovis, 1957.

Vocal. Strong snare backbeat. Triplet rhythms on hi-hat. Slow blues tempo. Stop time. Triplet guitar rhythms. Legato vocals.

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

Vocal. Strong snare backbeat. Some variation 3 rhythms in piano solo. Even quavers on ride. Blues form.

Look At Me, Clovis, 1957.

Vocal. Strong snare with brushes backbeat. Even quavers on ride with brushes. Blues form.

Maybe Baby, Oklahoma City, 1957.

Vocal. Strong snare backbeat. Some variation 3 rhythms in final verses/choruses. Even quavers on ride. Blues form. Legato vocals.

Not Fade Away, Clovis, 1957. [Cymbals on all four pulses].

Oh Boy!, Clovis, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato vocals.

Peggy Sue, Clovis, 1957. [No/unclear cymbals].
Ready Teddy, Clovis, 1957.

Vocal. Emphatic snare backbeat. Rhythmic embellishment on snare on pulses 3 and 4 at times. 2/2 time. Stop time.

Rock Me My Baby, Oklahoma City, 1957.

Vocal. Strong snare backbeat in choruses. Swing on ride in choruses. Tom quaver rhythms at other times. 2/2 time. Blues form. Legato vocals.

Tell Me How, Clovis, 1957.

Vocal. Strong snare backbeat. Swing on ride. Even quavers on hi-hat in intro. and guitar solos. 2/2 time. Legato vocals.

You're So Square (Baby, I Don't Care), Clovis, 1957.

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.

You've Got Love, Oklahoma City, 1957.

Vocal. Strong snare backbeat. Some triplet snare rhythms. Swing on ride. Legato vocals.

Words Of Love, Clovis, 1957. [Cymbals on all four pulses].

Early In The Morning, N.Y., 1958.

Vocal. No snare backbeat. Strong backbeat on unidentified percussion or guitar strumming. Shuffle on hi-hat. Call and response vocals.

Fool's Paradise, Clovis, 1958.

Vocal. Strong snare backbeat. Even quavers on ride. 2/2 time. Blues form. Some legato vocals.

Heartbeat, Clovis, 1958. [Even quavers on cymbals].

It Doesn't Matter Anymore, N.Y., 1958.

Vocal. Snare with brushes in quaver-semiquaver-semiquaver pattern emphasizing backbeat. No cymbal work. String orchestra and harp accompaniment.

It's So Easy, Clovis, 1958.

Vocal. Emphatic snare backbeat. Even quavers on ride. Some legato and call and response vocals.

Love's Made A Fool Of You, Clovis, 1958. [No/unclear cymbals].

Raining In My Heart, N.Y., 1958.

Vocal. Weak snare backbeat with brushes? Swing on hi-hat? String orchestra and flute accompaniment.

Rave On, N.Y., 1958.

Vocal. Strong snare backbeat. Even quavers on ride. 2/2 time. Blues form.

Reminiscing, Clovis, 1958.

Vocal. Strong snare backbeat. Some variation 3 rhythms, generally on pulse 4. Even quavers on ride. Blues form. Improvising sax.

Take Your Time, Clovis, 1958.

Vocal. Emphatic snare backbeat. Some variation 3 rhythms. No cymbal work. Blues form. Improvising organ.

Think It Over, Clovis, 1958.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Legato vocals.

True Love Ways, N.Y., 1958. [Swing on cymbals].

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

Wishing, Clovis, 1958.

Vocal. Strong snare backbeat in variation 2 rhythm. Even quavers on ride. Improvising guitar.

Jerry Lee Lewis.

Recordings source:

Jerry Lee Lewis. Classic Jerry Lee Lewis: The Definitive Edition Of His Sun Recordings, 1956-1963. Bear Family Records compact discs: BCD 15420 HH, 1989.
Born To Lose, Memphis, 1956.

Vocal. Emphatic snare backbeat. Some snare shuffle rhythms. Early jazz type rhythms on snare rim in piano break. Swing and shuffle on ride. Blues form. Boogie piano.

Crazy Arms, Memphis, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. Some triplet rhythms on ride and snare in piano solo. Blues form. Boogie piano.

End Of The Road, Memphis, 1956?

Vocal. Emphatic snare backbeat. Intro. with shuffle on snare. Swing and shuffle on ride. Blues form. Boogie piano.

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

Vocal. Emphatic snare backbeat. Some snare shuffle and triplet rhythms. Swing and shuffle on ride. Blues form. Boogie piano.

Cold, Cold Heart, Memphis, 1956/57?

Vocal. Strong snare backbeat with some variation 1 rhythms. Shuffle on ride. Stop time. Blues form. Boogie piano.

Crawdadd Song, Memphis, 1956/57?

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

Deep Elem Blues, Memphis, 1956/57?

Vocal. Weak snare backbeat. Swing on ride. 2/2 time. Blues form. Improvising guitar.

Dixie, Memphis, 1956/57?

Instrumental piano solo. Strong snare backbeat. Swing and even quavers on ride. 2/2 time. Blues form.

Vocal. Triple meter.

Goodnight Irene (undubbed master), Memphis, 1956/57?

Vocal. Triple meter.

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

Vocal. Strong snare backbeat. Shuffle and swing on ride. 2/2 time. Blues form. Boogie piano.

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

I Can't Help It, Memphis, 1956/57?

Vocal. Strong snare backbeat. Swing on ride. Slow blues tempo. Some triplet rhythms on snare and ride. Blues form. Riffing guitar.

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

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Boogie piano.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Boogie piano.

I Love You Because, Memphis, 1956/57?

Vocal. Strong snare backbeat. Swing on ride and some triplet rhythms. Blues form. Improvising piano.

I Love You So Much It Hurts, Memphis, 1956/57?

Vocal. Triple meter.

I'm Throwing Rice, Memphis, 1956/57?

Vocal. Triple meter.

It All Depends (Who Will Buy The Wine)
(undubbed master), Memphis, 1956/57?

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

Lewis Boogie, Memphis, 1956/57?

Vocal. Weak snare backbeat and some shuffle rhythms. Swing on ride. Stop time. Blues form. Boogie piano.

Shame On You, Memphis, 1956/57?

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Boogie piano.

Silver Threads Among The Gold, Memphis, 1956/57?

Vocal. Emphatic snare backbeat. Some snare shuffle rhythms. Swing and shuffle on ride. Blues form. Boogie piano.

Sixty Minute Man, Memphis, 1956 57?

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Boogie piano.

That Lucky Old Sun, Memphis, 1956 57? [No drums].

The Marines Hymn, Memphis, 1956/57?

Instrumental piano solo. Emphatic snare backbeat. Swing on ride. Some even quavers on ride. Blues form.

Tomorrow Night, Memphis, 1956/57?

Vocal. Strong snare backbeat. Swing and some triplets on ride. Slow blues tempo.

Whole Lotta Shakin' Goin On, Memphis, 1956/57?

Vocal. Emphatic snare backbeat. Shuffle, swing and even quavers on ride. 2/2 time. Blues form. Boogie piano.

You Are My Sunshine, Memphis, 1956/57?

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano.

You're The Only Star In My Blue Heaven (take ?), Memphis, 1956/57?

Vocal. Weak snare backbeat. Swing on ride. Blues form. Boogie piano.

All Night Long, Memphis, 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Drinkin' Wine Spo Dee O Dee, Memphis, 1957.

Vocal. Emphatic snare backbeat. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Great Balls Of Fire (take ?), Memphis, 1957.

Vocal. Weak snare backbeat. Even quavers on ride. Stop time. Blues form. Improvising piano.

Great Balls Of Fire (film soundtrack), Memphis, 1957.

Vocal. Strong snare backbeat with some quaver-quaver, crotchet rhythms. Even quavers on snare in intro., piano solo and stop time sections. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form.

Great Balls of Fire, Memphis, 1957.

Vocal. Emphatic backbeat on identified percussion. Strong snare backbeat with some variation 3 rhythms. Even quavers on ride. Stop time. Blues form. Improvising piano.

I Forgot To Remember To Forget, Memphis, 1957.

Vocal. Off-pulsing and some emphatic snare backbeats. Shuffle and some swing rhythms on ride. Blues form. Boogie piano

I'm Feelin' Sorry, Memphis, 1957.

Vocal. Shuffle on snare and ride with some triplet rhythms. Emphatic snare backbeat in short guitar solo and final chorus. Blues form. Boogie piano.

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

Vocal. Strong snare backbeat with some quaver-quaver, crotchet rhythms. Shuffle on ride. 2/2 time. Blues form. Boogie piano and off-pulsing guitar chords.

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

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

Vocal. Emphatic snare backbeat with some triplets, crotchet rhythms. Shuffle on ride. 2/2 time. Blues form. Boogie piano. Off-pulsing guitar chords.

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

Vocal. Strong snare backbeat and shuffle. Swing on ride. Blues form. Boogie piano.

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

Vocal. Strong snare backbeat and shuffle. Swing on ride. Blues form. Boogie piano.

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

Vocal. Strong snare backbeat. Swing on ride. 2 2 time. Blues form. Boogie piano.

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

Vocal. Strong snare backbeat. Swing on ride. 2 2 time. Blues form. Boogie piano.

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

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Boogie piano.

Lewis Boogie, Memphis, 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride. Stop time. Blues form. Boogie piano. Triplet piano rhythms.

Little Green Valley, Memphis, 1957.

Vocal. Strong snare backbeat and some shuffle rhythms. Shuffle on ride. Blues form. Boogie piano.

Long Gone Lonesome Blues, Memphis, 1957.

Vocal. Shuffle on snare with emphatic backbeat. No cymbal work. Blues form. Boogie piano.

Love Letters In The Sand, Memphis, 1957.

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

Matchbox (undubbed master), Memphis, 1957.

Vocal. Strong snare backbeat with some variation 1 rhythms. Shuffle on ride. Blues form. Riffing guitar. Improvising piano.

Matchbox, Memphis, 1957.

Vocal. Strong snare backbeat with some variation 1 rhythms. Shuffle on ride. Blues form. Riffing guitar. Improvising piano. Triplet piano rhythms in solo.

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.

Vocal. Emphatic snare backbeat and some shuffle rhythms. Swing and shuffle on ride. Blues form. Boogie.

Old Time Religion, Memphis, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano.

Ole Pal Of Yesterday, Memphis, 1957.

Vocal. Strong snare backbeat and some shuffle rhythms. Swing on ride and some shuffle rhythms. Blues form. Boogie piano.

Ooby Dooby, Memphis, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Pumpin' Piano Rock, Memphis, 1957.

Vocal. Strong snare backbeat. Shuffle and swing on ride. 2/2 time. Blues form. Boogie piano.

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 some 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.

Vocal. Strong snare backbeat with some variation 1 rhythms. Shuffle on ride. Blues form. Boogie piano. Improvising guitar.

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

Ubangi Stomp, 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. Improvising piano.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano.

Whole Lotta Shakin' Goin On, Memphis, 1957.

Vocal. Emphatic snare backbeat and some shuffle rhythms. Shuffle and even quavers on ride. Blues form. Boogie piano.

Why Should I Cry Over You, Memphis, 1957.

Vocal. Strong snare backbeat and some variation 3 rhythms. Shuffle and triplets on ride. Blues form. Improvising piano. Some triplet piano rhythms.

You Win Again, Memphis, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano.

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.

Big Legged Woman, Memphis, 1958.

Vocal. Strong snare backbeat with some variation 3 rhythms. Swing on ride. Slow blues tempo. Stop time. Blues form. Triplet piano rhythms.

Break Up, Memphis, 1958. [No drums].
Break Up (take ?a), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form. Boogie piano.

Break Up (take ?b), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers and shuffle on ride. 2/2 time. Blues form. Boogie piano.

Break Up (take ?), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Breathless, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.

Breathless, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form. Riffing guitar.

Carrying On (Sexy Ways), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Shuffle on ride. 2/2 time. Stop time. Blues form.

Come What May, Memphis, 1958. [No drums].
Cool, Cool Ways (Sexy Ways), Memphis, 1958.

Vocal. Weak snare backbeat. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form.

Crazy Arms, Memphis, 1958. [No drums].
Crazy Heart, Memphis, 1958. [No drums].
Crazy Heart, Memphis, 1958.

Vocal. Strong snare backbeat. Swing on ride. Blues form.

Don't Be Cruel, Memphis, 1958.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Shuffle and swing on ride. 2/2 time. Blues form. Improvising piano.

Down The Line (take ?a), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers, swing and shuffle rhythms on ride. 2/2 time. Stop time. Blues form.

Down The Line (take ?b), Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Shuffle on ride. 2/2 time. Stop time. Blues form.

Down The Line, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Drinkin' Wine Spo-Dee-O-Dee, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.

Fools Like Me (undubbed master), Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. Blues form.

Fools Like Me (overdubbed master), Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. Handclaps on backbeat in variation 1-type rhythm (additional crotchet rhythm on pulse 3) in piano solo. Blues form. Legato vocals.

Frankie and Johnny, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form.

Friday Night, Memphis, 1958.

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

Good Rockin' Tonight, Memphis 1958.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Goodnight Irene (overdubbed master), Memphis, 1958.

Vocal. Triple meter.

Hello, Hello Baby, Memphis, 1958.

Vocal. Strong snare backbeat. Swing on ride. Triplets on snare and ride in piano and guitar solo. Stop time. Blues form. Triplet piano rhythms.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form.

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

Vocal. Emphatic snare backbeat. Even quavers and swing on ride. 2/2 time. Blues form.

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

Vocal. Emphatic snare backbeat. Even quavers and swing on ride. 2/2 time. Blues form.

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

Vocal. Emphatic snare backbeat. Even quavers and swing on ride. 2/2 time. Blues form.

High School Confidential, Memphis, 1958.

Vocal. Emphatic snare backbeat. Even quavers on ride. 2/2 time. Blues form.

Hound Dog, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. 2/2 time. Blues form. Improvising piano.

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

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

Vocal. Strong snare backbeat. Swing on ride. Blues form.

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

Vocal. Strong snare backbeat. Swing and some triplets on ride. Blues form. Legato vocals.

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

Vocal. Strong snare backbeat with some variation 3 rhythms. Even quavers and shuffle on ride. 2/2 time. Blues form. Riffing horns.

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.

Vocal. Emphatic snare backbeat, mostly in variation 3 rhythms. Shuffle on ride. Blues form. Improvising piano.

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. Triplets on ride.

It Hurt Me So (overdubbed version), Memphis, 1958.

Vocal. Strong snare backbeat. Triplets on ride. Legato vocals.

Jailhouse Rock, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers, shuffle and swing on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Jambalaya, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle and even quavers on ride. 2/2 time. Blues form.

Johnny B. Goode, Memphis, 1958. [No drums].
Johnny B. Goode, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.

Let The Good Times Roll, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.

Live And Let Live, Memphis, 1958. [No drums].
Lovesick Blues, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time.

Matchbox (overdubbed master), Memphis, 1958.

Vocal. Strong snare backbeat with some variation 1 rhythms. Handclaps on backbeat in piano solo. Shuffle on ride. Blues form. Riffing guitar. Improvising piano. Call and response vocals.

Memory Of You, Memphis, 1958. [No drums].

Milkshake Mademoiselle (take ?a), Memphis, 1958.

Vocal. Weak snare backbeat with some variation 3 rhythms. Shuffle and even quavers on ride. 2/2 time. Stop time. Blues form. Boogie piano.

Milkshake Mademoiselle (take ?b), Memphis, 1958.

Vocal. Emphatic snare backbeat. Swing and even quavers on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Milkshake Mademoiselle, Memphis, 1958.

Vocal. Emphatic snare backbeat. Swing and even quavers on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Pink Peddle Pushers, Memphis, 1958.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Swing on ride. 2/2 time. Stop time. Blues form.

Put Me Down, Memphis, 1958.

Vocal. Emphatic snare backbeat. Even quavers on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Put Me Down (take ?a), Memphis, 1958.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing guitar.

Put Me Down (take ?b), Memphis, 1958.

Vocal. Emphatic snare backbeat. Even quavers and swing on ride. 2/2 time. Blues form. Riffing guitar.

Put Me Down (take ?c), Memphis, 1958.

Vocal. Emphatic snare backbeat. Even quavers and swing on ride. 2/2 time. Blues form. Riffing guitar.

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.

Settin' The Woods On Fire, Memphis, 1958.
[No drums].

Slippin' Around, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle on ride. Improvising guitar. Triplet piano rhythms.

Someday, Memphis, 1958.

Vocal. Emphatic snare backbeat in variation 3 rhythms. Swing on ride. Blues form. Improvising piano.

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

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano. Call and response vocals.

Your Cheatin' Heart, Memphis, 1958.

Vocal. Emphatic snare backbeat. Shuffle and swing on ride. Stop time. Blues form. Triplet piano and guitar rhythms.

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

Vocal. Strong snare backbeat with some variation 3 rhythms. Shuffle on ride. 2/2 time. Blues form. Boogie piano. Riffing horns.

Big Blon' Baby, Memphis, 1958/59?

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. 2/2 time. Stop time. Blues form.

Lovin' Up A Storm (take ?), Memphis, 1958/59?

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form.

Lovin' Up A Storm, Memphis, 1958/59?

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on hi-hat. 2/2 time. Stop time. Blues form.

Release Me, Memphis, 1958/59?

Vocal. Strong snare backbeat. Shuffle on ride. Boogie piano.

(Just A Shanty In Old) Shanty Town, Memphis, 1958/59?

Vocal. Emphatic snare backbeat. Shuffle on snare (no cymbal work) in piano solo. Shuffle and swing on ride. Some triplets on ride in second half of piano solo. Boogie piano.

Sick And Tired, Memphis, 1958/59?

Vocal. Even quavers on snare with strong backbeat. Some even quavers on ride. 2/2 time. Stop time. Blues form. Riffing guitar.

Am I To Be The One, Memphis, 1959.

Vocal. Strong snare backbeat with variation 3 rhythms. Even quavers on hi-hat. Stop time. Blues form. Riffing guitar.

Ballad Of Billy Joe, Memphis, 1959.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Even quavers on hi-hat.

Hillbilly Fever, Memphis, 1959.

Vocal. Emphatic snare backbeat with variation 1 rhythms. Even quavers on hi-hat. 2/2 time. Blues form.

Home, Memphis, 1959.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time. Call and response guitar.

I Could Never Be Ashamed Of You (take ?),
Memphis, 1959.

Vocal. Swing on snare with brushes
with weak backbeat. Improvising guitar.

I Could Never Be Ashamed Of You, Memphis,
1959.

Vocal. Emphatic snare backbeat with
echo. Swing on ride. Blues form.

I'm The Guilty One, Memphis, 1959.

Vocal. Strong snare backbeat. Swing on
hi-hat. Improvising piano.

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

Vocal. Emphatic snare backbeat. Even
quavers on hi-hat. 2/2 time. Blues form.

Let's Talk About Us, Memphis, 1959.

Vocal. Emphatic snare backbeat with
variation 3 rhythms. Even quavers on
hi-hat and ride. Blues form. Legato
vocals.

Little Queenie, Memphis, 1959.

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

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

Vocal. Emphatic snare backbeat. Swing
on hi-hat. Improvising piano.

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

Vocal. Emphatic snare backbeat with
some variation 3 rhythms. Swing on hi-
hat. 2/2 time. Improvising piano. Some
boogie piano.

Near You, Memphis, 1959.

Instrumental piano solo. Emphatic snare
backbeat with some variation 3
rhythms. Shuffle on hi-hat. Improvising
guitar.

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.

Vocal. Emphatic snare backbeat. Swing
on hi-hat. Improvising piano.

Will The Circle Be Unbroken, Memphis, 1959.

Vocal. Strong snare backbeat. Swing on
hi-hat. Blues form.

Billy Boy, Memphis, 1959/60?

Vocal. Strong snare backbeat with some
variation 3 rhythms. Even quavers on
ride. 2/2 time. Blues form. Boogie
piano. Riffing horns.

My Bonnie, Memphis, 1959/60?

Vocal. Strong snare backbeat with
variation 3 rhythms. Even quavers on
ride. Stop time. Boogie piano. Riffing
horns.

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

Vocal. Strong snare backbeat. Swing on
ride. Shuffle on ride in sax solo. Blues
form.

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.

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

Baby, Baby Bye Bye (take 3), Memphis, 1960.

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

Baby, Baby Bye Bye (overdubbed version), Memphis, 1960.

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

Bonnie B. (LP version), Memphis, 1960.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Shuffle on ride. Stop time. Blues form.

Bonnie B., Memphis, 1960.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Shuffle on ride. Stop time. Blues form.

C.C. Rider, Memphis, 1960.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Call and response sax. Some triplet piano rhythms.

Don't Drop It, Memphis, 1960.

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

Gettin' In The Mood, Memphis, 1960.

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

Great Speckled Bird (take ?a), Memphis, 1960.

Vocal. Strong snare backbeat. Swing on ride. Blues form.

Great Speckled Bird (take ?b), Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Even quavers and shuffle on ride. 2/2 time. Blues form. Improvising piano.

Hang Up My Rock And Roll Shoes, Memphis, 1960.

Vocal. Strong snare backbeat. Shuffle on ride. Stop time. Blues form. Call and response sax.

Hound Dog, Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Shuffle on ride. 2/2 time. Blues form.

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.

John Henry, Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Even quavers/syncopated rhythms on ride. 2/2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat with variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form. Boogie piano. Call and response guitar.

Lewis Workout, Memphis, 1960.

Instrumental piano solo. Strong snare backbeat. Even quavers on ride. 2/2 time. Blues form. Riffing sax.

Love Made A Fool Of Me, Memphis, 1960.

Vocal. Weak snare backbeat on snare rim. Triplets on hi-hat. Slow blues tempo. Stop time. Triplet piano rhythms. Legato vocals.

Mexicali Rose(take ?), Memphis, 1960.

Vocal. Triple meter

Mexicali Rose, Memphis, 1960.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form.

No More Than I Get, Memphis, 1960.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Even quavers on ride. 2/2 time. Blues form. Riffing horns.

Old Black Joe (LP version), Memphis, 1960.

Vocal. Emphatic snare backbeat with variation 3 rhythms in piano solo and final chorus. Otherwise only cymbal work. 2/2 time. Blues form.

Old Black Joe (overdubbed single version), Memphis, 1960.

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

What'd I Say?, Memphis, 1960.

Vocal. Strong snare backbeat. Syncopated rhythms on ride. 2/2 time. Stop time. Blues form.

What'd I Say? (LP version), Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Syncopated rhythms on ride. 2/2 time. Stop time. Blues form. Riffing horns.

When I Get Paid, Memphis, 1960.

Vocal. Weak snare backbeat with variation 3 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form. Riffing horns.

When My Blue Moon Turns To Gold Again (take ?), Memphis, 1960.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns. Boogie piano.

When My Blue Moon Turns To Gold Again, Memphis, 1960.

Vocal. Emphatic snare backbeat with variation 3 rhythms. Shuffle on ride. 2/2 time. Blues form. Riffing horns. Boogie piano.

Your Cheatin' Heart, Memphis, 1960.

Vocal. Strong snare backbeat with variation 3 rhythms. Even quavers. 2/2 time. Blues form. Boogie piano.

Carl Perkins.

Recordings source:

Carl Perkins. The Classic Carl Perkins. Bear Family compact discs: BCD 15494, 1990.*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.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Improvising guitar.

Blue Suede Shoes, Memphis, 1955.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Improvising guitar.

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

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Improvising guitar.

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. 2/2 time. Strong guitar strums on backbeat.

Gone, Gone, Gone, Memphis, 1955.

Vocal. Swing on snare with weak backbeats. Shuffle on snare in final chorus. No cymbal work. 2/2 time. 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. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Riffing guitar.

Let The Jukebox Keep On Playing (take ?), Memphis, 1955.

Vocal. Weak snare backbeat. Swing on hi-hat. Improvising steel guitar/violin.

Let The Jukebox Keep On Playing, Memphis, 1955.

Vocal. Weak snare backbeat. Swing on hi-hat. Improvising steel guitar and violin.

Sure To Fall, Memphis, 1955.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Improvising guitar with some accents on backbeat.

Tennessee, Memphis, 1955.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Strong guitar strums on backbeat.

What You Doin' When You're Crying, Memphis, 1955.

Vocal. Weak snare backbeat. Swing on hi-hat. Blues form. Improvising steel guitar.

You Can't Make Love To Somebody, Memphis, 1955.

Vocal. Swing on snare with weak backbeat. No cymbal work. 2/2 time. Blues form. Strong guitar strums on backbeat.

All Mama's Children (take ?a), Memphis, 1956.

All Mama's Children (take ?b), Memphis, 1956.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Stop time. Blues form.

All Mama's Children, Memphis, 1956.

Vocal. Strong snare backbeat with some variation 3 rhythms. Shuffle on hi-hat. Stop time. Blues form.

Be Honest With Me, Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on ride. 2/2 time. Blues form. Boogie piano.

Boppin' The Blues (take ?), Memphis, 1956.

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

Boppin' The Blues, Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Riffing guitar.

Caldonia, Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat. 2/2 time. Stop time. Blues form. Boogie piano.

Dixie Fried (take ?), Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Stop time. Blues form.

Dixie Fried, Memphis, 1956.

Vocal. Strong snare backbeat with some variation 3 rhythms. Swing on hi-hat. Stop time. Blues form. Strong guitar strums on backbeat.

Everybody's Trying To Be My Baby, Memphis, 1956.

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

Everyone's Trying To Be My Baby (take ?a), Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form.

Everyone's Trying To Be My Baby (take ?b), Memphis, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form.

Her Love Rubbed Off, Memphis, 1956.

Vocal. Some strong snare backbeats in guitar breaks and choruses. Swing rhythms on hi-hat in these sections. Otherwise, a Latin beat on tom, snare and hi-hat. Some boogie piano.

I'm Sorry I'm Not Sorry, Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat with echo at times (sounds like triplet rhythms). Blues form. Boogie piano. Some triplet piano rhythms.

Keeper Of The Key, Memphis, 1956.

Vocal. Strong snare backbeat. Triplets on hi-hat. Blues form. Improvising piano. Strong guitar strums on backbeat at times.

Lonely Street, Memphis, 1956.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Triplet piano rhythms.

Matchbox (take ?), Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat. 2/2 time. Blues form. Boogie piano.

Matchbox, Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat. 2/2 time. Blues form. Some boogie piano.

Only You, Memphis, 1956.

Vocal. Strong snare backbeat. Emphatic snare backbeat from guitar solo onwards. Shuffle on ride. Triplet guitar rhythms.

Put Your Cat Clothes On (take ?a), Memphis, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form.

Put Your Cat Clothes On (take ?b), Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Some strong guitar strums on backbeat.

Put Your Cat Clothes On (take ? with piano), Memphis, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano.

Put Your Cat Clothes On (with piano), Memphis, 1956.

Vocal. Emphatic snare backbeat with some variation 3 rhythms. Swing on ride. 2/2 time. Blues form. Boogie piano.

Right String, Wrong Yo-Yo, Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Strong guitar strums on backbeat.

Roll Over Beethoven, Memphis, 1956.

Vocal. Strong snare backbeat. Emphatic snare backbeat in guitar solo. Shuffle on ride. 2/2 time. Blues form. Boogie piano.

Sweethearts And Strangers (take ?), Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie piano.

Sweethearts And Strangers, Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie and improvising piano.

That Don't Move Me, Memphis, 1956.

Vocal. Strong snare backbeat in variation 3 rhythms. Swing on hi-hat. 2/2 time. Stop time. Blues form.

Try My Heart Out, Memphis, 1956.

Vocal. Weak snare backbeat. Triplets on hi-hat. Improvising piano.

You Can Do No Wrong, Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie piano.

You Can't Make Love To Somebody, Memphis, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form.

Your True Love (take ?), Memphis, 1956.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Boogie piano. Legato vocals.

Your True Love, Memphis, 1956.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. 2/2 time. Boogie piano. Legato vocals.

Forever Yours, Memphis, 1957.

Vocal. Strong snare backbeat. Some triplet rhythms on snare. Swing on hi-hat. Blues form.

Glad All Over, Memphis, 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form.

I Care, Memphis, 1957. [No unclear cymbals].

Lend Me Your Comb (take ?), Memphis, 1957.

Vocal. Strong snare backbeat and swing on hi-hat in chorus. Otherwise, Bolero type rhythms on drums

Lend Me Your Comb, Memphis, 1957.

Vocal. Strong snare backbeat and swing on ride in chorus. Otherwise, Bolero type rhythms on drums

Look At That Moon (take ?), Memphis, 1957.

Vocal. Strong snare backbeat. Shuffle on hi-hat and ride. 2/2 time. Blues form. Strong guitar strums on backbeat.

Look At That Moon, Memphis, 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing guitar.

Pink Peddle Pushers (take ?), Memphis, 1957.

Vocal. Strong snare backbeat. Handclap on backbeat? Shuffle on hi-hat. 2/2 time. Stop time. Blues form. Crotchet piano rhythms.

Pink Peddle Pushers, Memphis, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Strong guitar strums on backbeat at times.

That's Right (take ?), Memphis, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat. Stop time. Blues form.

That's Right, Memphis, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat. Stop time. Blues form.

Y.O.U., Memphis, 1957.

Vocal. Strong snare backbeat. Triplets on hi-hat. Blues form. Legato vocals.

Y.O.U. (with narration), Memphis, 1957.

Vocal. Strong snare backbeat. Triplets on hi-hat. Blues form. Legato vocals.

Because You're Mine, Nashville, 1958.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. 2/2 time. Stop time. Blues form. Improvising piano.

Good Rockin' Tonight, Nashville, 1958.

Vocal. Strong snare backbeat. Shuffle on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing sax. Improvising piano.

Hey, Good Lookin', Nashville, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Improvising piano.

Honey, 'Cause I Love You, Nashville, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride in guitar solos. 2/2 time. Blues form. Legato vocals. Improvising piano.

I Got A Woman, Nashville, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride in sax solo and final chorus. 2/2 time. Slow final chorus. Blues form. Riffing sax.

Jenny, Jenny, Nashville, 1958.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Even quavers on ride in guitar and sax solos. 2/2 time. Blues form. Riffing sax. Improvising piano.

Jive After Five, Nashville, 1958.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat and ride. Stop time. Blues form. Riffing guitar. Improvising piano.

Just Thought I'd Call, Nashville, 1958.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. 2/2 time. Blues form.

Levi Jacket (And A Long Tail Shirt), Nashville, 1958. [No/unclear cymbals].

Long Tall Sally, Nashville, 1958.

Vocal. Strong snare backbeat. Shuffle on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Pink Peddle Pushers, Nashville, 1958.

Vocal. Emphatic snare backbeat and swing on hi-hat in choruses. Otherwise cymbal and snare drum in dotted crotchet, dotted crotchet, crotchet pattern. Blues form. Improvising piano.

Please Say You'll Be Mine, Nashville, 1958.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Shuffle on snare in bridge. Boogie piano. Call and response vocals.

Pop, Let Me Have The Car, Nashville, 1958.

Vocal. Strong snare backbeat in variation 1 rhythm. Even quavers on hi-hat. Even quavers on ride in guitar solo. 2/2 time. Stop time. Blues form. Riffing sax. Improvising piano.

Ready Teddy, Nashville, 1958.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing sax. Improvising piano.

Rockin' Record Hop, Nashville, 1958.

Vocal. Emphatic snare backbeat. Shuffle on ride. Improvising piano.

Shake, Rattle and Roll, Nashville, 1958.

Vocal. Weak snare backbeat. Strong snare backbeat in final choruses in variation 1 rhythm. Shuffle on ride. 2/2 time. Blues form. Riffing guitar. Improvising piano.

Sittin' On Top Of The World, Nashville, 1958.

Vocal. Shuffle on snare with strong backbeat. No cymbal work. 2/2 time. Blues form. Riffing sax. Improvising piano.

That's All Right, Nashville, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Improvising piano.

This Life I Live, Nashville, 1958.

Vocal. Emphatic snare backbeat. Triplets on hi-hat. Triplets on ride in guitar solo. Blues form. Improvising piano.

Tutti Frutti, Nashville, 1958.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride in sax and guitar solos. 2/2 time. Blues form. Riffing sax. Improvising piano.

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

Whole Lotta Shakin' Goin' On, Nashville, 1958.

Vocal. Shuffle on snare with strong backbeat. Strong snare backbeat and shuffle on ride in chorus, guitar solo and final choruses. 2/2 time. Blues form. Improvising piano.

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

You Were There, Nashville, 1958.

Vocal. Emphatic snare backbeat in variation 1 rhythm. Even quavers on hi-hat. Even quavers on ride in sax solos and final chorus. 2/2 time. Blues form. Riffing sax. Impro. piano.

Highway Of Love, Nashville, 1959.

Vocal. Emphatic snare backbeat. Handclaps on backbeat in sax solo with some variation 3 rhythms. Shuffle on hi-hat. 2/2 time. Blues form. Call and response and legato vocals. Riffing sax.

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.

Vocal. Emphatic snare backbeat. Triplets on snare in bridge. Triplets on hi-hat. Triplets on ride in sax solo. Blues form. Riffing sax. Call and response and legato vocals.

Pointed Toe Shoes, Nashville, 1959.

Vocal. Even quavers on snare and hi-hat with strong backbeat. Stop time. Blues form. Improvising piano.

The Drifter, Nashville, 1959.

Vocal. Strong snare backbeat in choruses. Shuffle on hi-hat in choruses. Otherwise, toms in variation 2 rhythm. No cymbal work. Legato vocals. Improvising piano.

Too Much For A Man To Understand (take ?), Nashville, 1959.

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

When The Moon Come Over The Mountain, Nashville, 1959.

Vocal. Emphatic snare backbeat. Handclaps in variation 1 rhythm in guitar solo. Shuffle on hi-hat. 2/2 time. Blues form. Legato and riffing vocals. Improvising piano.

Just For You, Nashville, 1960.

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

L-O-V-E-V-I-L-L-E, Nashville, 1960.

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.

Vocal. Emphatic snare backbeat.
Triplets on hi-hat. Slow blues tempo.
Blues form. Call and response sax and
vocals. Legato vocals.

Platters.

Recordings source:

Platters. Platters: The Magic Touch Anthology. Mercury compact disc: 314 510 314-2, 1991.*Bark, Battle And Ball*, L.A., 1955.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Legato vocals. Improvising guitar and piano.

I'm Just A Dancing Partner, Chicago, 1955.

Vocal. Triple meter.

I Wanna, L.A., 1955.

Vocal. Shuffle on snare with emphatic backbeat at times. Shuffle on ride. 2/2 time. Blues form. Legato vocals.

Only You (And You Alone), L.A., 1955.

Vocal. Snare on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Triplet piano rhythms.

The Great Pretender, Chicago, 1955.

Vocal. Strong snare backbeat. Triplets on hi-hat. Slow blues tempo. Legato vocals. Triplet piano rhythms.

(You've Got) The Magic Touch, N.Y., 1956.

Vocal. Shuffle on snare with brushes with strong backbeat in verses. Triplets on snare with brushes with strong backbeat in choruses. No cymbal work. Blues form. Legato vocals. Boogie piano in verses. Triplet piano rhythms in choruses.

Glory Of Love, N.Y., 1956.

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano. Some riffing horns in final choruses.

Heaven On Earth, N.Y., 1956.

Vocal. Triplets 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. Legato vocals. Boogie piano. Some riffing horns.

He's Mine, N.Y., 1956.

Vocal. Emphatic snare backbeat in choruses. Swing on hi-hat in choruses. Otherwise, shuffle on snare and hi-hat. Call and response vocals. Riffing sax. Boogie guitar.

I Give You My Word, N.Y., 1956.

Vocal. Swing on snare with strong backbeat. Ride cymbal on backbeat in final choruses. Legato vocals. Some boogie piano. Riffing sax.

It Isn't Right, N.Y., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride with strong backbeat in sax solo and final verse/choruses. Legato vocals. Boogie guitar.

I'm Sorry, N.Y., 1956.

Vocal. Shuffle on snare with brushes with emphatic backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano. Riffing horns.

My Prayer, N.Y., 1956.

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

On My Word Of Honor, N.Y., 1956.

Vocal. Triplets on snare with brushes with emphatic backbeat. No cymbal work. Slow blues tempo. Legato vocals. Riffing sax. Triplet piano rhythms.

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

Vocal. Swing on snare with brushes with strong backbeat. Shuffle on snare with brushes in choruses. No cymbal work. Legato vocals. Triplet piano rhythms. Boogie piano in choruses.

Winner Take All, N.Y., 1956.

Vocal. Shuffle on snare with brushes with strong backbeat. Some triplet snare rhythms with strong backbeat. No cymbal work. Call and response vocals. Boogie piano.

You'll Never Never Know, L.A., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on ride in chorus. Legato vocals. Boogie guitar. Some riffing horns.

Goodnight, Sweetheart, It's Time To Go, Paris, 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Legato vocals.

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.

I Wish, N.Y., 1957.

Vocal. Emphatic snare backbeat with brushes. Shuffle on snare with brushes with emphatic backbeat in choruses. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano and guitar in choruses. Riffing sax.

Indifferent, Paris, 1957.

Vocal. Strong snare backbeat. Shuffle and swing on ride. Slow blues tempo. Legato vocals.

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.

Vocal. Swing on snare with brushes with emphatic backbeat in verses. Shuffle on snare with brushes with emphatic backbeat in choruses. No cymbal work. Legato vocals. Riffing sax. Boogie piano.

Only Because, L.A., 1957.

Vocal. Triplets on snare with brushes with emphatic backbeat. No cymbal work. Slow blues tempo. Legato vocals. Improvising guitar and piano. Some boogie piano/guitar in choruses.

Sixteen Tons, Paris, 1957.

Vocal. Emphatic snare backbeat with brushes. Shuffle and swing on hi-hat. Legato vocals.

The Mystery Of You, L.A., 1957.

Vocal. Emphatic snare backbeat.
Triplets on hi-hat. Slow blues tempo.
Legato vocals. Triplet piano rhythms.
Some boogie piano/guitar in choruses

When You Return, L.A., 1957. [Hi-hat on all four pulses].

You're Making A Mistake, N.Y., 1957.

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

Enchanted, L.A., 1958.

Vocal. Swing on snare with brushes with weak backbeat in verses. Shuffle on snare with brushes with weak backbeat in choruses. No cymbal work. Legato vocals. Boogie piano in choruses.

For The First Time (Come Prima), ?, 1958.

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie guitar.

Hula Hop, Paris, 1958.

Vocal. Strong snare backbeat. Swing on ride. Shuffle on ride in sax solo. 2/2 time. Blues form. Riffing vocals. Riffing horns.

If I Didn't Care, Paris, 1958.

Vocal. Snare with brushes on all four pulses with emphatic backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano and guitar.

It's Raining Outside (Chove La Fora), ?, 1958.

Vocal. Shuffle on snare with brushes with weak backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie guitar.

I'll Never Smile Again, Paris, 1958. [No cymbal work].

Remember When, Paris, 1958.

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

Smoke Gets In Your Eyes, Paris, 1958.

Vocal. Strong snare backbeat with brushes. No cymbal work. Slow blues tempo.

Twilight Time, N.Y., 1958.

Vocal. Strong snare backbeat. Swing on hi-hat in verses. Shuffle on hi-hat in choruses. Slow blues tempo. Boogie guitar in choruses. Legato vocals and strings.

Where, L.A., 1958.

Vocal. Strong snare backbeat. Hi-hat on all four pulses. Slow blues tempo. Legato vocals.

Wish It Were Me, L.A., 1958.

Vocal. Swing on snare with brushes with weak backbeat in verses. Shuffle on snare with brushes with weak backbeat in choruses. No cymbal work. Slow blues tempo. Legato vocals.

Ebb Tide, Chicago, 1959.

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

Harbor Lights, Chicago, 1959.

Vocal. Snare with brushes on all four pulses with weak backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano in choruses.

My Secret, L.A., 1959.

Vocal. Emphatic snare backbeat in choruses. Triplets on hi-hat in choruses. Slow blues tempo. Blues form. Riffing horns.

Red Sails In The Sunset, Chicago, 1959.

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

Sleepy Lagoon, Chicago, 1959.

Vocal. Shuffle on snare with brushes with emphatic backbeat. No cymbal work. Slow blues tempo. Legato vocals. Boogie piano.

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

Vocal. Weak snare backbeat. Shuffle on hi-hat. Slow blues tempo. Legato vocals. Boogie piano.

It's Magic, ?, 1960.

Vocal. Strong snare backbeat. Triplets on hi-hat. Slow blues tempo. Legato vocals.

Trees, ?, 1960. [No cymbal work].

Elvis Presley.

Recordings source:

Elvis Presley. The King Of Rock'n'Roll: The Complete 50s Masters. BMG/RCA: PD90689(5), 1992.Elvis Presley. From Nashville To Memphis: The Essential 60s Masters. BMG/RCA: 07863 66160-2, 1993.*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.

Vocal. Strong snare backbeat in guitar solo. Swing on ride in guitar solo. Otherwise, shuffle rhythm on ride with snare emphasizing off-pulses. Blues form.

I'm Left, You're Right, She's Gone, Memphis, 1955.

Vocal. Weak snare backbeat with echo. Swing on hi-hat. 2/2 time. Blues form. Improvising guitar.

I'm Left, You're Right, She's Gone (take ?), Memphis, 1955.*Maybellene* (live recording), Shreveport, 1955. [No drums].*Mystery Train*, Memphis, 1955. [No/unclear cymbals].*Shake, Rattle and Roll* (take ?), Lubbock, 1955. [No drums].*Trying To Get To You*, Memphis, 1955.

Vocal. Strong snare backbeat. Swing on ride. Blues form. Triplet guitar rhythms.

When It Rains It Really Pours, Memphis, 1955.

Vocal. Strong snare backbeat. Swing on ride. Blues form.

Any Way You Want Me (That's How I Will Be), N.Y., 1956.

Vocal. Weak snare backbeat. No cymbal work. Triplet guitar rhythms. Legato vocals.

Anyplace Is Paradise, Hollywood, 1956.

Vocal. Strong snare backbeat. No cymbal work. Blues form. Legato vocals. Some triplet piano and guitar rhythms.

Blue Suede Shoes, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

Blue Suede Shoes (live), Las Vegas, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form.

Don't Be Cruel, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing and legato vocals.

First In Line, Hollywood, 1956. [Cymbals on all four pulses].

Heartbreak Hotel, Nashville, 1956. [No/unclear cymbals].

Heartbreak Hotel (live), Las Vegas, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. Triplet rhythms on bass drum. Slow blues tempo. Stop time. Blues form. Triplet guitar rhythms.

Hound Dog, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Legato vocals.

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

How's The World Treating You, Hollywood, 1956.

Vocal. Weak snare backbeat. No cymbal work? Slow blues tempo. Blues form. Legato vocals.

I Got A Woman, Nashville, 1956.

Vocal Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Riffing guitar.

I Want You, I Need You, I Love You, Nashville, 1956.

Vocal. Strong snare backbeat. Snare off-pulsing in middle eight. Slow blues tempo. Triplet piano rhythms.

I Want You, I Need You, I Love You (take 16), Nashville, 1956.

Vocal. Strong snare backbeat. Some off-pulsing on snare in middle eight. Swing on hi-hat. Slow blues tempo. Triplet piano rhythms. Legato vocals.

I Was The One, Nashville, 1956.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Triplet piano and guitar rhythms.

I'm Counting On You, Nashville, 1956. [No/unclear cymbals].

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

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Improvising piano.

Lawdy Miss Clawdy, N.Y., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. Triplets on tom-tom in guitar solo. Blues form. Boogie piano. Triplet piano rhythms in piano solo.

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

Vocal. Strong snare backbeat. Swing on hi-hat and ride. Blues form. Boogie piano.

Let Me, Hollywood, 1956.

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

Long Tall Sally, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Boogie piano. Improvising guitar.

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

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

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

Love Me, Hollywood, 1956.

Vocal. Strong snare backbeat. Hi-hat on all four pulses. Slow blues tempo. Blues form. Legato vocals.

Money Honey, Nashville, 1956.

Vocal. Weak snare backbeat. Swing on hi-hat. Stop time. Blues form. Some triplet piano rhythms.

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

Vocal. Strong snare backbeat at times.
Swing on ride. Stop time. Blues form.

My Baby Left Me, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form.

Old Shep, Hollywood, 1956. [No drums].

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

One Sided Love Affair, N.Y., 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano as piano solo. Improvising piano.

Paralyzed, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie piano. Legato and riffing vocals.

Playing For Keeps, Hollywood, 1956.

Vocal. Strong snare backbeat with brushes. No cymbal work. Slow blues tempo. Blues form. Legato vocals.

Poor Boy, Hollywood, 1956.

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

Ready Teddy, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

Reconsider Baby (jam session), Memphis, 1956.

Rip It Up, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing guitar and piano.

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

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. Blues form. Some call and response guitar and piano.

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

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Improvising guitar.

So Glad You're Mine, N.Y., 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Stop time. Blues form. Boogie piano. Some triplet piano and guitar rhythms.

Too Much, Hollywood, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Riffing guitar. Call and response and legato vocals. Triplet piano rhythms.

Tutti Frutti, N.Y., 1956.

Vocal. Emphatic snare backbeat. Emphatic snare and tom-tom backbeat in guitar solo. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Improvising guitar.

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.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Riffing and legato vocals.

(Let Me Be Your) Teddy Bear (film soundtrack), Hollywood, 1957.

Vocal. Weak snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing vocals.

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

Vocal. Triple meter.

(You're So Square) Baby I Don't Care,
Hollywood, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Improvising piano rhythms.

All Shook Up, Hollywood, 1957.

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

Blue Christmas, Hollywood, 1957.

Vocal. Strong snare backbeat. Shuffle on ride. Riffing and legato vocals.

Blueberry Hill, Hollywood, 1957.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Riffing guitar. Triplet piano rhythms.

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

Don't Leave Me Now, Hollywood, 1957.

Vocal. Strong snare backbeat. No cymbal work. Slow blues tempo. Blues form. Improvising piano with some triplet rhythms. Call and response vocals.

Don't Leave Me Now (film soundtrack),
Hollywood, 1957.

Got A Lot O' Livin' to Do! (film soundtrack),
Hollywood, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano. Riffing guitar.

Have I Told You Lately That I Love You,
Hollywood, 1957.

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, Hollywood, 1957.

Vocal. Strong snare backbeat and backbeat on unidentified percussion. Swing on hi-hat. 2/2 time. Blues form. Legato vocals.

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

Vocal. Emphatic snare backbeat, sometimes in variation 3 rhythms. Even quavers on hi-hat. 2/2 time. Blues form. Improvising guitar. Legato vocals.

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

I Need You So, Hollywood, 1957.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Slow blues tempo. Stop time. Blues tempo. Triplet piano rhythms. Legato vocals.

Is It So Strange, Hollywood, 1957. [No/unclear cymbals].

It Is No Secret (What God Can Do), Hollywood,
1957. [No/unclear cymbals].

I Want To Be Free, Hollywood, 1957.

Vocal. Strong triplet rhythms on snare and toms. No cymbal work. Slow blues tempo. Triplet piano rhythms. Legato vocals.

I Want To Be Free (film soundtrack), Hollywood,
1957.

I'll Be Home For Christmas, Hollywood, 1957.
[No/unclear cymbals]

Jailhouse Rock (film soundtrack), Hollywood,
1957.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Swing on ride in guitar solo. 2/2 time. Stop time. Blues form. Even quaver rhythms on piano. Riffing guitar.

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.

Vocal. Emphatic snare backbeat. Swing on ride. Triplet piano rhythms on piano and guitar.

Mean Woman Blues, Hollywood, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. Stop time. Some handclaps on backbeat. Blues form. Legato vocals.

My Wish Came True, Hollywood, 1957.

[Cymbals on all four pulses].

O Little Town Of Bethlehem, Hollywood, 1957.

[Cymbals on all four pulses].

One Night, Hollywood, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Stop time. Blues form. Triplet piano rhythms.

One Night Of Sin, Hollywood, 1957.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms.

Party (film soundtrack), Hollywood, 1957.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Santa Bring My Baby Back To Me, Hollywood, 1957.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Legato piano. Legato and riffing vocals.

Santa Claus Is Back In Town, Hollywood, 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride and hi-hat. Blues form. Stop time. Legato vocals.

Silent Night. Hollywood, 1957.

Vocal. Triple meter.

Take My Hand, Precious Lord, Hollywood, 1957.

Vocal. Triple meter.

Tell Me Why, Hollywood, 1957. [No/unclear cymbals].

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.

True Love, Hollywood, 1957. [No drums].

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

Vocal. Emphatic snare backbeat. Shuffle and triplet rhythms on ride. Stop time. Slow blues tempo. Triplet piano and guitar rhythms.

White Christmas, Hollywood, 1957. [No/unclear cymbals].

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.

Vocal. Strong snare backbeat in quaver-quaver, crotchet pattern. Shuffle on hi-hat. Blues form. Variation 3 rhythms on backbeat on piano and vocals at times.

A Big Hunk O' Love, Nashville, 1958.

Vocal. Strong snare backbeat, sometimes with variation 1 rhythms. Even quavers on ride. 2/2 time. Stop time. Blues form. Improvising piano.

Ain't That Loving You Baby, Nashville, 1958.

Vocal. Strong snare backbeat. Swing and shuffle on hi-hat and ride. Stop time. Blues form.

Ain't That Loving You Baby (take 11, fast version), Hollywood, 1958.

Vocal. Emphatic snare backbeat in quaver-quaver, crotchet rhythms. Even quavers on hi-hat. Handclaps in quaver-quaver, crotchet rhythms. 2/2 time. Stop time. Blues form.

As Long As I Have You, Hollywood, 1958. [No/unclear cymbals].

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

CrawFish, Hollywood, 1958.

Vocal. Strong snare and hi-hat backbeat. Even quavers on identified percussion. Blues form. Riffing bass.

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

Dixieland Rock, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Improvising and riffing horns.

Doncha' Think It's Time, Hollywood, 1958.

Vocal. Emphatic snare backbeat, sometimes in variation 1 rhythm. Shuffle on unidentified percussion. Blues form. Legato vocals. Riffing guitar and bass.

Don't Ask Me Why, Hollywood, 1958.

[Cymbals on all four pulses].

HardHeadedWoman, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns and guitar. Legato vocals.

I Got Stung, Nashville, 1958.

Vocal. Strong snare backbeat, sometimes in variation 3 rhythms. Even quavers on hi-hat. 2/2 time. Blues form. Improvising piano.

I Need Your Love Tonight, Nashville, 1958.

Vocal. Strong snare backbeat in variation 1 rhythm. Even quavers on ride. Swing on ride in guitar solo. 2/2 time. Blues form. Legato vocals.

King Creole (film soundtrack), Hollywood, 1958. [Even quavers on cymbals].

King Creole (take ?), Hollywood, 1958.

Lover Doll, Hollywood, 1958.

Vocal. Weak snare backbeat with brushes. No cymbal work. 2/2 time. Legato vocals.

New Orleans, Hollywood, 1958.

Vocal. Emphatic snare backbeat at intro and end. Swing on hi-hat. Slow blues tempo. Stop time. Blues form. Triplet rhythms on horns and guitar.

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

Vocal. Strong snare backbeat in variation 1 rhythm. Handclaps on backbeat in guitar solo. Shuffle on hi-hat. Shuffle on ride in guitar solo. Legato vocals. Improvising guitar.

Steadfast, Loyal and True (film soundtrack), Hollywood, 1958. [No drums].

Trouble (film soundtrack), Hollywood, 1958.

Vocal. Emphatic snare backbeat. Swing on ride and some triplet rhythms. Slow blues tempo then 2/2 time. Stop time. Improvising horns.

Wear My Ring Around Your Neck, Hollywood, 1958.

Vocal. Emphatic snare backbeat. Handclaps on backbeat. Swing on ride. 2/2 time. Blues form. Riffing vocals.

Young Dreams, Hollywood, 1958. [Shuffle].

Your Cheatin' Heart, Hollywood, 1958.

Vocal. Strong snare backbeat. Snare backbeat in variation 2 rhythms in chorus. Shuffle on hi-hat and ride. Blues form. Riffing guitar. Legato vocals.

A Mess Of Blues, Nashville, 1960.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat in verses. Triplets on ride in chorus. Handclaps on backbeat with some variation 1 rhythms. Blues form. Riffing and legato vocals.

Are You Lonesome Tonight, Nashville, 1960.

Vocal. Triplet meter.

Dirty, Dirty Feeling, Nashville, 1960.

Vocal. Strong snare backbeat. Ride on all four pulses in chorus. 2/2 time. Blues form. Legato vocals. Riffing sax.

Fame And Fortune, Nashville, 1960.

Vocal. Emphatic snare backbeat. Triplets on snare with brushes. Slow blues tempo. Legato vocals. Triplet piano rhythms.

Fever, Nashville, 1960.

Vocal. Finger snaps on backbeat. No cymbal work. Some tom-tom rhythms. Aside from the above, double bass accompaniment only.

Girl Next Door Went A'Walking, Nashville, 1960.

Vocal. Emphatic snare backbeat with variation 1 rhythms. Even quavers on hi-hat and ride. 2/2 time. Boogie piano. Riffing sax.

I Gotta Know, Nashville, 1960.

Vocal. Emphatic snare backbeat with variation 1 rhythms. Even quavers on hi-hat. Blues form. Legato vocals. Riffing sax.

I Will Be Home Again, Nashville, 1960.

Vocal. Shuffle and triplets on snare with brushes with weak backbeat. No cymbal work. Slow blues tempo. Legato vocals.

It Feels So Right, Nashville, 1960.

Vocal. Emphatic snare backbeat. Shuffle and triplets on hi-hat and ride. Riffing and legato vocals.

It's Now Or Never, Nashville, 1960.

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.

Like A Baby, Nashville, 1960.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Improvising guitar. Some call and response vocals and sax.

Make Me Know It, Nashville, 1960.

Vocal. Strong snare backbeat. Even quavers and shuffle on ride. 2/2 time. Riffing and legato vocals.

Reconsider Baby, Nashville, 1960.

Vocal. Emphatic snare backbeat. Triplets on hi-hat and ride. Slow blues tempo. Blues form. Improvising sax and piano.

Soldier Boy, Nashville, 1960.

Vocal. Strong snare backbeat with some variation 3 rhythms on pulses 2 and 4. Triplets on hi-hat. Slow blues tempo. Legato vocals. Triplet piano rhythms.

Stuck On You, Nashville, 1960.

Vocal. Strong snare backbeat with some variation 3 rhythms on pulse 2. Shuffle on hi-hat and ride. Riffing vocals.

Such A Night, Nashville, 1960.

Vocal. Emphatic snare backbeat with some variation 1 rhythms. Shuffle on hi-hat. Shuffle on ride in choruses. 2/2 time. Boogie piano. Riffing sax and vocals.

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

The Girl Of My Best Friend, Nashville, 1960.

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

Thrill Of Your Love, Nashville, 1960.

Vocal. Triplets on snare with brushes with strong backbeat. Swing on snare in chorus. No cymbal work. Slow blues tempo. Blues form. Legato vocals.

Little Richard.

Recordings source:

Little Richard. The Specialty Sessions. Ace Records compact discs: ABOXCD 1, 1989.*All Night Long* (demo), Macon, 1955.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Triplets on ride in sax solo. Slow blues tempo. Blues form. Riffing horns. Improvising guitar. Triplet piano rhythms.

All Night Long (take 10), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Triplets on ride in sax solo. Blues form. Riffing horns. Triplet piano and guitar rhythms.

All Night Long, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Triplets on ride in sax solo. Blues form. Riffing horns. Triplet piano and guitar rhythms.

Baby (demo), Macon, 1955.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat and ride. Blues form. Riffing horns and guitar.

Baby, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing horns. Improvising piano.

Baby (take 1), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Legato horns. Triplet piano rhythms in sax solo.

Chicken Little Baby (vocal/piano), New Orleans, 1955. [No drums].*Directly From The Heart* (take 1), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Riffing guitar. Legato horns. Triplet piano rhythms.

Directly From The Heart, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Riffing guitar. Legato horns. Triplet piano rhythms.

I'm Just A Lonely Guy (take 2), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Improvising piano.

I'm Just A Lonely Guy, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Improvising piano.

Kansas City, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns. Triplet piano rhythms.

Kansas City (take 1), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns. Triplet piano rhythms.

Kansas City (take 8), L.A., 1955.

Vocal. Handclaps on backbeat. Shuffle on snare and ride. Blues form. Call and response vocals.

Kansas City, L.A., 1955.

Vocal. Shuffle on snare and ride. Handclaps in quaver-quaver, crotchet pattern on backbeat in sax solo. Blues form. Call and response vocals.

Lonesome And Blue (take 3), New Orleans, 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Blues form. Riffing horns. Triplet piano rhythms.

Lonesome And Blue (take 7), New Orleans, 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Blues form. Riffing horns. Triplet piano rhythms.

Lonesome And Blue, New Orleans, 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Blues form. Riffing horns. Triplet piano rhythms.

Long Tall Sally (take 1), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Swing on ride in sax solo. 2 2 time. Stop time. Blues form. Riffing horns.

Long Tall Sally (take 5), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Swing on ride in sax solo and final chorus. 2 2 time. Stop time. Blues form. Riffing horns. Some triplet piano rhythms.

Long Tall Sally (take 6), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Swing on ride in sax solo and final chorus. 2/2 time. Stop time. Blues form. Riffing horns. Some triplet piano rhythms.

Maybe I'm Right (take 1), New Orleans, 1955.
Maybe I'm Right, New Orleans, 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Legato horns. Improvising guitar and piano. Some triplet piano and guitar rhythms.

Miss Ann (vocal/piano), New Orleans, 1955.
[No drums].

Miss Ann (take 1), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing horns.
Triplet piano rhythms.

Miss Ann (take 3), L.A., 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Swing on ride in sax solo. Slow blues tempo. Blues form.
Triplet piano rhythms. Legato horns.

Miss Ann (take 8), L.A., 1955.

Vocal. Emphatic snare backbeat.
Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

She's My Star (a capella), New Orleans, 1955.
[No drums].

She's My Star, New Orleans, 1955.

Vocal. Strong snare backbeat with echo. Some swing and triplet rhythms on ride. Slow blues tempo. Legato vocals.

Slippin' And Slidin' (take 1), New Orleans, 1955.

Slippin' And Slidin', New Orleans, 1955.

Vocal. Snare with brushes playing even quavers and accenting backbeat. No cymbal work. 2 2 time. Blues form.

Slippin' And Slidin' (take 3), New Orleans, 1955.

True Fine Mama (incomplete take), L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Some triplet piano rhythms. Call and response vocals.

True Fine Mama, L.A., 1955.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2 2 time. Blues form. Call and response and riffing vocals.

Tutti Frutti (take 2), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.

Tutti Frutti, New Orleans, 1955.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.

Wonderin' (take 9), New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing guitar. Triplet piano rhythms.

Wonderin', New Orleans, 1955.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns and guitar. Triplet piano rhythms.

Wonderin' (take 1), L.A., 1955.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Legato horns. Triplet piano rhythms.

Wonderin', L.A., 1955.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Legato horns. Triplet piano rhythms.

All Around The World (take 8), New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.

All Around The World, New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.

Baby Face (take 4), New Orleans, 1956.

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

Baby Face, New Orleans, 1956.

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

By The Light Of The Silvery Moon, New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Riffing horns.

Can't Believe You Wanna Leave (take 8), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Can't Believe You Wanna Leave, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Good Golly, Miss Molly (take ?a, fast version), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns.

Good Golly, Miss Molly (take ?b, fast version), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns.

Good Golly, Miss Molly (take 7), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Shuffle on ride in sax solo. 2/2 time. Blues form. Riffing horns.

Good Golly, Miss Molly (take 8), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Shuffle on ride in sax solo. 2/2 time. Blues form. Riffing horns.

Good Golly, Miss Molly, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Shuffle on ride in sax solo. 2/2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Shuffle on ride in sax solo. 2/2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

Heeby-Jeebies (take 5, slow version), L.A., 1956.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time. Blues form. Riffing horns.

Heeby-Jeebies (take 8), L.A., 1956.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time. Blues form. Riffing horns.

Heeby-Jeebies (take 9), L.A., 1956.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Stop time. Blues form. Riffing horns.

Heeby-Jeebies (take 5), New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Heeby-Jeebies, New Orleans, 1956.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat. Shuffle on ride. 2 2 time. Blues form. Riffing horns.

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

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns.

Hey-Hey-Hey-Hey, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns.

Hound Dog (rehearsal), L.A., 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Riffing guitar.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

I Got It (take 9), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

I Got It, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

I Got It (take 1), L.A., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing horns.

I Got It (take 2), L.A., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Riffing horns.

Jenny, Jenny, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Long Tall Sally, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form.

Lucille, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. Stop time. Blues form. Some triplet piano rhythms. Riffing horns.

Miss Ann, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Oh Why? (take 4), New Orleans, 1956.

Vocal. Strong snare backbeat. Triplets on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Oh Why? (take 9), New Orleans, 1956.

Vocal. Strong snare backbeat. Triplets on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Oh Why?, New Orleans, 1956.

Vocal. Strong snare backbeat. Triplets on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Ready Teddy (take 3), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

Ready Teddy (take 4), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

Ready Teddy (take 10), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

Ready Teddy, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Legato horns.

Rip It Up (take 3), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride 2/2 time. Blues form.

Rip It Up (take 13), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride 2/2 time. Blues form. Riffing horns.

Rip It Up (take 14), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride 2/2 time. Blues form. Riffing horns.

Rip It Up, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride 2/2 time. Blues form. Riffing horns.

Send Me Some Lovin' (take 1), L.A., 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Send Me Some Lovin' (take 9), L.A., 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Send Me Some Lovin', New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplets piano rhythms.

Shake A Hand (take 2), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Shake A Hand, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

She's Got It (take ?), L.A., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing horns.

She's Got It, L.A., 1956.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Stop time. Blues form. Riffing horns.

Slippin' and Slidin', New Orleans, 1956.

Vocal. Emphatic snare backbeat. Even quavers on hi-hat. 2/2 time. Blues form. Riffing horns.

The Girl Can't Help It (film version), New Orleans, 1956.

Vocal. Even quavers on snare emphasizing backbeat. Even quavers on ride in sax solo. 2/2 time. Blues form. Riffing horns. Call and response vocals.

The Girl Can't Help It (take 10), New Orleans, 1956.

Vocal. Even quavers on snare emphasizing backbeat. Even quavers on ride in sax solo. 2/2 time. Blues form. Riffing horns. Call and response vocals.

The Girl Can't Help It, New Orleans, 1956.

Vocal. Even quavers on snare emphasizing backbeat. Even quavers on ride in sax solo. 2/2 time. Blues form. Riffing horns. Call and response vocals.

The Most I Can Offer (take 4), New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Legato horns. Triplet piano rhythms.

The Most I Can Offer, New Orleans, 1956.

Vocal. Emphatic snare backbeat. Triplets on ride. Slow blues tempo. Legato horns. Triplet piano rhythms.

Boo Hoo Hoo Hoo (take 1), L.A., 1957.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing horns. Triplet piano rhythms.

Boo Hoo Hoo Hoo (take 2), L.A., 1957.

Vocal. Emphatic snare backbeat. Shuffle and triplets on hi-hat and ride. Blues form. Riffing horns. Triplet piano rhythms.

Boo Hoo Hoo Hoo (take 6, faster), L.A., 1957.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat and ride. Blues form. Riffing horns. Triplet piano rhythms.

Boo Hoo Hoo Hoo, L.A., 1957.

Vocal. Emphatic snare backbeat. Triplets and shuffle on hi-hat and ride. Blues form. Riffing horns. Triplet piano rhythms.

Early One Morning, L.A., 1957.

Vocal. Strong snare backbeat. Triplets and shuffle on hi-hat and ride. Blues form. Triplet piano rhythms. Improvising guitar.

Keep A Knockin' (take 1), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Keep A Knockin' (take 2), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Keep A Knockin' (take 3), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Keep A Knockin' (take 4), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Keep A Knockin', Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul (take 1), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul (take 3), Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul, Washington, 1957.

Vocal. Strong snare backbeat. Swing on ride. 2 2 time. Blues form. Riffing horns.

Ooh! My Soul (take ?a), L.A., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul (take ?b), L.A., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul (take 7), L.A., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Riffing horns.

Ooh! My Soul (take 9), L.A., 1957.

Vocal. Strong snare backbeat. Swing on hi-hat and ride. 2/2 time. Blues form. Riffing horns.

She Knows How To Rock, L.A., 1957.

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

Whole Lotta Shaking Going On, L.A., 1957.

Vocal. Strong snare backbeat. Swing and even quavers on ride. 2/2 time. Blues form.

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: *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.

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.

Recordings source:

Eddie Boyd and His Chess Men. Rattin' and Runnin' Around. Crown Prince record: IG-400, n.d.*Blue Monday Blues*, Chicago, 1947.*Rosa Lee Swing*, Chicago, 1947.*You Got To Love That Gal*, Chicago, 1947.

Vocal. Weak snare backbeat with brushes. Some handclaps on backbeat. Swing on hi-hat. Blues form. Riffing horns.

Baby What's Wrong With You, Chicago, 1948.

Vocal. Some strong snare backbeats on pulse 4. Shuffle on hi-hat. Blues form. Boogie piano. Call and responses guitar.

Chicago Just That Way, Chicago, 1948.

Vocal. Some strong snare backbeats on pulse 4 every 2 bars. This is more consistent in the guitar solo. Swing or shuffle on hi-hat. Blues form. Boogie piano.

Eddie's Blues, Chicago, 1948.**Hadda Brooks.**

Recordings source:

Hadda Brooks. Romance In The Dark. Jukebox Lil record: JB-1107, 1988.*The Man I Love*, L.A., 1945.*Boogie At The Bandbox*, L.A., 1946.*Night Life*, L.A., 1946.*Romance In The Dark*, L.A., 1946.*Tough On My Heart*, 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.*Honey, Honey, Honey*, L.A., 1947.*Hungary*, L.A., 1947.*Minuet In G Boogie*, L.A., 1947.**Clarence "Gatemouth" Brown.**

Recordings source:

Clarence 'Gatemouth' Brown. Atomic Energy. Blues Boy record: BB-305, 1983.*Guitar In My Hand*, L.A., 1947.*Without Me Baby*, L.A., 1947.*Atomic Energy*, Houston, 1949.*Boogie Rambler*, Houston, 1949.*I Live My Life*, Houston, 1949.*Mary Is Fine*, Houston, 1949.*My Time Is Expensive*, Houston, 1949.*What Makes These Things Happen To Me*, Chicago, 1948.*The Tickler*, Chicago, 1952.*Four Leaf Clover*, Chicago, 1953.

Vocal. Weak snare backbeat in guitar solo. Swing on ride. Slow blues tempo. Stop time. Blues form.

Picture In The Frame, Chicago, 1953.*Rattin' and Running Around*, Chicago, 1953.*Driftin*, Chicago, 1954.

Vocal. Emphatic snare backbeat. Ride on all 4 pulses with strong backbeat. 2/2 time. Blues form. Stop time.

Please Help Me, Chicago, 1954.

Vocal. Strong snare backbeat. Triplets on toms. Some hi-hat work. Blues form. Legato sax and guitar.

The Nightmare Is Over, Chicago, 1954.

Vocal. Swing on snare with brushes with strong backbeat. No cymbal work.

Time Was When, L.A., 1952.*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:

Roy Brown. Good Rocking Tonight. Route 66 record: Kix-6, 1978.Roy Brown. I Feel That Young Man's Rhythm. Route 66 record: Kix-26, 1985.Roy Brown. Laughing But Crying. Route 66 record: Kix-2, 1977.Roy Brown. Saturday Night. Mr. R & B record: R & B-104, 1982.Roy Brown. Mighty, Mighty Man. Ace Records compact disc: CDCHD 459, 1993.*Bye Baby Bye*, Galveston, 1947.*It's a Cryin' Shame*, New Orleans, 1949.*Deep Sea Diver*, Galveston, 1947.*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.*Whose Hat Is That?*, New Orleans, 1947.*Woman's A Wonderful Thing*, New Orleans, 1947.*Long About Midnight*, New Orleans, 1948.*Fore Day In The Morning*, New Orleans, 1948.*Miss Fanny Brown Returns*, New Orleans, 1948.*Rainy Weather Blues*, New Orleans, 1948.*Roy Brown Boogie*, New Orleans, 1948.*(The Girls in) Big Town*, New Orleans, 1949.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano. Legato horns. Improvising guitar.

Vocal. Emphatic snare backbeat. Ride on all four pulses or swing with strong backbeat. Triplet toms in riffing horns solo. Blues form. Boogie piano. Improvising guitar.

Miss Fanny Brown (version 2), New Orleans, 1949.*Please Don't go*, New Orleans, 1949.*Riding High*, 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.

Butcher Pete, pt. 1, Cincinnati, 1949.

Vocal. Emphatic snare backbeat. Stop time. Riffing horns.

Rockin' at Midnight, New Orleans, 1949.*Butcher Pete, pt 2*, Cincinnati, 1949.

Vocal. Emphatic snare backbeat. Ride on all 4 pulses emphasizing backbeat. Blues form. Riffing horns. Improvising piano.

Vocal. Some hand clapping on backbeats. Snare mostly comps with some proclivity to pulse 4. Cymbal work unclear. Blues form. Boogie piano. Riffing horns.

Rock-a-bye Baby, New Orleans, 1949.*Cryin' and Singin' the Blues*, New Orleans, 1949.

Vocal. Very emphatic snare backbeat. Ride on all 4 pulses with some swing variations (double time swing rhythms). Slow blues tempo. Stop time. Blues form. Legato horns. Improvising piano and guitar.

Vocal. Strong snare backbeat in solos and final chorus. Swing on ride. Blues form. Riffing horns. Improvising guitar.

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

Vocal. Strong snare backbeat. Swing on ride in sax solo. Stop time. Blues form. Boogie piano. Riffing horns. Call and response guitar.

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

New Rebecca, Cincinnati, 1950.

Vocal. Strong snare backbeat in solos. Ride on all 4 pulses in solos. Stop time. Blues form. Boogie piano. Riffing horns. Improvising guitar.

Teenage Jamboree, Cincinnati, 1950.

Vocal. Strong snare backbeat in sax and guitar solos. Swing on ride. Riffing horns.

Brown Angel, Cincinnati, 1951.

Lonesome Lover, Cincinnati, 1951.

Gamblin' Man, New Orleans, 1952.

Vocal. Shuffle on snare emphasizing backbeats. No cymbal work. Slow blues tempo. Riffing guitar. Legato horns. Improvising piano.

Hurry, Hurry, Baby, New Orleans, 1952.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Change to swing on ride in solos. 2/2 time. Stop time. Blues form. Boogie piano. Riffing horns.

Letter From Home, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on hi-hat? Blues form. Boogie piano. Call and response guitar.

Midnight Lover Man, New Orleans, 1952.

Money Can't Buy Love, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on hi-hat and ride. Blues form. Boogie piano. Call and response horns. Riffing guitar.

Old Age Boogie, New Orleans, 1952.

Vocal. Swing on snare with brushes emphasizing backbeats. No cymbal work. Blues form. Boogie piano. Riffing horns. Improvising guitar.

A Fool In Love, L.A., 1953.

Bootleggin' Baby, Miami, 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Boogie piano. Riffing horns. Improvising guitar.

Caldonia's Wedding, L.A., 1953.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Crazy, Crazy Women, L.A., 1953.

Vocal. Strong snare backbeat. Handclaps on backbeat. Hi-hat on all four pulses. Swing on ride in sax solo. Riffing horns.

Everything's All Right, Miami, 1953.

Grandpa Stole My Baby, place?, 1953?

Vocal. Strong snare backbeat. Stop time. Blues form. Boogie piano. Riffing sax.

Laughing But Crying, L.A., 1953.

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

Vocal. Strong snare backbeat. Swing on hi-hat. Handclaps on backbeat. No harmonic accompaniment. Call and response guitar.

Trouble At Midnight, Miami, 1953.

Ain't It A Shame, New Orleans, 1954.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Improvising sax.

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

Vocal. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano. Improvising sax.

Black Diamond, New Orleans, 1954.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Swing on ride in sax solo. Blues form. Boogie piano. Improvising guitar.

Don't Let It Rain, Cincinnati, 1954.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Legato horns. Improvising guitar and piano.

Fanny Brown Got Married, New Orleans, 1954.

Vocal. Handclaps on backbeat. Swing on hi-hat and toms. 2/2 time. Blues form. Boogie piano.

Gal From Kokomo, New Orleans, 1954.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano. Riffing sax and guitar.

No Love At All, Cincinnati, 1954.

Vocal. Weak snare backbeat. Shuffle on hi-hat. Blues form. Riffing horns. Improvising guitar.

Queen Of Diamonds, New Orleans, 1954.

This Is My Last Goodbye, Cincinnati, 1954.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Improvising guitar and piano.

Up Jumped The Devil, Cincinnati, 1954.

Vocal. Weak snare backbeat. Shuffle on hi-hat. Blues form. Riffing horns. Improvising piano.

Worried Life Blues, New Orleans, 1954.

Vocal. Strong snare backbeat. Swing on hi-hat. Blues form. Boogie piano. Riffing horns.

Mighry, Mighty Man, place?, 1954/1955?
Letter To Baby, Cincinnati, 1955.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Riffing horns. Triplet piano rhythms.

Shake 'em Up Baby, Cincinnati, 1955.

Vocal. Strong snare backbeat. Shuffle on ride. 2 2 time. Blues form. Boogie piano. Riffing horns.

Ruth Brown.

Recordings source:

Ruth Brown. Sweet Baby Of Mine. Route 66 record: Kix-16, 1980.

It's Raining, N.Y., 1949.

Love Me Baby, N.Y., 1949.

Rain Is A Bringdown, N.Y., 1949.

Am I Making The Same Mistake Again?, N.Y., 1950.

I'll Come Back Someday, N.Y., 1950.

It's All In Your Mind, N.Y., 1950.

R.B.Blues, N.Y., 1950.

Without My Love, N.Y., 1951.

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.

My Heart Is Breaking Over You, N.Y., 1954.

I Want To Do More, N.Y., 1955.

Goree Carter.

Recordings source:

Goree Carter and His Hepcats. Rock Awhile. Blues Boy record: BB-306, 1983.

Back Home Blues, Houston, 1949.

How Can You Love Me, Houston, 1949.

Hoy-Joy, Houston, 1949.

I Just Thought Of You, Houston, 1949.

I'll Send You, Houston, 1949.

Is It True, Houston, 1949.

My Love Is Coming Down, Houston, 1949.

Rock Awhile, Houston, 1949.

Serenade, Houston, 1949.

She's Just Old Fashioned, Houston, 1949.

What A Friend Will Do, Houston, 1949.

Working With My Baby, Houston, 1949.

Bullcorn Blues, Houston, 1950.

Instrumental guitar solo. Strong snare backbeat with echo. Slow blues tempo. Blues form.

Come On Let's Boogie, Houston, 1950.

I'm Just Another Fool, Houston, 1950.

I've Got News For You, Houston, 1951.

Tell Me Is There Still A Chance, Houst., 1951.

Savannah Churchill.

Recordings source:

Savannah Churchill. Time Out For Tears. Jukebox Lil record: JB-1101, 1985.

Foolishly Yours, place?, 1946.

I Want To Cry, place? 1947.

Is It Too Late, place?, 1947.

My Baby-kin, 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.

Once There Lived A Fool, place?, 1950.

The Devil Sat Down And Cried, place?, 1950.

When You Came Back To Me, place?, 1950.

In Spite Of Everything You Do, place?, 1951.

My Affair, place?, 1951.

If I Didn't Love You So, place?, 1952.

Walking By The River, place?, 1952.

Peace Of Mind, place?, 1953.

Arthur "Big Boy" Crudup.

Recordings source:

Arthur "Big Boy" Crudup. Complete Recorded Works 1941-1954 In Chronological Order. Document compact discs: DOCD-5201, 5202, 5203, 5204, n.d..

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.

That's Your Red Wagon, 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.

Vocal. Emphatic snare backbeat in guitar solo and final verses and choruses. Otherwise, some emphatic snare backbeats on either pulse 2 or 4. Swing on hi-hat. Slow blues tempo. Blues form.

Gonna Be Some Changes Made, Chicago, 1947.

Vocal. Emphatic snare backbeat in guitar solos. Swing on hi-hat. 2/2 time. Blues form.

Hey Mama, Everything's All Right, Chicago, 1947.

Hoodoo Lady Blues, Chicago, 1947.

Vocal. Emphatic snare backbeat in guitar solo and final verse and chorus. Otherwise, some emphatic snare backbeats generally on either pulse 2 or 4. Swing on hi-hat. Slow blues tempo. Blues form.

Vocal. Emphatic snare backbeat in guitar solo. Otherwise, some emphatic backbeats generally on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Just Like A Spider, Chicago, 1947.

Vocal. Emphatic snare backbeat in bass solo and final verses. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Katie Mae, Chicago, 1947.

Vocal. Some emphatic snare backbeats.
Slow blues tempo. Blues form.

Lonesome World To Me, Chicago, 1947.

Vocal. Some emphatic snare backbeats
generally on pulse 4. Swing on hi-hat.
Slow blues tempo. Blues form.

Roberta Blues, Chicago, 1947.

Vocal. Some emphatic snare backbeats
generally on pulse 4. Swing on snare in
guitar solo. Swing on hi-hat. Slow
blues tempo. Blues form.

Some Day, Chicago, 1947.

Vocal. Emphatic snare backbeat in
intro. Otherwise, some emphatic snare
backbeats generally on pulse 4. Swing
on hi-hat. Slow blues tempo. Blues
form.

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

Vocal. Emphatic snare backbeat in drum
solo. Some emphatic snare backbeats
generally on pulse 4. Swing on hi-hat.
2/2 time. Blues form.

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.

Come Back Baby, Chicago, 1949.

Vocal. Some emphatic snare backbeats
on pulse 4. Otherwise, rhythms played
on toms. Swing on hi-hat. 2/2 time.
Blues form.

Dust My Broom, Chicago, 1949.

Vocal. Emphatic snare backbeat in
guitar solo and final chorus. Otherwise,
some emphatic snare backbeats on pulse
4. Swing on hi-hat. Slow blues tempo.
Blues form.

Hand Me Down My Walking Cane, Chicago,
1949.

Vocal. Emphatic snare backbeat in
guitar solo and final chorus. Otherwise,
some emphatic snare backbeats
generally on pulse 4. Swing on hi-hat.
Blues form.

Mercy Blues, Chicago, 1949.

Vocal. Emphatic snare backbeat in
guitar solo. Otherwise, emphatic snare
backbeats generally on pulse 4. Swing
on hi-hat. Slow blues tempo. Blues
form.

She's Just Like Caldonia, Chicago, 1949.

Vocal. Emphatic snare backbeat in
guitar solo and final verses and
choruses. Otherwise, emphatic snare
backbeats generally on pulse 4. Swing
on hi-hat. Slow blues tempo. Blues
form.

Shout Sister Shout, Chicago, 1949.

Vocal. Emphatic snare backbeat in
guitar solos and final choruses.
Otherwise, some emphatic snare
backbeats generally on pulse 4. Swing
on hi-hat. 2/2 time. Blues form.

Tired Of Worry, Chicago, 1949.

Vocal. Emphatic snare backbeat in
guitar solos and final chorus. Otherwise,
some emphatic snare backbeats on pulse
4. Swing on hi-hat. 2/2 time. Blues
form.

You Know That I Love You, Chicago, 1949.

Vocal. Emphatic snare backbeats in guitar solo. Otherwise, some emphatic snare backbeats generally on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Anytime Is The Right Time, Chicago, 1950.

Vocal. Some emphatic snare backbeats generally on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Behind Closed Doors, Chicago, 1950.

Vocal. Emphatic snare backbeats on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Mean Old Santa Fe, Chicago, 1950.

Vocal. Emphatic snare backbeat in guitar solo. Swing on hi-hat. 2/2 time. Blues form.

My Baby Left Me, Chicago, 1950.

Vocal. Emphatic snare backbeat in final chorus. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. 2/2 time. Blues form.

Nobody Wants Me, Chicago, 1950.

Vocal. Emphatic snare backbeat in guitar solo. Some emphatic snare backbeats on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Oo-Wee Darling, Chicago, 1950.

Vocal. Emphatic snare backbeat in guitar solo and final chorus. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

She Ain't Nothin' But Trouble, Chicago, 1950.

Vocal. Emphatic snare backbeat in guitar solo and final chorus. Some emphatic snare backbeats on pulse 4 at other times. Swing on hi-hat. Slow blues tempo. Blues form.

Star Bootlegger, Chicago, 1950.

Vocal. Emphatic snare backbeat in final chorus. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. 2/2 time. Blues form.

I'm Gonna Dig Myself A Hole, Chicago, 1951.

Vocal. Emphatic snare backbeat in guitar solo and final chorus. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. 2/2 time. Blues form.

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

Vocal. Emphatic snare backbeat in guitar solo and final chorus. Otherwise, some emphatic snare backbeats on pulse 4. Swing on hi-hat. 2/2 time. Blues form.

Love Me Mama, Chicago, 1951.

Vocal. A few emphatic snare backbeats on pulse 4 in the final chorus. Swing on hi-hat. Slow blues tempo. Blues form.

Never No More, Chicago, 1951.

Vocal. Some emphatic snare backbeats generally on pulse 4. Swing on hi-hat. Slow blues tempo. Blues form.

Pearly Lee, Chicago, 1951.

Vocal. A few emphatic snare backbeats on pulse 4. Swing on hi-hat. Slow blues tempo. Blues tempo.

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.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. Blues form. 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.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Improvising harmonica.

Keep On Drinkin', Chicago, 1952.

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

Late In The Evening, Atlanta, 1952.

Vocal. Weak snare backbeat with brushes. Swing on ride. Slow blues tempo. Blues form.

Lookin' For My Baby, Atlanta, 1952.

Vocal. Weak snare backbeat with brushes. Swing on ride. Slow blues tempo. Blues form.

Mr. So And So, Chicago, 1952.

Vocal. Weak snare backbeat. Shuffle on ride. Slow blues tempo. Blues form.

My Baby Boogies All The Time, Jackson, 1952.
Nelvina, Atlanta, 1952.

Vocal. Weak snare backbeat with brushes. Swing on ride. Slow blues tempo. Blues form.

Open Your Book, Jackson, 1952.

Vocal. Weak snare backbeat. Shuffle on hi-hat. Blues form. Improvising harmonica.

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.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Some triplet piano rhythms. Improvising harmonica.

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:

Floyd Dixon. Houston Jump. Route 66 record: Kix-11, 1979.Floyd Dixon. Opportunity Blues. Route 66 record: Kix-1, 1976.Floyd Dixon. Empty Stocking Blues. Route 66 record: Kix-27, 1985.Floyd Dixon. Floyd Dixon: Marshall Texas Is My Home. Ace Records compact disc: CDCHD 361, 1991.*Houston Jump*, L.A., 1947.

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

I Saw Stars, L.A., 1947.*Red Head'n' Cadillac*, L.A., 1947.

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.

You Need Me Now, L.A., 1947.

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

Dallas Blues, L.A., 1948.*Bad Neighbourhood*, L.A., 1949.*Broken Hearted*, L.A., 1949.*Doin' The Town*, L.A., 1949.*Don't Cry Now Baby*, Houston, 1949.*I'm So Worried*, Houston, 1949.*It's Getting Foggy*, L.A., 1949.*Let's Dance*, Houston, 1949.*Milky White Way*, L.A., 1949.*Mississippi Blues*, L.A., 1949.

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

Pleasure Days, Houston, 1949.*Prairie Dog Hole*, L.A., 1949.*Precious Lord*, L.A., 1949.*Rockin' at Home*, Houston, 1949.*She's Understanding*, Houston, 1949.

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

Shuffle Boogie, L.A., 1949.*Do I Love You*, L.A., 1950.*Blues For Cuba*, L.A., 1950.*Empty Stocking Blues*, L.A., 1950.*Girl Fifteen*, L.A., 1950.

Vocal. Shuffle on snare and hi-hat. Strong backbeat in sax solo. Switch to ride in sax solo. Blues form. Boogie piano. Call and response sax and piano.

Lovin', L.A., 1950.*Married Women*, L.A., 1950.*Real Lovin' Mama*, L.A., 1950.

Vocal. Strong snare backbeat. Stop time. 2:2 time. Blues form. Riffing guitar and sax. Crotchet triplet piano rhythms in intro and sax solo.

Sad Journey, Houston, 1950.

Vocal. Strong snare backbeat with brushes. No cymbal work. Slow blues tempo. Blues form. Call and response piano.

San Francisco Blues, L.A., 1950.*Telephone Blues*, L.A., 1950.*Time And Place*, L.A., 1950.

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

Walkin' And Talkin' Blues, L.A., 1950.*Too Much Jelly Roll*, L.A., 1951.*Baby, Let's Go Down To The Woods*, L.A., 1951.

Come Back Baby, L.A., 1952.

Vocal. Snare with brushes on all pulses with strong backbeat. No cymbal work. Improvising guitar and piano.

Red Cherries, L.A., 1952.

Vocal. Strong snare backbeat in the intro. Improvising piano and guitar.

The River, L.A., 1952.

Tired Broke and Busted, L.A., 1952.

Vocal. Swing on snare with brushes with strong backbeats. No cymbal work. Blues form. No horns. Call and response guitar.

Wine, Wine, Wine, L.A., 1952.

Vocal. Swing on snare with brushes emphasizing backbeat. No cymbal work. Stop time. Blues form. Boogie piano. Call and response guitar.

Carlos, Hollywood, 1953.

Instrumental sax solo. Strong to emphatic backbeat. Swing on ride. 2 2 time.

Chicken Crowing, Hollywood, 1953.

Vocal. Strong snare backbeat with brushes. Swing on ride. Slow blues tempo. Legato horns. Improvising piano.

Hard Living Alone, L.A., 1953.

Vocal. Strong snare backbeat with brushes. Slow blues tempo. Legato horns.

Hole In The Wall, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano. Riffing horns. Improvising piano.

Instrumental Shuffle, Hollywood, 1953.

Instrumental piano solo. Some strong snare backbeats. Swing on ride. Blues form. Boogie piano. Riffing horns.

Judgement Day, Hollywood, 1953.

Vocal. Strong snare backbeat. Swing on hi-hat. Boogie piano. Riffing horns.

Me Quieras, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Swing on ride in sax solo. Otherwise, Latin rhythm on toms. No cymbal work. Riffing horns.

Nose Trouble, Hollywood, 1953.

Vocal. Strong snare backbeat. Swing on ride. Stop time. Blues form. Riffing horns. Improvising piano.

Old Memories, Hollywood, 1953.

Vocal. Snare on all four pulses with emphatic backbeat with brushes in final choruses. No cymbal work. Slow blues tempo. Riffing sax and guitar. Improvising piano.

Ooo-eee! Ooo-eee!, Hollywood, 1953.

Vocal. Shuffle on snare with strong backbeat. No cymbal work. Blues form. Riffing horns. Improvising piano and guitar.

Please Don't Go, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Shuffle on ride. Stop time. Blues form. Boogie piano. Riffing sax.

Reap What You So, Hollywood, 1953.

Vocal. Strong to emphatic snare backbeat with brushes. Swing on ride. Slow blues tempo. Blues form. Legato horns.

Time Brings About A Change, Hollywood, 1953.

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

Hey Bartender, N.Y., 1954.

Vocal. Swing on snare with brushes with emphatic backbeat. No cymbal work. Stop time. Blues form. Boogie piano. Riffing horns.

Is It True, N.Y., 1954.

Vocal. Strong snare backbeat. Triplets on hi-hat. Slow blues tempo. Legato horns. Improvising guitar. Triplet piano rhythms.

Antoine "Fats" Domino.

Recordings source:

Antoine "Fats" Domino. *Fats Domino: Out Of New Orleans*. Bear Family compact discs: BCD 15541-1, 2, 3, 4, 5, 6, 7, 8 HI, 1993.

Detroit City Blues, New Orleans, 1949.

Vocal. Strong snare backbeats in piano solo. Otherwise, some weak snare backbeats. Cymbal work unclear. Slow blues tempo. Blues form. Legato and riffing horns. Triplet piano rhythms.

Hide Away Blues, New Orleans, 1949.

Vocal. Strong snare backbeat. Cymbal work unclear. Blues form. Riffing horns. Triplet piano rhythms.

She's My Baby, New Orleans, 1949.

The Fat Man, New Orleans, 1949.

Vocal. Strong snare backbeat in verses and choruses. Swing on ride? Blues form. Triplet piano rhythms. Some riffing horns.

Boogie Woogie Baby, New Orleans, 1950.

Brand New Baby, New Orleans, 1950.

Careless Love, New Orleans, 1950.

Moonshine, place?, 1954.

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

Roll Baby Roll, New York, 1954.

Vocal. Emphatic snare backbeat. Swing on hi-hat? Bombing bass drum. Blues form. Boogie piano. Riffing horns.

Every Night About This Time, New Orleans, 1950.

Vocal. Weak snare backbeat. Cymbal work unclear. Slow blues tempo. Blues form. Triplet piano rhythms. Riffing horns.

Hey! Fat Man. New Orleans, 1950.

Vocal. Weak snare backbeat. Swing on hi-hat. Blues form. Boogie piano. Riffing vocals. Triplet piano rhythms.

Hey! La Bas Boogie, New Orleans, 1950.

Korea Blues, New Orleans, 1950.

Vocal. Weak snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano. rhythms.

Little Bee, 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.

Vocal. Strong snare backbeat in final choruses. Otherwise, bombing snare. Swing on ride. 2/2 time. Blues form. Boogie piano.

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

Vocal. Strong snare backbeat. Triplets on ride. Stop time. Blues form. Triplet piano rhythms. Riffing horns.

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.
What's The Matter Baby?, New Orleans, 1951.
You Know I Miss You, New Orleans, 1951.
Cheatin', New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Riffing horns.

Dreaming, New Orleans, 1952.

Instrumental sax solo. Strong snare backbeat. Triplets on ride. Blues form. Triplet piano rhythms. Riffing guitar.

Goin' Home, New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Riffing horns.

How Long, New Orleans, 1952.
How Long (take ?), New Orleans, 1952.

Vocal. Strong snare backbeat. Unclear cymbal work. Slow blues tempo. Blues form. Triplet piano rhythms. Improvising guitar. Legato horns.

I Guess I'll Be On My Way, New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Legato horns. Improvising guitar.

Long Lonesome Journey, New Orleans, 1952.

Long Lonesome Journey (take ?), New Orleans, 1952.

Mardi Gras In New Orleans, New Orleans, 1952.
Nobody Loves Me, New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Legato horns. Improvising guitar.

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

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Triplet piano rhythms. Riffing horns.

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.

Instrumental piano and sax solo. Weak snare backbeat with brushes. Swing on hi-hat. Blues form. Boogie piano in sax solo.

Domino Stomp (*Twistin' The Stomp*), Hollywood, 1953.

Instrumental piano solo. Emphatic snare backbeat. Swing on ride. 2 2 time. Blues form. Riffing guitar.

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

Vocal. Emphatic snare backbeat. Triplets on ride. Stop time. Blues form. Triplet piano rhythms. Call and response guitar.

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.

"44", Hollywood, 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing horns. Some triplet piano rhythms.

Goin' Back Home, Hollywood, 1953.

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.
Triplets on ride. Blues form. Triplet
piano rhythms. Riffing guitar and
horns.

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. Shuffle
on ride. Blues form. Riffing horns.

Little School Girl, New Orleans, 1953.

Please Don't Leave Me, Hollywood, 1953.

Vocal. Strong snare backbeat. Shuffle
on ride. Blues form. Triplet piano
rhythms. Riffing horns and guitar.

Rose Mary (LP version), Hollywood, 1953.

Vocal. Strong snare backbeat. Shuffle
on ride. Blues form. Riffing guitar.
Triplet piano rhythms in piano, sax
solos and final verses and choruses.

Rose Mary, New Orleans, 1953.

Vocal. Strong snare backbeat. Shuffle
on ride. Blues form. Riffing guitar.
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. Triplets
on ride. Slow blues tempo. Blues form.
Triplet piano rhythms. Riffing horns.

Thinking Of You, New Orleans, 1953.

Vocal. Strong snare backbeat. Triplets
on ride. Slow blues tempo. Blues form.
Riffing horns. Triplet piano rhythms.

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. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Blues form. Triplet piano rhythms.
Riffing sax.

Baby Please, New Orleans, 1954.

Don't You Hear Me Calling, New Orleans,
1954.

I Know, Hollywood, 1954.

I Lived My Life, Hollywood, 1954.

Vocal. Emphatic snare backbeat.
Triplets on ride. Slow blues tempo.
Blues form. Triplet piano rhythms.
Legato horns. Riffing guitar.

Little Mama, Hollywood, 1954.

Vocal. Strong snare backbeat. Shuffle
on ride. Blues form. Some triplet piano
rhythms. Riffing horns.

Love Me, New Orleans, 1954.

Vocal. Strong snare backbeat. Triplet quaver-semiquaver-semiquaver-quaver pattern on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms. Improvising guitar.

Where Did You Stay, New Orleans, 1954.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Change to shuffle on ride in sax solo. Blues form. Triplet piano rhythms in piano solo.

You Can Pack Your Suitcase, New Orleans, 1954.

Lowell Fulson.

Recordings sources:

Lowell Fulson. 1946-57. Blues Boy record: BB-302, 1981.

Lowell Fulson. Baby Won't You Jump With Me. Crown Prince record: IG-407 and IG-408, n.d..

Lowell Fulson. San Francisco Blues. Black Lion compact disc: BLCD 760176, 1992.

Don't Be So Evil, Oakland, 1946.

Baby Won't You Jump With Me, L.A., 1950.

Katie Lee Blues, Oakland, 1946.

My Baby Left Me, Oakland, 1946.

San Francisco Blues, Oakland, 1946.

Black Widow Spider Blues, San Francisco, 1947.

Don't Be So Evil, San Francisco, 1947.

Fulson Boogie, Oakland, 1947.

I Want To See My Baby, San Francisco, 1947.

Jelly, Jelly, San Francisco, 1947.

9.30 Shuffle, Oakland, 1947.

Tell Me Baby, Oakland, 1947.

Thinking Blues, Oakland, 1947.

Trouble Blues, San Francisco, 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.

Demon Woman, San Francisco, 1948.

Don't You Hear Me Calling You, San Francisco, 1948.

Highway 99, L.A., 1948.

Jam That Boogie, San Francisco, 1948.

Jennie Lee, Oakland, 1948.

Just A Poor Boy, L.A., 1948.

Midnight Shower, Oakland, 1948.

My Baby, Oakland, 1948.

My Gal At Eight, Oakland, 1948.

Poor Boy Blues, Oakland, 1948.

Scotty's Blues, San Francisco, 1948.

So Long, So Long, Oakland, 1948.

Tears At Sunrise, San Francisco, 1948.

Television Blues, San Francisco, 1948.

The Train Is Leaving, San Francisco, 1948.

Wee Hours In The Morning, L.A., 1948.

Ain't Nobody's Business, L.A., 1949.

Rainy Day, L.A., 1949.

Vocal. Snare with brushes on all four pulses emphasizing pulse 2. No cymbal work. Blues form. Call and response sax. Triplet piano rhythms.

Back Home Blues, L.A., 1950.

Vocal. Snare with brushes on all four pulses emphasizing pulse 2. No cymbal work. Blues form. Call and response sax. Triplet piano rhythms.

Cold Hearted Woman, L.A., 1950.

Come Back Baby, L.A., 1950.

Country Boy Blues, L.A., 1950.

Mama Bring Your Clothes Back Home, L.A., 1950.

Miss Lillie Brown, L.A., 1950.

Best Wishes, L.A., 1951.

Fillmore Mess Around, L.A., 1951.

Guitar Shuffle, L.A., 1951.

I've Been Mistreated, L.A., 1951.

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

Juke Box Shuffle, L.A., 1951.

Instrumental. Weak snare backbeat. Swing on hi-hat. Blues form. Boogie piano in solos. Riffing guitar and horns. Triplet piano rhythms.

Let Me Ride Your Automobile, L.A., 1951.

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

Let's Live Right, L.A., 1951.

Market Street Blues, L.A., 1951.

Instrumental guitar solo. Some strong snare backbeats. Swing on hi-hat. Blues form. Boogie piano. Riffing horns. Improvising piano.

Paul Gayten.

Recordings source:

Paul Gayten and Annie Laurie. Creole Gal. Route 66 record: Kix-8, 1979.

Hey Little Girl, New Orleans, 1947.

I Still Love You, New Orleans, 1947.

One Sweet Letter From You, New Orleans, 1947.

Peter Blue and Jasper Too, New Orleans, 1947.

True, New Orleans, 1947.

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

Annie's Blues, New Orleans, 1949.

Creole Gal, New Orleans, 1949.

Vocal. Emphatic snare backbeat in sax solo. Swing on ride in sax solo. Otherwise, comping snare. Swing on hi-hat. Blues form. Riffing horns. Improvising piano.

Mean Old Lonesome Song, L.A., 1951.

Vocal. Strong snare backbeat with brushes. Blues form. Call and response sax.

My Daily Prayer, L.A., 1951.

One More Drink, L.A., 1951.

Blues Never Fail, New Orleans, 1953.

You've Gotta Reap, New Orleans, 1953.

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

Route 66 record: Kix-8, 1979.

Cuttin' Out, New Orleans, 1949.

Gayten's Nightmare, New Orleans, 1949.

My Rough and Ready Man, New Orleans, 1949.

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.

Instrumental piano solo. Strong snare backbeat. Handclaps on backbeat. Swing on ride. 2/2 time. Blues form. No horns. Riffing guitar.

Lloyd Glenn.

Recordings source:

Lloyd Glenn. Texas Man. Jukebox Lil record: JB-608, 1985.

All Alone Blues, L.A., 1946.

Advice To A Fool, L.A., 1947.

Brazos Bottom, L.A., 1947.

Joymakers Boogie, L.A., 1947.

Midnight Boogie, L.A., 1947.

Stranger, L.A., 1947.

Texas Man, L.A., 1947.

Levee Blues, L.A., 1949.

Cute-tee, L.A., 1950.

Dedicated To You, L.A., 1950.

Still My Love Is Yours, L.A., 1950.

Where or When, L.A., 1950.

It's You I'm Thinking Of, L.A., 1951.

Angora, L.A., 1952.

It Moves Me, L.A., 1952.

Peppermint Harris.

Recordings source:

Peppermint Harris. I Got Loaded. Route 66 record: Kix-23, 1983.*The Blues Pick On Me*, Houston, 1950.*Have Another Drink And Talk To Me*, L.A., 1951.*I Got Loaded*, L.A., 1951.*I Never Got Enough Out Of You*, L.A., 1951.*I Sure Do Miss My Baby*, L.A., 1951.*It's You, Yes It's You*, L.A., 1951.*Let The Back Door Hit You*, L.A., 1951.*Middle Of Winter*, L.A., 1951.*P.H. Blues*, L.A., 1951.*Wasted Love*, L.A., 1951.*Hey, Little School Girl*, L.A., 1952.*I Cry For My Baby*, L.A., 1952.*Maggie's Boogie*, L.A., 1952.*Right Back On It*, L.A., 1952.*There's A Dead Cat On The Line*, L.A., 1952.*Goodbye Blues*, L.A., 1953.*Three Sheets in the Wind*, L.A., 1953.

Vocal. Very emphatic snare backbeat.

Wynonie Harris.

Recordings sources:

Wynonie Harris. Playful Baby. Route 66 record: Kix-30, 1986.Wynonie Harris. Oh Babe. Route 66 record: Kix-20, 1982.Wynonie Harris. Mr. Blues Is Coming To Town. Route 66 record: Kix-3, 1977.Wynonie Harris. Women, Whiskey And Fish Tails. Ace Records compact disc: CDCHD 457, 1993.*Around The Clock I-II*, L.A., 1945.*Cock-A-Doodle-Do*, L.A., 1945.*Everybody's Boogie*, L.A., 1945.*I Gotta Lyin' Woman*, L.A., 1945.*Papa Tree Top*, L.A., 1945.*Playful Baby*, L.A., 1945.*Rebecca's Blues*, L.A., 1945.*Take Me Out of The Rain*, L.A., 1945.*Time To Change Your Town*, L.A., 1945.*Yonder Goes My Baby*, L.A., 1945.*Drinkin' By Myself*, Nashville, 1946.*My Baby's Barrel House*, Hollywood, 1946.*Big City Blues*, N.Y., 1947.*You Got To Get Yourself A Job, Girl*, N.Y., 1947.*Sittin' On It All The Time*, Cincinnati, 1949.

Vocal. Emphatic snare backbeat from 2nd verse. No cymbal work. Otherwise, shuffle on snare in 1st verse and sax solo. Blues form. Boogie piano. Riffing horns.

A Love Untrue, N.Y., 1950.*Be Mine My Love*, N.Y., 1950.*Mr. Blues Is Coming To Town*, N.Y., 1950.

Vocal. Emphatic backbeat in intro., trumpet and sax solo. Swing on ride. Slow blues tempo. Blues form. Riffing horns.

Vocal. Strong snare backbeat. Swing on hi-hat. Blues form. Boogie piano. Riffing horns.

Bite Again, Bite Again, Cincinnati, 1947.*Blowin' To California*, Cincinnati, 1947.*Ghost Of A Chance*, N.Y., 1947.*Hard Ridin' Mama*, N.Y., 1947.*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.

Vocal. Strong snare backbeat in sax solos. Some bombing on bass drum. Blues form. Riffing horns.

Rock Mr. Blues, N.Y., 1950.*Stormy Night Blues*, N.Y., 1950.*Lollipop Mama*, Cincinnati, 1947.*Wynonie's Boogie*, N.Y., 1947.

Triflin' Woman, N.Y., 1950.

Vocal. Strong snare backbeat in sax solo. Swing on ride. Blues form. Riffing horns. Improvising guitar.

Here Comes The Night, Cincinnati, 1951.

Luscious Woman, Cincinnati, 1951.

My Playful Baby's Gone, Cincinnati, 1951.

Bad News Baby, Cincinnati, 1952.

Vocal. Snare with brushes on all four pulses emphasizing backbeat. Handclaps on backbeat. Blues form. Boogie piano. Riffing guitar.

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.

Vocal. Strong snare backbeat. Cymbal on all four pulses. 2 2 time. Blues form. Riffing horns. Call and response sax.

Night Train, New York, 1952.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Change to swing on ride in sax solo emphasizing backbeat. Blues form. Riffing and legato horns.

Down Boy Down, N.Y., 1953.

Vocal. Emphatic snare backbeat with echo. Swing on hi-hat. Riffing horns in intro.

Please Louise, Cincinnati, 1953.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Blues form. Improvising piano and sax.

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.

Vocal. Strong snare backbeat. Swing on hi-hat. Handclaps on backbeat. 2/2 time. Blues form. Some riffing horns. Improvising piano.

Christina, Cincinnati, 1954.

Vocal. Very emphatic snare backbeat. Soft swing on hi-hat. Blues form. Some triplet piano rhythms. Improvising guitar.

Don't Take My Whiskey Away From Me, Cincinnati, 1954.

Vocal. Strong snare backbeat. Swing on hi-hat. Change to ride in sax solo. Riffing horns. Call and response guitar.

Drinkin' Sherry Wine, Cincinnati, 1954.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses. 2/2 time. Blues form. Riffing horns. Improvising piano.

Fishtail Blues, Cincinnati, 1954.

Vocal. Snare shuffle with emphatic backbeat. No cymbal work. Blues form. Boogie piano. Riffing horns.

Git To Gittin' Baby, Cincinnati, 1954.

Vocal. Emphatic snare backbeat with echo. Some unidentified percussion playing quavers on pulse 2, crotchet on pulse 4. Blues form. Riffing horns.

Git With The Grits, Cincinnati, 1954.

Vocal. Emphatic snare backbeat. No cymbal work. Blues form. Improvising piano.

Good Mambo Tonight, Cincinnati, 1954.

Vocal. Strong snare backbeat in variation 1 rhythm. This rhythm is emphasized by cymbals and also by an unidentified percussion. Blues form.

I Don't Know Where To Go, Cincinnati, 1954.

Vocal. Emphatic snare backbeat. No cymbal work? Blues form Riffing horns. Improvising piano.

I Get A Thrill, Cincinnati, 1954.

Vocal. Handclaps on backbeat (except in the guitar solo). Swing on hi-hat. Stop time.

Keep-A-Talking, Cincinnati, 1954.

Vocal. Shuffle on snare with weak backbeat. No cymbal work. 2/2 time. Blues form. Boogie piano. Riffing horns.

Man's Best Friend, Cincinnati, 1954.

Vocal. Emphatic snare backbeat. No cymbal work? Stop time. Blues form. Riffing horns. Improvising piano.

Mr. Dollar, Cincinnati, 1954.

Vocal. Strong snare backbeat. No cymbal work? Blues form. Boogie piano. Improvising guitar.

Shake That Thing, Cincinnati, 1954.

Vocal. Strong snare backbeat. Swing on hi-hat. Blues form. Riffing horns. Improvising piano.

Shot Gun Wedding, Cincinnati, 1954.

Vocal. Strong snare backbeat. Hi-hat on all four pulses. 2/2 time. Blues form. Boogie piano. Riffing horns. Improvising guitar.

Wine, Wine, Sweet Wine, Cincinnati, 1954.

Vocal. Emphatic snare backbeat with brushes. Slow blues tempo. Legato horns. Some improvising guitar and piano.

Chuck Higgins.

Recordings source:

Chuck Higgins. Yak A Dak. Saxophonograph record: BM-1303, 1990.

Chuck A Buck, L.A., 1953.

Instrumental sax solo. Strong snare backbeat. Swing on ride. Riffing horns. Improvising piano.

West Side, L.A., 1953.

Instrumental sax solo. Strong snare backbeat. Swing on ride. Blues form. Riffing horns. Improvising piano.

Wiggle, L.A., 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Stop time. Blues form. Boogie piano. Call and response horns.

Yak A Dak, L.A., 1953.

Instrumental riffing horns. Weak snare backbeat in sax solo with swing on ride. Otherwise, shuffle shared between snare and ride. Blues form. Improvising piano.

Baby Shoes, L.A., 1953/54?

Beautiful Love, L.A., 1954.

Vocal. Weak snare backbeat with brushes. Slow blues tempo. Legato vocals. Improvising guitar.

Candied Yam, L.A., 1954.

Instrumental riffing horns and sax solo.
Weak snare backbeat. Swing on ride.
Blues form. Improvising piano.

Greasy Pig, L.A., 1954.

Vocal. Strong snare backbeat. Swing on
hi-hat. Riffing horns. Triplet piano
rhythms.

Groove, L.A., 1954.

Instrumental. Very emphatic backbeat
with echo (echo delay in quavers).
Riffing horns in sax solo.

Let Me Come Back Home, L.A., 1954.

Vocal. Snare backbeat. No cymbal
work. Slow blues tempo. Blues form.
Riffing horns and vocals. Triplet piano
rhythms.

Shotgun Wedding, L.A., 1954.

Vocal. Emphatic snare backbeat with
echo. Handclaps on backbeat. Blues
form. Boogie piano.

Joe Houston.

Recordings source:

Joe Houston. Rockin'n'Boppin'. Saxophonograph record: BM-1302, 1988.

Waycross Mama Blues, Houston, 1949.

Vocal. Emphatic snare backbeat in sax
solo. Shuffle on hi-hat. Blues form.
Boogie piano. Riffing horns.

The Hully, L.A., 1950.

Instrumental. Strong snare backbeat.
Swing and shuffle on ride. Riffing
horns. Prominent guitar
accompaniment.

Something's Goin' On In My Room, L.A.,
1954.

Vocal. Emphatic snare backbeat.
Handclaps on backbeat. No cymbal
work. Blues form. 2/2 time.
Improvising piano.

That Dubonnet Wine, L.A., 1954.

Chop, Chop, L.A., 1955.

Instrumental sax solo. Strong snare
backbeat. Shuffle on ride. Riffing horns.
Improvising guitar.

Double Dip, L.A., 1955.

Instrumental sax solo. Strong snare
backbeat. Shuffle on ride. Blues form.
Riffing horns. Improvising guitar.

Kubeon, L.A., 1955.

Instrumental riffing horns and sax solo.
Weak snare backbeat. Swing on ride.
2/2 time. Blues form. Improvising
piano.

Rock, L.A., 1955.

Instrumental sax solo. Strong snare
backbeat. Swing on ride. Blues form.
Riffing horns. Improvising piano.

Doin' The Lindy Hop, Baton Rouge, 1951.

Instrumental sax solo. Emphatic snare
backbeat. Swing on ride. Blues form.
Boogie piano.

Earthquake, Houston, 1952.

Instrumental sax solo. Emphatic snare
backbeat. Swing on ride. Blues form.
Boogie piano.

Hurricane, Houston, 1952.

Instrumental sax solo. Emphatic snare
backbeat. Swing on ride. Blues form.
Boogie piano. Riffing horns.

Moody, Houston, 1952.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano. Some riffing horns.

Boogie Woogie Woman, L.A., 1952/53.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on ride. Blues form. Boogie piano. Riffing horns.

Dig It, L.A., 1952/53.

Cornbread And Cabbage, L.A., 1953.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano.

Jay's Boogie, L.A., 1953.

Go Joe Go, L.A., 1954.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano.

Joe's Gone, Culver City, 1954 55.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Blues form. Boogie piano. Some riffing horns.

Camille Howard.

Recordings source:

Camille Howard. *Camille Howard, Vol.1*. Ace Records compact disc: CDCHD 511, 1993.

The Boogie And The Blues, Hollywood, 1947.

You Don't Love Me, Hollywood, 1947.

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

You Used To Be Mine, Hollywood, 1947.

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

Has Your Love Grown Cold?, Hollywood, 1948.

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

Shtiggy Boom, Culver City, 1954/55.

Riffing vocals. Emphatic snare backbeat. Swing on ride. Blues form. Riffing horns.

Flyin' Home, L.A., 1955.

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

Rockin'n'Boppin', L.A., 1955.

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

Walking Home, L.A., 1955.

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

Unidentified Boogie No.1, Hollywood, 1948.

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

Cry Over You, Hollywood, 1949.

Gotta Have A Little Lovin', Hollywood, 1949.

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

How Long Can I Go On Like This?, Hollywood, 1949.

The Mood I'm In, Hollywood, 1949.

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

Boogie In G, Hollywood, 1950.

Broken Memories (Sad And Blue), Hollywood, 1950.

I Ain't Got The Spirit, Hollywood, 1950.

Vocal. Some handclaps on backbeat. Strong snare backbeat in sax and piano solos. Swing on hi-hat. Swing on ride in solos. Blues form. Riffing horns.

I'm Blue, Hollywood, 1950.

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

O Sole Mio Boogie, Hollywood, 1950.

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

Rock Me Daddy, Hollywood, 1950.

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

Shrinking Up Fast, Hollywood, 1950.

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

Within This Heart Of Mine, Hollywood, 1950.

Easy, Hollywood, 1951.

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

Money Blues, Hollywood, 1951.

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.

Unidentified Boogie No.2, Hollywood, 1951.

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

You Lied To Me Baby, Hollywood, 1951.

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.

Old Baldy Boogie, Hollywood, 1952.

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:

Helen Humes. New Million Dollar Secret. "Whiskey, Women, and ..." Record Co.: KM-707, 1987.Helen Humes. Be-Baba-Leba. "Whiskey, Women, and ..." Record Co.: KM-701, 1983.*Fortune Tellin' Man*, N.Y., 1944.*Be-baba-leba*, L.A., 1945.

Vocal. Very weak snare backbeat in verses. Comping snare in sax solos. Some bombing on pulses 3 and 4. Swing on hi-hat. 2/2 time. Blues form. Riffing horns.

Blue Prelude, L.A., 1945.*Central Avenue Boogie*, L.A., 1945.*Did You Ever Love A Man*, L.A., 1945.*Every Now And Then*, L.A., 1945.*He Don't Love Me Anymore*, L.A., 1945.*He May Be Your Man*, L.A., 1945.*It's Better To Give Than To Receive*, L.A., 1945.

Vocal. Handclaps on backbeat in the sax solo. Swing on hi-hat. 2/2 time. Legato horns.

Pleasing Man Blues, L.A., 1945.*See, See, Rider*, L.A., 1945.*Unlucky Woman*, L.A., 1945.*Voo-It*, L.A., 1945.*Drive Me Daddy*, L.A., 1946.*I Don't Know His Name*, L.A., 1946.*Airplane Blues*, L.A., 1950.

Vocal. Strong snare backbeat at times. Swing on ride. Blues form. Riffing horns. Improvising piano and sax.

HardDriving Mama, L.A., 1950.*Helen's Advice*, L.A., 1950.

Vocal. Emphatic snare backbeat. Swing on open hi-hat or ride. Slow blues tempo. Stop time. Blues form. Triplet piano rhythms. Improvising sax in verses.

If I Could Be With You One Hour Tonight, L.A., 1950.*New Million Dollar Secret*, L.A., 1950.*I Ain't In The Mood*, L.A., 1951.

Vocal. Strong snare backbeat. Cymbal work unclear. Slow blues tempo. Blues form. Improvising guitar. Triplet piano rhythms.

Living My Life My Way, L.A., 1951.*All Night Long*, L.A., 1952.*I Cried For You*, L.A., 1952.*I Hear A Rhapsody*, L.A., 1952.*Loud Talkin' Woman*, L.A., 1952.*Mean Way of Lovin'*, L.A., 1952.*They Raided The Joint*, L.A., 1952.*You Played On My Piano*, L.A., 1952.*Wheel of Fortune*, L.A., 1952.*All I Ask Is Your Love*, L.A., 1955.

Vocal. Strong snare backbeat with brushes. Cymbal work unclear. Slow blues tempo. Blues form. Improvising sax and guitar.

Woojamacooja, L.A., 1955.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Stop time. Blues form. Riffing horns. Improvising guitar and piano.

Ivory Joe Hunter.

Recordings sources:

Ivory Joe Hunter. 7th Street Boogie. Route 66 record: Kix-4, 1977.Ivory Joe Hunter. I Had A Girl. Route 66 record: Kix-25, 1984.Ivory Joe Hunter. Jumping at the Dew Drop. Route 66 record: Kix-15, 1980.*Blues At Sunrise*, L.A., 1945.*Woo Wee Blues*, Nashville, 1947.*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.*Are You Hep?*, San Francisco, 1947.*Big Wig*, San Francisco, 1947.*Blues At Midnight*, San Francisco, 1947.*Boogin' In The Rain*, San Francisco, 1947.*Don't Fall In Love With Me*, Cincinnati, 1947.*False Friend Blues*, Cincinnati, 1947.*Grieving Blues*, San Francisco, 1947.*High Cost Low Pay Blues*, San Francisco, 1947.*I Like It*, Cincinnati, 1947.*Jumping At The Dew Drop*, San Francisco, 1947.*Mean Woman Blues*, San Francisco, 1947.*Old Gal and New Gal Blues*, Nashville, 1947.*Send Me Pretty Mama*, Cincinnati, 1947.*She's A Killer*, San Francisco, 1947.*She's Gone Blues*, Nashville, 1947.

Vocal. Emphatic snare backbeat in sax solo. Swing on ride in solo. Comping snare in verses and choruses. Swing on ride in verses and choruses? Bass drum bombing in trumpet solo. Stop time. Blues form. Boogie piano. Legato horns.

You're Always Looking For More, San Francisco, 1947.*I Got Your Water On*, Cincinnati, 1949.*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.*S.P. Blues*, N.Y., 1949.*That's the Gal For Me*, L.A., 1949.

Vocal. Emphatic snare backbeat in sax solo. Otherwise, snare shuffle with brushes with bombing bass drum. Cymbal work is unclear. Stop time. Blues form. Boogie piano. Riffing horns.

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.

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. Comping snare in verses/choruses. Swing on ride. Emphatic snare backbeat in horn break. Comping snare in sax solo (no horns). Emphatic snare in trumpet solo with riffing horns. 2/2 time. Blues form. Boogie piano. Call and response horns.

Don't You Believe Her, N.Y., 1950.*Gimme A Pound O' Ground Round*, N.Y., 1950.*Let Me Dream*, N.Y., 1950.*I Ain't Got No Gal No More*, N.Y., 1950.*I Found My Baby*, 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.

Vocal. Emphatic snare backbeat in sax solos. Swing on ride. Blues form. Riffing horns.

If You See My Baby, N.Y., 1952.*Where Shall I Go*, N.Y., 1952.

Louis Jordan.

Recordings sources:

Louis Jordan and His Tympany Five. G.I. Jive. Jukebox Lil records: JB-602, 1983.

Louis Jordan and His Tympany Five. Somebody Done Hoodooed The Hoodoo Man. Jukebox Lil records: JB-619, 1986.

Louis Jordan and His Tympany Five. The Complete Aladdin Sessions. Axis/EMI: 7017512, 1991.

Louis Jordan. Louis Jordan: Let The Good Times Roll, The Compete Decca Recordings. Bear Family compact discs: BCD 15557, 1992.

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 Don 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.

Deacon Jones, L.A., 1943.

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.

My Baby Said Yes, L.A., 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.

How Long Must I Wait For You?, N.Y., 1945.

Paper Boy, 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 Ch'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.

Chicky-Mo Craney Crow, N.Y., 1947.

Chug Chug Boogie, L.A., 1947.

Don't Burn The Candle At Both Ends, L.A., 1947.

Early In The Morning, N.Y., 1947.

Every Man To His Own Profession, N.Y., 1947.

Daddy-O, L.A., 1947.

Friendship, L.A., 1947.

Have You Got The Gumption, N.Y., 1947.

Inflation Blues, L.A., 1947.

Look Out, N.Y., 1947.

Open The Door Richard, L.A., 1947.

Pettin' An Pokin', L.A., 1947.

Roamin' Blues, N.Y., 1947.

Run Joe, N.Y., 1947.

There'll Be No Days Like That, L.A., 1947.

We Can't Agree, N.Y., 1947.
Why'd You Do It Baby, L.A., 1947.
You're Much Too Fat, L.A., 1947.
You're On The Right Track Baby, L.A., 1947.
Baby's Gonna Go, Bye Bye, N.Y., 1949.

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

Beans And Cornbread, N.Y., 1949.
Cole Slaw, N.Y., 1949.

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

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

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

I Know What I've Got, Don't Know What I'm Getting, L.A., 1949.
Love You Till Your Money's Gone Blues, N.Y., 1949.
Onion, N.Y., 1949.
Psycho-Loco, N.Y., 1949.

Instrumental. Emphatic snare backbeat in final verse and choruses. Ride on all four pulses. Riffing horns. Improvising trumpet.

Push-Ka-Pee She Pie, N.Y., 1949.
Safe, Sane and Single, L.A., 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.
School Days, N.Y., 1949.

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

You Broke Your Promise, L.A., 1949.
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.

Vocal. Weak snare backbeat. Swing on ride. Blues form. Improvising organ.

Life Is So Peculiar, N.Y., 1950.

Vocal. Strong snare backbeat. Swing on hi-hat. Swing on hi-hat in trumpet solo.

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

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. Blues form. Call and response organ.

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

Vocal. Weak snare backbeat in organ and sax solos. Swing on ride in organ and sax solos. Otherwise, swing on hi-hat. Riffing horns. Improvising organ.

Trouble Then Satisfaction, N.Y., 1950.

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

(You Dyed Your Hair) Chartreuse, N.Y., 1950.
You Will Always Have A Friend, N.Y., 1950.

All Of Me, N.Y., 1951.

Bone Dry, N.Y., 1951.

Cock-A-Doodle Doo, N.Y., 1951.

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

Come And Get It, N.Y., 1951.

Fat Sam From Birmingham, N.Y., 1951.

Vocal. Emphatic snare backbeats in horn breaks. Swing on hi-hat. Riffing horns.

Garmoochie, N.Y., 1951.

Happy Birthday Boogie, N.Y., 1951.

Vocal. Emphatic snare backbeat in sax solo and final choruses. Swing on ride in sax solo and final choruses. Otherwise, swing on hi-hat. Boogie piano. Riffing horns.

How Blue Can You Get?, N.Y., 1951.

I Can't Give You Anything But Love, Baby, N.Y., 1951.

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

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

If You So Smart, How Come You Ain't Rich?, N.Y., 1951.

Vocal. Strong snare backbeat in riffing horns intro. and solo breaks. Swing on hi-hat. Otherwise, swing on hi-hat. Riffing horns.

Is My Pop In There?, N.Y., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Improvising piano.

Lay Something On The Bar, N.Y., 1951.

Louisville Lodge Meeting, N.Y., 1951.

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

Vocal. Emphatic snare backbeat in horns break. Swing on hi-hat. Otherwise, swing on hi-hat. Improvising piano.

Never Trust A Woman, N.Y., 1951.

Please Don't Leave Me, N.Y., 1951.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Improvising sax.

Slow Down, N.Y., 1951.

Stop Makin' Music, N.Y., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Legato horns. Improvising piano.

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.

Vocal. Emphatic snare backbeat in riffing horns solo. Swing on ride in this section. Otherwise, swing on hi-hat. Legato horns. Improvising piano.

Weak Minded Blues, N.Y., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Blues form. Improvising guitar.

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

Vocal. Emphatic snare backbeat in final choruses. Swing on ride in final choruses. Otherwise, swing on hi-hat. Riffing horns.

A Man's Best Friend Is His Bed, N.Y., 1952.

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.

Azure-Te (Paris Blues), N.Y., 1952.

Gimme, Gimme Blues, N.Y., 1952.

I Didn't Know What Time It Was, L.A., 1952.
It's Better To Wait For Love, L.A., 1952.

Vocal. Emphatic snare backbeat in horns break and final choruses. Swing on ride in horns break and final choruses. Otherwise, weak snare backbeat and swing on hi-hat. Riffing horns.

Jordan For President, Washington, 1952.
Junco Partner, N.Y., 1952.
Just Like A Butterfly, L.A., 1952.
Oil Well, Texas, N.Y., 1952.
Only Yesterday, L.A., 1952.

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

The Soon-A-Baby, Washington, 1952.

Vocal. Swing on snare with weak backbeat. Blues form. Improvising guitar and piano.

There's Nothing Else That I Could Do, N.Y., 1952.
Time Marches On, N.Y., 1952.
You Didn't Want Me Baby, N.Y., 1952.
Everything's That Made Of Wood, 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.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Swing on ride in sax solo. Riffing horns. Legato vocals. Improvising piano.

Dad Gum Ya Hide, Boy, N.Y., 1954.

Vocal. Strong snare backbeat. No cymbal work? 2/2 time. Riffing vocals.

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

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

For You, N.Y., 1954.
Gal, You Need A Whippin', 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.

Vocal. Emphatic snare backbeat on pulse 2. Shuffle on snare with brushes. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms. Improvising guitar.

I Gotta Move, 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.
I've Seen What You've Done, N.Y., 1954.
Locked Up, N.Y., 1954.

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

Lollypop, N.Y., 1954.

Vocal. Emphatic snare backbeat in sax solo. Swing on ride. Otherwise, swing on snare with weak backbeat. Blues form. Improvising guitar.

Louis' Blues, N.Y., 1954.
Messy Bessy, N.Y., 1954.
Nobody Knows You When You're Down And Out, N.Y., 1954.
Ooo Wee, N.Y., 1954.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Stop time. Blues form. Boogie piano. Improvising piano.

Peridido, N.Y., 1954.
Private Property, No Trespassing, N.Y., 1954.

Put Some Money In The Pot Boy, 'Cause The Juice is Running Low, N.Y., 1954.

Vocal. Emphatic snare backbeat. Weak swing on hi-hat. 2/2 time. Riffing horns. Improvising guitar.

The Dipper, N.Y., 1954.

Till We Two Are One, N.Y., 1954.

Time's A Passin', N.Y., 1954.

Vocal. Emphatic snare backbeat. No cymbal work. Improvising guitar/piano.

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.

Vocal. Emphatic snare backbeat. Swing on ride in sax solo. 2/2 time. Riffing horns. Improvising guitar.

Yeah Yeah Yeah, N.Y., 1954.

Vocals. Emphatic snare backbeat. Swing on ride in sax solo. Riffing horns. Improvising guitar.

Saunders King.

Recordings source:

Saunders King. What's Your Story, Morning Glory. Blues Boy record: BB-303, 1983.

S.K. Groove, San Francisco, 1942.

What's Your Story Morning Glory, San Francisco, 1942.

Something's Worrying Me, San Francisco, 1946.

Swingin', 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.

Write Me A Letter Blues, San Francisco, 1946.

Empty Bedroom Blues, San Francisco, 1949.

Imagination, San Francisco, 1949.

Little Girl, San Francisco, 1949.

Misery Blues, San Francisco, 1949.

St. James' Infirmary Blues, San Francisco, 1949.

Stormy Night Blues, San Francisco, 1949.

Danny Boy, San Francisco, 1950.

Read The Good Book, San Francisco, 1950.

Going Mad, San Francisco, 1954.

2.00 AM Hop, San Francisco, 1946.

Jimmy Liggins.

Recordings source:

Jimmy Liggins His Guitar and The Drops of Joy Orchestra. I Can't Stop It. Route 66 record: Kix-18, 1981.

Jimmy Liggins and His Drops Of Joy. Jimmy Liggins and His Drops Of Joy. Ace Records compact disc: CDCHD 306, 1990.

Jimmy Liggins and His Drops Of Joy. Jimmy Liggins and His Drops Of Joy Vol.2: Rough Weather Blues. Ace Records compact disc: CDCHD 437, 1992.

Bye Bye Baby Good-bye, Hollywood, 1947.

Cadillac Boogie, Hollywood, 1947.

Careful Love, Hollywood, 1947.

Come Back Baby, Hollywood, 1947.

Hep Cat Boogie, Hollywood, 1947.

Homecoming Blues, Hollywood, 1947.

I Can't Stop It, L.A., 1947.

Lookin' For My Baby, Hollywood, 1947.

Move Out Baby, Hollywood, 1947.

Nite Life Boogie, Hollywood, 1947.

Now's The Time, Hollywood, 1947.

Rough Weather Blues, Hollywood, 1947.

Teardrop Blues, Hollywood, 1947.

That Song Is Gone, L.A., 1947.

The Washboard Special, Hollywood, 1947.

Troubles Goodbye, L.A., 1947.

Unidentified instrumental, Hollywood, 1947.

Answer To Teardrop Blues, L.A., 1948.

Baby I Can't Forget You, Hollywood?, 1948.
Don't Put Me Down, L.A., 1948.
Give Up Little Girl, Hollywood, 1948.
Misery Blues, L.A., 1948.
Mississippi Boogie, Hollywood, 1948.
Blues For Love, Hollywood, 1950.
Down And Out Blues, L.A., 1950.
I Want My Baby For Christmas, L.A., 1950.
Lonely Nights Blues, L.A., 1950.
Lover's Prayer, L.A., 1950.
Saturday Night Boogie Woogie Man,
 Hollywood, 1950.
Saturday Night Boogie Woogie Man (take ?),
 Hollywood, 1950.
Shuffle Shuck, Hollywood, 1950.
Sincere Lover's Blues, Hollywood, 1950.
Baby's Boogie, Hollywood, 1951.

Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. 2/2 time. Blues form. Riffing horns. Improvising piano.

Brown Skin Baby, L.A., 1951.
Cloudy Day Blues, Hollywood, 1951.

Vocal. Snare on all four pulses with some strong backbeats. No cymbal work. Slow blues tempo. Blues form. Improvising guitar, piano and sax.

Dark Hour Blues, Hollywood, 1951.

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

Goin' Down With The Sun, Hollywood, 1951.

Vocal. Snare on all four pulses with strong backbeats. No cymbal work. Slow blues tempo. Blues form. Improvising guitar, piano and sax.

Jumpin' And Stompin', Hollywood, 1951.

Instrumental piano solo. Shuffle on snare with brushes with some strong backbeats. No cymbal work. 2/2 time. Blues form. Some riffing horns.

Low Down Blues, Hollywood, 1951.

Instrumental sax solo. Snare on all four pulses with strong backbeat. No cymbal work. Blues form. Riffing guitar and bass. Improvising piano.

Stolen Love, Hollywood, 1951.

Vocal. Shuffle on snare with weak snare backbeat. No cymbal work. 2/2 time. Blues form. Riffing horns. Improvising piano.

That's What's Knockin' Me Out, L.A., 1951.

Vocal. Emphatic snare backbeat with brushes. No cymbal work. Riffing sax. Improvising piano.

Train Blues, Hollywood, 1951.

Vocal. Strong snare backbeat. Hi-hat on all four pulses. 2/2 time. Blues form. Improvising piano.

I'll Never Let You Go, Miami, 1952.

I'll Never Let You Go (undubbed master),
 Miami, 1953.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Improvising guitar and piano.

Come Back Home, Miami, 1953?

Drunk, Miami, 1953?

Drunk (undubbed master), Miami, 1953.

Going Away, Miami, 1953?

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Improvising piano.

I'll Always Love You, Miami, 1953.

Pleading My Cause, Miami, 1953.

Railroad Blues, Miami, 1953.

Joe Liggins.

Recordings sources:

Joe Liggins. The Honey Dripper. Jukebox Lil record: JB-622, 1988.Joe Liggins and His HoneyDrippers. Darktown Strutters Ball. Jukebox Lil record: JB-601, 1981.Joe Liggins and The Honeydrippers. Joe Liggins and The Honeydrippers. Ace Records compact disc: CHCHD 307, 1990.Joe Liggins and The Honeydrippers. Joe Liggins and The Honeydrippers Vol.2: Dripper's Boogie. Ace Records compact disc: CDCHD 436, 1992.*Caravan*, L.A., 1945.*Frankie Lee*, Hollywood, 1950.*Doddle-Do-Da-Deet*, L.A., 1945.*Got A Right To Cry*, L.A., 1945.*Got Your Love In My Heart*, L.A., 1945.*I Know My Love Is True*, L.A., 1945.*Left A Good Deal In Mobile*, L.A., 1945.*Miss Betty's Blues*, L.A., 1945.*Sugar Lump*, L.A., 1945.*The Honeydrinker part 1*, L.A., 1945.*The Honeydrinker part 2*, L.A., 1945.*You Ain't Goin' To Heaven No How*, L.A., 1945.*Breaking My Heart*, L.A., 1946.*Drippers Boogie part 1*, L.A., 1946.*Drippers Boogie part 2*, L.A., 1946.*Some Of These Days*, L.A., 1946.*Tanya*, L.A., 1946.*The Blues*, L.A., 1946.*Walkin'*, L.A., 1946.*Yvette*, L.A., 1946.*Apple Of My Eye*, L.A., 1947.*Downhome Blues*, L.A., 1947.*How Come*, L.A., 1947.*Louisiana*, L.A., 1947.*Ruth*, L.A., 1947.*Spooks Holiday*, L.A., 1947.*Sweet Georgia Brown*, L.A., 1947.*The Darktown Strutters Ball*, L.A., 1947.*Key Jam*, L.A., 1947/48.*Three O'Clock Jump part 1*, L.A., 1948.*Three O'Clock Jump part 2*, L.A., 1948.*Lonesome Guitar*, L.A., 1949.*BrandNew Deal In Mobile*, Hollywood, 1950.*Daddy On My Mind*, L.A., 1950.*Don't Miss That Train*, Hollywood, 1950.

Vocal. Weak snare backbeat. Strong snare backbeat in sax solo. Swing on ride. Riffing horns.

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.

Going Back To New Orleans, Hollywood, 1950.

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 Just Can't Help Myself, Hollywood, 1950.*I've Got A Right To Cry*, Hollywood, 1950.*Little Black Book*, Hollywood, 1950.*Little Joe's Boogie*, Hollywood, 1950.

Vocal. Strong snare backbeat in sax solo. Some bombing in riffing horns break. Otherwise, no discernible snare rhythms. Shuffle on ride. 2/2 time. Blues form. Boogie piano. Riffing horns. Improvising guitar.

Pink Champagne, 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.

Rag Mop, Hollywood, 1950.

Vocal. Strong snare backbeat in sax solo and subsequent verses/choruses. Swing on ride. 2/2 time. Blues form. Riffing horns and piano.

Ramblin' Blues, Hollywood, 1950.
Rhythm in the Barnyard, Hollywood, 1950
Sentimental Lover, Hollywood, 1950.
The Honeydripper, Hollywood, 1950.
Bob Is My Guy, Hollywood, 1951.
Boogie Woogie Lou, Hollywood, 1951.
Louisiana Woman, Hollywood, 1951.

Vocal. 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.

Oh How I Miss You, Hollywood, 1951.

Vocal. Shuffle on toms with strong backbeat on pulse 2. Blues form. Riffing horns. Improvising piano.

One Sweet Letter, Hollywood, 1951.

Vocal. Strong snare backbeat in sax solo. Shuffle on ride in riffing horn solo. Otherwise, some bombing on snare. Swing on hi-hat. Blues form. Boogie piano. Riffing horns.

Rain, Rain, Rain, Hollywood, 1951.

Vocal. 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.

Shuffle Boogie Blues, Hollywood, 1951.
So Alone, Hollywood, 1951.
That's The One For Me, Hollywood, 1951.

Vocal. Some weak snare backbeats. Swing on hi-hat. 2/2 time. Riffing horns. Improvising guitar.

The Flying Dutchman, Hollywood, 1951.

Instrumental sax solo. Emphatic snare backbeat. Swing on hi-hat and ride. 2/2 time. Riffing horns.

Trying To Lose The Blues, Hollywood, 1951.

Vocal. Strong snare backbeat in sax solo. Swing on ride? Otherwise snare with brushes on all four pulses. Blues form. Riffing horns. Improvising piano.

Whiskey, Gin and Wine, Hollywood, 1951.

Vocal. Emphatic snare backbeat. Shuffle on hi-hat. Shuffle on ride in sax solo. Blues form. Boogie piano. Riffing horns. Improvising guitar.

Blues For Tanya, Hollywood, 1952.
Cryin' Over You, Hollywood, 1952.
Deep Feeling Kind Of Love, Hollywood, 1952.
Dripper's Boogie, Hollywood, 1952.

Vocal. Some weak snare backbeats in solos. Shuffle on ride. 2/2 time. Blues form. Boogie piano. Riffing horns.

Farewell Blues, Hollywood, 1952.

Vocal. Strong snare backbeat. Swing on ride in sax solo and final choruses. 2/2 time. Stop time. Blues form. Riffing horns. Improvising piano.

Freight Train Blues, Hollywood, 1952.
My Heart Cried, Hollywood, 1952.

Vocal. 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.

Tanya, Hollywood, 1952.
Everyone's Down On Me, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Hey Betty Martin, Hollywood, 1953.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Riffing horns.

The Big Dipper, Hollywood, 1953.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Swing on ride in sax solo. Blues form. Riffing horns. Improvising piano.

Whiskey, Women and Loaded Dice, Hollywood, 1953.

Vocal. Strong snare backbeat. Swing on hi-hat. 2/2 time. Riffing horns. Improvising piano.

Do You Love Me Pretty Baby?, Hollywood, 1954.

Vocal. Emphatic snare backbeat. Ride on all four pulses. 2 2 time. Blues form. Riffing horns. Improvising piano.

Big Jay McNeely.

Recordings sources:

Big Jay McNeely. *Road House Blues*. Saxonograph record: BP-505, 1985.

Big Jay McNeely. *Barrelhouse Stomp*. Saxonograph record: BP-1300, 1986.

Barrelhouse Stomp, L.A., 1947.

Instrumental. Strong snare backbeat in sax solos. Emphatic snare backbeat in final choruses. Swing on ride. 2 2 time. Riffing horns.

Deacon's Hop, L.A., 1948.

Instrumental sax solo. Emphatic snare backbeat. Swing on hi-hat. Handclaps in swing rhythm. Some riffing horns.

Blow Big Jay, L.A., 1949.

Instrumental sax solo. Bongos in intro. Hand claps at beginning (vocals introducing sax solo), then emphatic snare backbeat throughout. Bongos return in final choruses. Riffing horns.

Boogie In Front, L.A., 1949.

Gingercake, L.A., 1949.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. 2 2 time. Blues form. Riffing horns. Improvising piano.

Make Love To Me, Hollywood, 1954.

Vocal. Strong snare backbeat. Ride on all four pulses. Blues form. Riffing sax.

Tears On My Pillow, Hollywood, 1954.

Vocal. Strong snare backbeat. Swing and shuffle on ride. Blues form. Riffing horns. Improvising guitar and piano.

Tenderly, Hollywood, 1954.

Hoppin' With Hunter, L.A., 1949.

Instrumental. Emphatic snare backbeat in sax solo. Swing on ride. Riffing horns. Improvising piano.

Junie Flip, L.A., 1949.

K & H Boogie, L.A., 1949.

Instrumental piano solo. Shuffle on snare. Swing on ride. Handclaps on backbeat. Switch to snare backbeat in riffing horns solo break and final piano solo. Boogie piano.

Midnight Dreams, L.A., 1949.

Road House Boogie, L.A., 1949.

Vocal. Emphatic snare backbeat in sax solos. Swing on ride. Shuffle on hi-hat in vocal sections.

Tondalayo, L.A., 1949.

Instrumental. Emphatic snare backbeat in sax solo. Swing on ride. Blues form. Legato horns.

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

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Blues form. Riffing horns. Improvising piano.

All That Wine Is Gone, L.A., 1950.

Deac's Blowout, Chicago, 1950.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Riffing horns. Improvising piano.

Jaysfrantic, Chicago, 1950.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Riffing horns. Improvising piano.

Let's Split, Chicago, 1950.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Riffing horns. Improvising piano.

Real Crazy Cool, Chicago, 1950.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. 2 2 time. Riffing horns.

Deacon Blows For Ray, L.A., 1951.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. Riffing horns.

Hometown Jamboree, L.A., 1951.

Instrumental sax solo. Weak snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

Tall Brown Woman, L.A., 1951.

Teenage Hop, L.A., 1951.

Big Jay Shuffle, L.A., 1952.

Instrumental sax solo. Swing on snare with brushes with emphatic backbeat. No cymbal work. Blues form. Boogie piano.

Just Crazy, L.A., 1952.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns. Improvising piano.

Penthouse Serenade, L.A., 1952.

The Goof, L.A., 1952.

Instrumental sax solo. Strong snare backbeat. Handclaps on backbeat. Swing on ride. 2/2 time. Riffing horns.

Nervous Man Nervous, L.A., 1953.

Instrumental sax solo. Strong snare backbeat. Handclaps on backbeat. Shuffle on ride. Blues form. Boogie piano. Riffing vocals. Riffing horns.

3-D, L.A., 1953.

Instrumental sax solo. Emphatic snare backbeat. Swing and all four pulses on ride. 2 2 time. Blues form. Riffing horns.

Beachcomber, L.A., 1954.

Instrumental sax solo. Swing on snare with strong backbeat. Bombing bass drum. No cymbal work. 2/2 time. Riffing horns. Improvising piano.

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.

Instrumental sax solo. Swing on snare with strong backbeat. No cymbal work. Tom-tom rhythms. Some riffing vocals. Improvising piano.

Jack McVea.

Recordings sources:

Jack McVea and His Door Openers. Two Timin' Baby. Juke Box Lil record: JB-612, 1986.Jack McVea and His All Stars. Open the door Richard. Juke Box Lil Records: JB-607, 1984.Jack McVea and his All Stars. New Deal. Jukebox Lil Records: JB-625, 1989.*Rainy Day Blues*, San Francisco, 1944.*F Minor Boogie*, L.A., 1946.*New Worried Life Blues*, San Francisco, 1944/45.*Bartender Boogie*, L.A., 1945.

Instrumental piano solo. Weak snare backbeat in piano, trumpet and sax solos. Emphatic snare backbeat in final riffing horns solo. Swing on hi-hat. Blues form. Boogie piano.

Instrumental Weak snare backbeat in sax solo. Swing on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing horns.

Don't Blame Me, L.A., 1945.*Frisco Blues*, L.A., 1945.*It Never Should Have Been This Way*, L.A., 1945.*Listen Baby Blues*, L.A., 1945.*Naggin' Woman Blues*, L.A., 1945.*New Deal*, L.A., 1945.

Instrumental. Weak snare backbeat in solos. Swing on hi-hat. Otherwise, comping snare. Bombing bass drum. 2/2 time.

Instrumental. Weak snare backbeat in trumpet solo. Swing on hi-hat. 2/2 time. Blues form. Boogie piano.

Jam Boogie, L.A., 1946.*Lonesome Blues*, L.A., 1946.*My Business Is C.O.D.*, L.A., 1946.

Vocal. Weak snare backbeat. Strong snare backbeat in sax and trumpet solos. Swing on hi-hat. Improvising piano.

Vocal. Very weak snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Legato horns.

O-Kay For Baby, L.A., 1945.*Ooh Mop*, L.A., 1945.*Scrub, Sweep and Mop*, L.A., 1945.

Vocal. Emphatic snare backbeat in sax solo. Otherwise, comping snare in verses. Swing on hi-hat in verses. Improvising piano.

Open The Door Richard!, L.A., 1946.*Play It Over*, L.A., 1946.*Blues With A Feeling*, L.A., 1947.*Butch*, L.A., 1947.*Carlos*, L.A., 1947.*Evening*, L.A., 1947.*Fightin' Mama Blues*, L.A., 1947.*Fish For Supper*, L.A., 1947.*Groove Juice*, L.A., 1947.*Inflation Blues*, L.A., 1947.*Jack Frost*, L.A., 1947.*Mumblin Blues*, L.A., 1947.*No, No, You Can't Do Dot Mon*, L.A., 1947.*Richard Gets Hitched*, L.A., 1947.*Slowly Goin' Crazy Blue*, L.A., 1947.*Swing Man*, L.A., 1947.*Tatoe Pie*, L.A., 1947.*Silver Symphony*, L.A., 1945.*Tarrant Blues*, L.A., 1945.*We're Together Again*, L.A., 1945.*Wine-O*, L.A., 1945.*Baby Make Up Your Mind*, L.A., 1946.*Bulgin' Eyes*, L.A., 1946.*Don't Let The Sun Catch You Crying*, L.A., 1946.*Groovin' Boogie*, L.A., 1946.

Instrumental. Very weak snare backbeat. Swing on hi-hat. Riffing horns.

The Key's In The Mailbox, L.A., 1947.

Two Timin' Baby, L.A., 1947.

Vocal. Weak snare backbeat in solos. Swing on ride in solos. Otherwise, comping snare with swing on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing horns. Improvising piano.

Two Timin' Baby Boogie, L.A., 1947. .

You Can Come Back Home, L.A., 1948.

Amos Milburn.

Recordings sources:

Amos Milburn. *Let's Rock Awhile*. Route 66 records: Kix-28, 1985.

Amos Milburn and his Aladdin Chickenshackers. *Rock, Rock, Rock*. Route 66

Records: Kix-21, 1982.

Amos Milburn and His Aladdin Chickenshackers. *Just One More Drink*. Route 66 records: Kix-7, 1978.

After Midnite, L.A., 1946.

Amos Blues, L.A., 1946.

Anybody's Blues, L.A., 1947.

Blues At Sundown, L.A., 1947.

Hold Me Baby, L.A., 1947.

I Love Her, L.A., 1947.

I Still Love You, L.A., 1947.

My Love Is Limited, L.A., 1947.

Pool Playing Blues, L.A., 1947.

Bow-Wow, L.A., 1949.

HardLuck Blues, L.A., 1950.

I'm Goin To Tell My Mama, L.A., 1950.

Let's Rock Awhile, L.A., 1950.

Vocal. Weak snare backbeat. Swing on hi-hat. Swing on ride in sax solo. Stop time. Blues form. Improvising sax. Improvising guitar.

Remember, L.A., 1950.

She's Gone Again, L.A., 1950.

Tears, Tears, Tears, L.A., 1950.

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.

Drifting Blues, L.A., 1949.

In The Middle Of The Night, L.A., 1949.

Let's Make Christmas Merry, Baby, L.A., 1949.

Real Pretty Mama Blues, L.A., 1949.

Square Dance Boogie, L.A., 1949.

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

Walking Blues, L.A., 1949.

Birmingham Bounce, Florida, 1950.

Everybody Clap Hands, L.A., 1950.

Vocal. Weak snare backbeat. Swing on hi-hat. Swing on ride in sax solo. Riffing horns in sax solo. Improvising sax.

Glory of Love, L.A., 1950.

Vocal. Weak snare backbeat with brushes. No cymbal work. Snare with brushes on all 4 pulses in piano solo. Slow blues tempo. Stop time. Blues form. Improvising sax. Improvising guitar.

Tell Me How Long Has The Train Been Gone, L.A., 1950.

Vocal. Strong snare backbeat. Swing on hi-hat. Ride in the sax solo. Stop time. Riffing horns in the 'rapped' sections.

Two Years of Torture, L.A., 1950.

Ain't Nothing Shaking, L.A., 1951.

I Love You Anyway, L.A., 1951.

Just One More Drink, L.A., 1951.

That Was Your Last Mistake - Goodbye, L.A., 1951.

Flying Home, L.A., 1952.

I Wont Be A Fool Anymore, L.A., 1952.

Kiss Me Again, L.A., 1952.

Vocal. Weak snare backbeat. Swing on hi-hat. Improvising sax. Improvising guitar.

Long, Long Day, L.A., 1952.

Vocal. Weak snare backbeat. Swing on hi-hat. Stop time. Riffing horns. Improvising guitar.

Please Mr. Johnson, L.A., 1952.

Rock, Rock, Rock, L.A., 1952.

Thinking And Drinking, L.A., 1952.

Why Don't You Do Right, L.A., 1952.

Vocal. Strong and prominent snare backbeat with brushes. Slow blues tempo. Blues form. Legato horns. Call and response sax.

How Could You Hurt Me So, L.A., 1953.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

I Done Done It, L.A., 1954.

Milk and Water, L.A., 1954.

Vocal. Emphatic snare backbeat. No cymbal work. Some call and response guitar.

One, Two, Three, Everybody, L.A., 1954.

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

That's It, L.A., 1954.

Vocal. Emphatic snare backbeat with brushes. Blues form. Riffing horns. Call and response guitar and piano.

Vicious, Vicious Vodka, L.A., 1954.

Vocal. Shuffle on snare with strong backbeat. No cymbal work. Slow blues tempo. Riffing horns. Triplet piano rhythms.

I Guess I'll Go, L.A., 1955.

Roy Milton.

Recordings sources:

Roy Milton and His Solid Senders. Roy Milton and His Solid Senders: The Grandfather of R & B. Juke Box Lil record: JB-600, 1982.

Roy Milton and His Solid Senders. Big Fat Mama. Juke Box Lil record: JB-616, 1985.

Roy Milton and His Solid Senders. Roy Milton. Ace Records compact disc: CDCHD 308, 1990.

Roy Milton and His Solid Senders. Roy Milton: Groovy Blues, Vol.2. Ace Records compact disc: CDCHD 435, 1992.

Roy Milton and His Solid Senders. Roy Milton: Blowin' With Roy, Vol.3. Ace Records compact disc: CDCHD 575, 1994.

Burma Road Blues part 1, L.A., 1945.

Burma Road Blues part 2, L.A., 1945.

Groovy Blues, Hollywood, 1945.

Milton's Boogie, Hollywood, 1945.

Vocal. Strong snare backbeat in final sax and trumpet solos. Shuffle on ride. Otherwise, shuffle on ride. 2/2 time. Blues form. Boogie piano. Triplet piano rhythms. Riffing horns.

Rhythm Cocktail, Hollywood, 1945.

R.M. Blues, Hollywood, 1945.

I'll Always Be In Love With You, L.A., 1946.

It Never Should Have Been This Way, L.A., 1946.

Red Light, L.A., 1946.

Along The Navajo Trail, Hollywood, 1947.

Big Fat Mama, L.A., 1947.

Vocal. Strong snare backbeat in sax solo. Emphatic snare backbeat in final trumpet solo. Swing on hi-hat. Switch to ride in final trumpet solo. 2/2 time. Stop time. Blues form. Boogie piano. Riffing horns in solos.

Blue Skies, Hollywood, 1947.

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

Blue Turning Grey, L.A., 1947.

Camille's Boogie, Hollywood, 1947.

Vocal. Weak snare backbeat in final riffing horn break. Shuffle on hi-hat in final riffing horn break. Otherwise, shuffle on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing horns. Triplet piano rhythms.

Coquette, Hollywood, 1947.

Cryin' And Singin' The Blues, L.A., 1947.

I Want A Little Girl, Hollywood, 1947.

If You Don't Know, Hollywood, 1947.

Vocal. Strong snare backbeat in sax solo. Swing on ride. 2 2 time. Riffing horns. Improvising piano.

I've Had My Moments, L.A., 1947.

Keep A Dollar In Your Pocket, Hollywood, 1947.

Vocal. Weak snare backbeat in sax solo. Shuffle on open hi-hat. Otherwise, shuffle on ride. 2 2 time. Blues form. Boogie piano. Riffing horns. Triplet piano rhythms.

L.A. Hop, Hollywood, 1947.

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

Little Boy Blue, L.A., 1947.

Vocal. Weak snare backbeat, stronger in sax and trumpet solos. Swing on hi-hat. 2/2 time. Blues form. Boogie piano. Riffing horns.

My Blue Heaven, Hollywood, 1947.

New Year's Resolution, Hollywood, 1947.

Old Man River, Hollywood, 1947.

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

On The Sunny Side Of The Street, Hollywood, 1947.

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.

Pack Your Sack, Jack, Hollywood, 1947.

Porter's Love Song, Hollywood, 1947.

Roy Rides, Hollywood, 1947.

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

'Tain't Me, Hollywood, 1947.

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

The Song Is Ended, Hollywood, 1947.

Them There Eyes, L.A., 1947.

Thrill Me, Hollywood, 1947.

Vocal. Weak snare backbeat. Shuffle on ride. Blues form. Riffing horns. Triplet piano rhythms.

Train Blues, Hollywood, 1947.

Vocal. Shuffle on snare with brushes with strong backbeat. No cymbal work. 2/2 time. Blues form. Boogie piano. Riffing horns.

True Blues, Hollywood, 1947.

Vocal. Weak snare backbeat. Shuffle on ride. Blues form. Riffing horns. Triplet piano rhythms.

Unidentified Shuffle Blues, Hollywood, 1947.

What's The Use, Hollywood, 1947.

When I Grow Too Old To Dream, L.A., 1947.

Vocal. Weak snare backbeat in sax solo with swing on hi-hat. 2/2 time. Boogie piano. Riffing horns.

You Mean So Much To Me, Hollywood, 1947.

Everything I Do Is Wrong, L.A., 1948.

Hop, Skip, and Jump, L.A., 1948.

Sympathetic Blues, L.A., 1948.

Bartender's Boogie, Hollywood, 1949.

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

Bye Bye Baby Blues, Hollywood, 1949.

Hucklebuck, Hollywood, 1949.

Vocal. Backbeat handclaps in the first verse. Strong snare backbeat in the sax solo that follows. Hi-hat on all four pulses. Blues form. Riffing horns and guitar. Triplet piano rhythms

Information Blues, Hollywood, 1949.

Vocal. Strong snare backbeat in sax and trumpet solos. Shuffle on hi-hat in sax and trumpet solos. Otherwise, shuffle on hi-hat. Blues form. Boogie piano. Triplet piano rhythms. Riffing horns.

Junior Jumps, Hollywood, 1949.

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

My Sweetheart, L.A., 1949.

Oh Marie, Hollywood, 1949.

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

Playboy Blues, L.A., 1949.

Vocal. Strong snare backbeat in sax and trumpet solos. Shuffle on hi-hat. Blues form. Riffing horns. Improvising piano.

Sympathetic Blues, Hollywood, 1949.

There Is Something Missing, Hollywood, 1949.

Waking Up Baby, Hollywood, 1949.

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.

Believe Me Baby, L.A., 1950.

Vocal. Strong snare backbeat with brushes in sax solo and swing on ride. Riffing horns. Improvising piano.

Blowin' With Roy, Hollywood, 1950.

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

Christmas Time Blues, Hollywood, 1950.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on ride throughout. Blues form. Riffing horns. Triplet piano rhythms.

Don't You Remember, Baby?, L.A., 1950.

It's Later Than You Think, place?, 1950.

Vocal. Strong snare backbeat from first sax solo. Shuffle on hi-hat. Emphatic snare backbeat in final solo breaks and riffs. 2/2 time. Blues form. Improvising piano.

Junior Jives, L.A., 1950.

Instrumental guitar solo. Snare with brushes on all four pulses with strong snare backbeat. Handclaps on backbeat. No cymbal work. Blues form. Boogie piano. Riffing horns.

Marie, Hollywood, 1950.

Oh Babe, Detroit, 1950.

Vocal. Emphatic snare backbeat in sax solo and final verses. Shuffle on ride in sax solo and final verses. Shuffle on hi-hat in intro. No snare work in intro. Strong snare backbeat in first choruses. 2/2 time. Riffing horns. Improvising piano.

One O'Clock Jump, Hollywood, 1950.

Instrumental horn solo. Strong snare backbeat in riffing horn sections. Swing on hi-hat. 2/2 time. Blues form. Improvising piano.

Sad Feeling, Hollywood, 1950.

The Numbers Blues, Hollywood, 1950.

Thelma Lou, L.A., 1950.

Vocal. Emphatic backbeat in and following the trumpet solo. Shuffle on ride. Some stop time. Blues form. Improvising piano. Riffing horns.

Unidentified Novelty Song, Hollywood, 1950.

Vocal. Strong snare backbeat in sax solo. Shuffle and swing on ride. Riffing horns. Improvising piano.

Where There Is No Love, L.A., 1950.

Vocal. Strong snare backbeat with brushes. Blues form. Riffing horns. Boogie piano. Triplet piano rhythms.

Best Wishes, Hollywood, 1951.

Vocal. Emphatic snare backbeat with brushes in guitar and sax solos. Shuffle on ride throughout. Slow blues tempo. Improvising piano. Legato horns.

Cold Blooded Woman, Hollywood, 1951.

Vocal. Strong snare backbeat with brushes in sax solo with shuffle on ride. Otherwise, shuffle on ride. Slow blues tempo. Some riffing horns. Improvising piano.

Have I News For You, Hollywood, 1951.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on ride throughout. Blues form. Riffing horns. Riffing guitar. Triplet piano rhythms.

If You Love Me Baby, Hollywood, 1951.

Vocal. Strong snare backbeat with brushes in sax solo. Swing on ride. Riffing horns. Improvising piano.

Practice What You Preach, Hollywood, 1951.

Vocal. Snare on all four pulses with strong to emphatic backbeat. No cymbal work. 2/2 time. Riffing horns. Improvising guitar.

Short, Sweet And Snappy, L.A., 1951.

So Tired, L.A., 1951.

Vocal. Some weak snare backbeats with brushes at times. Ride on all four pulses. Slow blues tempo. Improvising piano. Legato horns.

That's The One For Me, Hollywood, 1951.

Vocal. Emphatic snare backbeat in sax solo with swing on ride. Otherwise, shuffle rhythm on snare rim with weak to strong backbeat. 2/2 time. Riffing horns. Improvising guitar.

T-Town Twist, L.A., 1951.

Instrumental. Emphatic snare backbeat. Shuffle on open hi-hat (perhaps on ride). Stop time. Blues form. Riffing horns. Triplet guitar and piano rhythms.

Am I Wasting My Time, L.A., 1952.

Night And Day (I Miss You So), Chicago, 1952.

Vocal. Strong snare backbeat with brushes. Echo on snare in sax solo. Slow blues tempo. Blues form. Legato horns. Improvising piano.

Blues Ain't News, Hollywood, 1953.

Vocal. Emphatic snare backbeat with brushes. Shuffle with brushes on ride. Blues form. Riffing horns. Improvising piano.

I Stood By, L.A., 1953.

Let Me Give You All My Love, L.A., 1953.

Johnny Moore.

Recordings source:

Johnny Moore's Three Blazers. This Is One Time Baby. Jukebox Lil record: JB-1105, 1989.

Blazer's Boogie, L.A., 1945.

B Sharp You'll See, Hollywood, 1945.

Fugue In C Major, Hollywood, 1945.

Hard Tack, Hollywood, 1945.

Melancholy Madeline, Hollywood, 1945.

Pasadena, Hollywood, 1945.

Tell Me You'll Wait For Me, Hollywood, 1945.

More Than You Know, L.A., 1946.

You Won't Let Me Go, L.A., 1946.

Someday, L.A., 1953.

A Bird In The Hand, L.A., 1954.

Cool Down, place?, date?.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on ride. Riffing horns. Improvising piano.

Don't Get Salty, Sugar, Hollywood, 1947.

Scratch Sheet, Hollywood, 1947.

A New Shade Of Blues, Hollywood, 1949.

Blues For What I've Never Had, Hollywood, 1949.

Bop-A-Bye Baby, Hollywood, 1949.

Cut Off The Fat, N.Y., 1949.

Driftin' Blues, N.Y., 1949.

This Is One Time, Baby, Hollywood, 1949.

Johnny Otis.

Recordings sources:

Johnny Otis and Co. Gee Baby. Juke Box Lil record: JB-617, 1987.

Johnny Otis and Co. Barrelhouse Stomp. Jukebox Lil record: JB-611, 1985.

Jeff-Hi Stomp, L.A., 1946.

Miss Mitchell, L.A., 1946.

Sgt. Barksdale part 1, L.A., 1946.

Sgt. Barksdale part 2, L.A., 1946.

Omaha Flash, L.A., 1946.

Ultra-Violet, L.A., 1946.

Alimony Boogie, L.A., 1947.

Barrelhouse Stomp, L.A., 1947.

Happy New Year Baby, L.A., 1947.

Hog Jaws, L.A., 1947.

Love's Nocturne, L.A., 1947.

Pay Day Blues, L.A., 1947.

The Jelly Roll, L.A., 1947.

Alligator Meat, L.A., 1948.

Crazy 'Bout Your Cookin', L.A., 1948.

Right Now Baby, L.A., 1948.

That's Your Last Boogie, L.A., 1948.

Vocal. Emphatic snare backbeat. Swing on ride. Riffing horns. Blues form. Triplet piano rhythms.

What's Your Name, L.A., 1948.

The Square Dance Hop, L.A., 1949.

My Heart Tells Me, Baltimore, 1950.

Chittlin' Switch, L.A., 1951.

Gee Baby, L.A., 1951.

Goomp Blues, L.A., 1951.

New Love, L.A., 1951.

One Nighter Blues, L.A., 1951.

Stardust, L.A., 1951.

Voodoo, Cincinnati, 1951.

Baby, Baby Blues, L.A., 1952.

Brown Skin Butterball, L.A., 1952.

Call Operator 210, L.A., 1952.

Gypsy Blues, L.A., 1952.

Why Don't You Believe Me, L.A., 1952.

Wishing Well, L.A., 1952.

Vocal. Snare backbeat in sax and trumpet solo. Even quavers on ride. Bo Diddley clave rhythm. Bongo rhythms.

Jesse Price.

Recordings source:

Jesse Price. Jump It With a Shuffle. Juke Box Lil record: JB-620, 1987.*Big Town Blues*, L.A., 1946.*Froggy Bottom*, L.A., 1946.*I Ain't Mad At You*, L.A., 1946.*I'm The Drummer Ma*, L.A., 1946.*Just Another Day Wasted Away*, L.A., 1946.

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.

You Can't Take It With You, L.A., 1946.*You Satisfy*, L.A., 1946.*Baby, Let's Be Friends*, L.A., 1947.*Blue Book Boogie*, L.A., 1947.*Frettin' For Some Pettin'*, L.A., 1947.*Jump It With A Shuffle*, L.A., 1947.*My Baby Done Left Me*, L.A., 1947.*Nagasaki*, L.A., 1947.*That's The Way She Feels*, L.A., 1947.*The Whirlgig*, L.A., 1947.*Tippin' Out*, L.A., 1948.*Kansas City Mama*, L.A., 1946.**Lloyd Price.**

Recordings source:

Lloyd Price. Lloyd Price: Lawdy? Ace Records compact disc: CDCHD 360, 1991.Lloyd Price. Lloyd Price Vol.2: Heavy Dreams. Ace Records compact disc: CDCHD 512, 1993.*Ain't It A Shame?*, Hollywood, 1952.*Lawdy Miss Clawdy*, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Vocal. Strong snare backbeat. Swing on ride. Triplets on ride in intro., piano break and sax solo. Blues form. Improvising piano. Triplet piano rhythms. Legato horns. Riffing guitar.

Chee Koo Baby, New Orleans, 1952.*Chee Koo Baby* (take ?), New Orleans, 1952.*If Crying Was Murder*, Hollywood, 1952.*Mailman Blues*, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Riffing horns.

Vocal. Strong snare backbeat. Shuffle on ride. 2/2 time. Blues form. Riffing horns. Boogie piano.

I'm Too Young, New Orleans, 1952.*Oo-ee Baby*, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing horns. Triplet piano rhythms.

Vocal. Strong snare backbeat with swing on ride in final verses and choruses. Otherwise, shuffle on snare. Blues form. Riffing horns. Boogie piano.

Jimmie Lee, Hollywood, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Oo-ee Baby (take ?), New Orleans, 1952.*Laurelle*, New Orleans, 1952.

Vocal. Snare on all four pulses with weak backbeat. No cymbal work. Legato horns. Triplet piano rhythms.

Vocal. Strong snare backbeat with swing on ride in final verses and choruses. Otherwise, shuffle on snare. Blues form. Riffing horns. Boogie piano.

Oooh-Oooh-Oooh, New Orleans, 1952.

Vocal. Strong snare backbeat. Swing on ride. Triplets on ride in sax solo. Blues form. Riffing horns. Triplet piano rhythms.

Operator, New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Restless Heart, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Triplets on ride in intro., piano and sax solos. Blues form. Legato horns. Triplet piano rhythms.

So Long, New Orleans, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Triplets on ride in sax solo. Blues form. Legato horns. Improvising piano. Triplet piano rhythms in sax solo.

Tell Me Pretty Baby, New Orleans, 1952.
They Say, New Orleans, 1952.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing guitar. Triplet piano rhythms.

What's The Matter Now?, Hollywood, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Triplets on ride in sax solo. Stop time. Blues form. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Legato horn. Triplet piano rhythms.

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.

Vocal. Strong snare backbeat with swing on ride in sax solo. 2/2 time. Blues form. Boogie piano in sax solo.

Froglegs (take ?), Hollywood, 1953.

Froglegs, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Boogie piano. Riffing horns. Improvising piano.

I Wish Your Picture Was You, Hollywood, 1953.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Legato horns. Triplet piano rhythms.

Let Me Come Home, Baby, Hollywood, 1953.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Boogie piano. Riffing horns. Improvising piano.

Lord, Lord, Amen, ?, 1953.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Old Echo Song, New Orleans, 1953.

Too Late For Tears, ?, 1953.

Vocal. Strong snare backbeat. Triplets on ride. Stop time. Blues form. Legato horns. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Walkin' The Track, New Orleans, 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing horns and guitar. Intro with riffing horns and guitar in even quavers.

Where You At?, ?, 1953.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Boogie piano. Riffing horns.

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

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Little Bea, New Orleans, 1954.

Vocal. Strong snare backbeat. Triplets on ride. Slow blues tempo. Blues form. Riffing horns. Triplet piano rhythms.

Night And Day, New Orleans, 1954.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Oh Love, New Orleans, 1954.

Vocal. Strong snare backbeat. Triplets on ride. Blues form. Riffing horns. Triplet piano rhythms.

Little Richard.

Recordings source:

Little Richard. Little Richard: The Formative Years, 1951-1953. Bear Family compact disc: BCD 15448 AH, 1989.

Every Hour, Atlanta, 1951.

Vocal. Emphatic snare backbeat on pulse 2. Shuffle on hi-hat. Slow blues tempo. Blues form. Legato horns.

Get Rich Quick, Atlanta, 1951.

Vocal. Emphatic snare backbeat in sax solo and final verse and choruses. Shuffle and swing on ride. 2/2 time. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Emphatic snare backbeat in sax solo and final verse and choruses. Shuffle and swing on ride. 2/2 time. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Taxi Blues, Atlanta, 1951.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on hi-hat or ride. 2/2 time. Stop time. Blues form. Riffing horns. Boogie piano. Triplet piano rhythms.

Why Did You Leave Me?, Atlanta, 1951.

Vocal. Some weak snare backbeats in intro. and first few verses. Otherwise, snare work is unclear. Swing on ride. Some tom-tom triplet rhythms. Slow blues tempo. Stop time. Blues form. Legato horns. Triplet piano rhythms.

Aint Nothin' Happenin', Atlanta, 1952.

Vocal. Emphatic snare backbeat. Swing on hi-hat and ride. Stop time. Blues form. Boogie piano. Riffing horns.

I Brought It All On Myself, Atlanta, 1952.

Vocal. Strong snare backbeat. Swing on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Swing on ride. Stop time. Blues form. Riffing horns. Triplet piano rhythms.

Please Have Mercy On Me, Atlanta, 1952.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Ride on all four pulses in sax solo. Slow blues tempo. Blues form. Legato horns. Improvising piano.

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

Vocal. Emphatic snare backbeat. Swing on hi-hat. Ride on all four pulses in sax solo. Slow blues tempo. Blues form. Legato horns. Improvising piano.

Thinkin' 'Bout My Mother, Atlanta, 1952.

Vocal. Snare with brushes on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Blues form. Legato horns. Improvising sax. Improvising piano.

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

Vocal. Snare with brushes on all four pulses with strong backbeat. No cymbal work. Slow blues tempo. Blues form. Legato horns. Improvising sax. Improvising piano.

Aint That Good News, Houston, 1953.

Vocal. First half: Weak snare backbeat. Swing on hi-hat. Some triplet snare rhythms. Slow blues tempo. Blues form. Legato vocals and horns. Improvising piano. Second half: Strong snare backbeat. Swing on ride. Blues form. Call and response vocals. Improvising piano and sax.

Always, Houston, 1953.

Vocal. Strong snare backbeat. Swing on ride. Improvising piano. Call and response and legato vocals.

Directly From My Heart To You, Houston, 1953.

Vocal. Strong snare backbeat with brushes. Shuffle on ride. Slow blues tempo. Blues form. Legato horns. Improvising piano.

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

Vocal. Strong snare backbeat with brushes. Shuffle on ride. Slow blues tempo. Blues form. Legato horns. Improvising piano.

Fool At The Wheel, Houston, 1953.

Vocal. Strong snare backbeat. Handclaps on backbeat in sax solo. Swing on hi-hat. Stop time. 2/2 time. Stop time. Blues form. Improvising piano.

I Love My Baby, Houston, 1953.

Vocal. Strong snare backbeat in final verses/choruses. Swing on ride in these sections. Otherwise, shuffle on snare. 2/2 time. Blues form. Riffing horns. Improvising vibraphone.

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

Vocal. Strong snare backbeat in final verses/choruses. Swing on ride in these sections. Otherwise, shuffle on snare. 2 2 time. Blues form. Riffing horns. Improvising vibraphone.

Little Richard's Boogie, Houston, 1953.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns. Improvising vibraphone. Call and response vocals.

Maybe I'm Right, Houston, 1953.

Vocal. Strong snare backbeat. Triplets on hi-hat. Some triplet snare rhythms. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Improvising piano. Legato vocals.

Arbee Stidham.

Recordings source:

Arbee Stidham. My Heart Belongs To You. Crown Prince record: IG-404, n.d..*I Found Out For Myself*, Chicago, 1947.*I've Got So Many Worries*, Chicago, 1949.

Vocal. Emphatic snare backbeat in final verse. Swing on ride. Slow blues tempo. Blues form. Legato reeds. Improvising piano.

My Heart Belongs to You, Chicago, 1947.

Vocal. Emphatic snare backbeat in sax solo and final verse. Switch to ride cymbal in these sections. Swing on hi-hat with occasional emphatic snare backbeat on pulse 4 in verses and choruses. Slow blues tempo. Blues form. Legato horns.

Stidham Jumps, New York, 1948.

Vocal. Emphatic snare backbeat and swing on hi-hat in sax solo. Otherwise, strong snare backbeat with swing on hi-hat in verses and choruses. 2/2 time. Blues form. Riffing horns

Barbeque Lounge, Chicago, 1949.

Vocal. Emphatic snare backbeat in solos. Swing and shuffle on ride in solos. Some strong snare backbeats on pulse 4 with shuffle on snare in verses. Blues form. Riffing horns.

Vocal. Emphatic snare backbeat in sax solo. Swing and sometimes a shuffle on hi-hat. Some snare backbeats on pulse 4 in verses and choruses. Blues form. Riffing horns.

So Tired Of Dreaming, Chicago, 1949.*You'll Be Sorry*, Chicago, 1949.

Vocal. Emphatic snare backbeat in sax solo. Weak snare backbeat in final verse and chorus. Swing on ride. Blues form. Riffing horns in call and response. Improvising piano and trumpet.

Any Time You Ring My Bell, Chicago, 1950.*Feel Like I'm Losing You*, Chicago, 1950.*Let My Dreams Come True*, Chicago, 1950.*Bad Dream Blues*, Chicago, 1951.*Sixty Minutes To Wait*, Chicago, 1951.*Don't Set Your Cap For Me*, Chicago, 1953.

Vocal. Emphatic snare in the chorus. Shuffle on hi-hat. Emphatic snare backbeat in the sax solo and swing on ride further accents backbeat. Slow blues tempo. Stop time. Blues form. Riffing horns. Improvising piano.

I Don't Play, Chicago, 1953.**The Treniers.**

Recordings source:

The Treniers. The Treniers. Dr. Horse record: H-803, 1985.The Treniers. Hey Sister Lucy. Bear Family compact disc: BCD 15419, 1988.The Treniers. Cool It Baby. Bear Family compact disc: BCD 15418, 1988.*Ain't She Mean*, place?, 1947.*But I'd Rather*, place?, 1947.*Buzz, Buzz, Buzz*, place?, 1947.*Convertible Cadillac*, place?, 1947.*Hey Boy! Better Get Yourself An Extra*, place?, 1947.*Hey Sister Lucy*, place?, 1947.*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.*Ooh, Look-A-There Ain't She Pretty*, place?, 1947.

Vocal. Shuffle on hi-hat post or snare rim emphasizing backbeat in guitar solo. Otherwise shuffle on ride. Boogie piano. Improvising sax.

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.

Everybody Get Together, L.A., 1950.

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.

Why Did You Get So High, Shorty, L.A., 1950.

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.

Flip Our Wigs, Hollywood, 1953.

Vocal. Strong snare backbeat with swing on ride in choruses and sax solo. Some handclaps on backbeat. Otherwise, shuffle on snare. Blues form. Boogie piano. Riffing horns.

Hey You, N.Y., 1953.

Vocal. Emphatic snare backbeat. Swing on hi-hat. 2/2 time. Improvising sax and piano.

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

Rock Bottom, Hollywood, 1953.

Vocal. Strong snare backbeat with shuffle on ride in sax solo and final choruses. Blues form. Boogie piano. Riffing horns.

Squeeze Me, Hollywood, 1953.

Vocal. Emphatic snare backbeat with swing on ride in sax solo. 2/2 time. Boogie piano. Riffing horns.

Straighten Up Baby, L.A., 1953.

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses in verses and switch to ride in sax solos. Slow blues tempo. Blues form. Riffing sax. Call and response guitar.

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.

Vocal. Strong snare backbeat with shuffle on ride in final choruses. Blues form. Boogie piano. Riffing horns.

Day Old Bread, N.Y., 1954.

Vocal. Emphatic snare backbeat. Swing on ride. Some riffing horns.

Give A Little Time, N.Y., 1954.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Call and response vocals. Triplet piano rhythms and improvising piano. Some riffing horns.

Lady Luck, N.Y., 1954.

Vocal. Emphatic snare backbeat. Swing on ride. Blues form. Riffing horns. Triplet piano rhythms.

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

Vocal. Emphatic snare backbeat. Hi-hat on all four pulses? Blues form. Legato horns. Triplet piano rhythms.

Who Put The 'Ungh' In The Mambo, N.Y., 1954.

Big Joe Turner.

Recordings source:

Big Joe Turner. Have No Fear, Big Joe Turner Is Here Roots of Rock and Roll, Volume 2, Savoy record: WL 70822(2), 1977.Big Joe Turner. I Don't Dig It. Jukebox Lil record: JB-618, 1985.*I Can't Give You Anything But Love*, N.Y., 1940.*That's When It Really Hurts*, Chicago, 1946.*Going To Chicago Blues*, L.A., 1941.*Rocks In My Bed*, L.A., 1941.*Sun Risin' Blues*, L.A., 1941.*Blues In The Night*, L.A., 1942.*Cry Baby Blues*, L.A., 1942.*Howlin' Winds*, Chicago, 1945.*Johnson and Turner Blues*, N.Y., 1945.*Johnson and Turner Blues - Master*, N.Y., 1945.*Low Down Dog*, Chicago, 1945.*S.K. Blues Part 1*, N.Y., 1945.*S.K. Blues Part 2*, N.Y., 1945.*Watch That Jive*, N.Y., 1945.

Vocal. Strong snare backbeat in trumpet solo. Swing on hi-hat. Blues form.

I Got Love For Sale, L.A., 1946.*I Got My Discharge Papers*, L.A., 1946.

Vocal. Strong snare backbeat in final chorus. Swing on hi-hat. Blues form. Improvising trumpet. Riffing horns.

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.

Vocal. Weak snare backbeat in sax solo. Swing on hi-hat. Blues form. Riffing horns. Triplet piano rhythms.

Mad Blues, L.A., 1946.*Milk and Butter Blues*, Chicago, 1946.*Miss Brown Blues*, L.A., 1946.*Miss Brown Blues*, Chicago, 1946.*My Gal's A Jockey*, L.A., 1946.*New Wee Baby Blues*, Chicago, 1946.*Playboy Blues*, L.A., 1946.*Rock of Gibraltar*, Chicago, 1946.*Sally Zu-Zazz*, Chicago, 1946.*Sunday Morning Blues*, L.A., 1946.

Vocal. Some weak snare backbeats in trumpet solo. Swing on hi-hat. Blues form. Riffing horns.

Careless Love, Chicago, 1947.*Hollywood Bed*, Chicago, 1947.*Howlin' Winds*, Chicago, 1947.*Last Goodbye Blues*, Chicago, 1947.*Lucille Lucille*, Chicago, 1947.*Nobody In Mind*, Chicago, 1947.*Rocks In My Bed*, Chicago, 1947.*Whistle Stop Blues*, Chicago, 1947.*Boogie Woogie Baby*, L.A., 1948.*Born To Gamble*, L.A., 1948.*I Love Ya, I Love Ya*, L.A., 1948.*Mardi Gras Boogie*, L.A., 1948.*My Heart Belongs To You*, L.A., 1948.*Rainy Weather Blues*, L.A., 1948.*Fuzzy Wuzzy Honey*, Houston?, 1949?*I Don't Dig It*, L.A., 1949.*Ooo-Ouch-Stop*, L.A., 1949.*Wish I Had A Dollar*, Houston?, 1949?

T-Bone Walker.

Recordings sources:

T-Bone Walker. The Inventor Of The Electric Guitar Blues. Blues Boy record: BB-304, 1983.T-Bone Walker. The Complete Imperial Recordings, 1950-1954. E.M.I. compact disc: CDP-7-96737-2, 1991.*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.*HardPain Blues*, Hollywood, 1946.*Description Blues*, L.A., 1947.*That's Better For Me*, L.A., 1947.*Baby Broke Me Heart*, L.A., 1950.*Evil Hearted Woman*, L.A., 1950.*Glamour Girl*, L.A., 1950.*I Walked Away*, L.A., 1950.*Look Me In The Eye*, L.A., 1950.*No Reason*, L.A., 1950.*Strollin' With Bone*, L.A., 1950.*The Hustle Is On*, L.A., 1950.*The Sun Went Down*, L.A., 1950.*Too Lazy*, L.A., 1950.*Travellin' Blues*, L.A., 1950.*You Don't Love Me*, L.A., 1950.

Vocal. Strong snare backbeat in sax solo. Otherwise, comping snare. Shuffle on hi-hat or ride. Blues form. Riffing horn. Improvising guitar.

Alimony Blues, L.A., 1951.*I Get So Weary*, L.A., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Blues form. Triplet piano rhythms. Slow blues tempo. Riffing horns. Improvising guitar.

I Got The Blues, L.A., 1951.

Vocal. Strong snare backbeat in intro. Otherwise, snare on all four pulses. Blues form. Legato horns. Improvising piano and guitar.

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

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Triplet piano rhythms. Riffing horns. Improvising guitar.

Life Is Too Short, L.A., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Legato horns. Improvising guitar and piano.

Tell Me What's The Reason, L.A., 1951.*Welcome Blues*, L.A., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Stop time. Blues form. Riffing horns. Improvising guitar and piano. Triplet guitar and piano rhythms.

You Don't Understand, L.A., 1951.*You Just Wanted To Use Me*, L.A., 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Slow blues tempo. Blues form. Legato horns. Call and response guitar. Improvising piano.

Blue Mood, L.A., 1952.*Blues Is A Women*, L.A., 1952.*Cold, Cold Feeling*, L.A., 1952.

Vocal. Weak snare backbeat. Swing on hi-hat. Blues form. Slow blues tempo. Riffing horns. Improvising piano. Call and response guitar. Triplet piano rhythms.

Every Time, L.A., 1952.*Get These Blues Off Me*, L.A., 1952.*Here In The Dark*, L.A., 1952.*High Society*, L.A., 1952.*I Got The Blues Again*, L.A., 1952.*I Miss You Baby*, L.A., 1952.*Lollie Lou*, L.A., 1952.*Love Is Just A Gamble*, L.A., 1952.*News For My Baby*, L.A., 1952.

Vocal. Strong snare backbeat in sax and guitar solo. Mostly comping snare in verses and choruses. Swing on ride and hi-hat. Blues form. Riffing horns.

Party Girl, L.A., 1952.

Street Walking Woman, L.A., 1952.

Vocal. Emphatic snare backbeat in sax solo. Shuffle on hi-hat. Blues form. Boogie piano. Riffing horns.

Through With Women, L.A., 1952.

Bye Bye Baby, Detroit, 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Boogie piano. Riffing horns.

Doin' Time, Detroit, 1953.

Vocal. Strong snare backbeat. Shuffle on ride. Slow blues tempo. Blues form. Triplet piano rhythms. Call and response trumpet.

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.

My Baby Is Now On My Mind, Detroit, 1953.

Vocal. Emphatic 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.

Railroad Station Blues, New Orleans, 1953.

Vida Lee, Detroit, 1953.

Vocal. Strong snare backbeat. Triplets and shuffle on hi-hat. Slow blues tempo. Blues form. Call and response guitar.

Wanderin' Heart, New Orleans?, 1953.

When The Sun Goes Down, New Orleans? L.A.?, 1953.

Vocal. Very weak snare backbeat with brushes. No cymbal work. Slow blues tempo. Triplet piano rhythms. Legato horns. Call and response guitar.

HardWay, L.A., 1954.

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

Vocal. Strong snare backbeat in intro. and guitar solo. Swing on ride. Slow blues tempo. Legato horns. Triplet piano rhythms.

Strugglin' Blues, L.A., 1954.

Vocal. Strong snare backbeat. Swing on ride. Slow blues tempo. Blues form. Legato horns. Triplet piano rhythms.

Teen Age Baby, L.A., 1954.

Vocal. Emphatic and prominent snare backbeat in variation 1 rhythm, possibly alternating between snare and bass drum. Handclaps on backbeat in final choruses. Swing on ride. Blues form. Riffing horns.

Little Walter.

Recordings source:

Little Walter. Blues With A Feeling. Charly Blues Masterworks Vol.23, Charly Records compact disc: CD BM 23, 1992.*Juke*, Chicago, 1952.

Instrumental harmonica solo. Some emphatic snare backbeats on pulse 4. Shuffle on hi-hat with echo. Blues form. Some call and response guitar.

Mean Old World, Chicago, 1952.*Sad 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.

Vocal. Weak snare backbeat with triplet tom rhythms delineating two bar phrases. Slow blues tempo. Blues form. Riffing guitar.

Oh Baby, Chicago, 1954.

Vocal. Very emphatic snare backbeat with brushes and echo. Swing on hi-hat. Blues form. Slow blues tempo. Riffing guitar.

Muddy Waters.

Recordings sources:

Muddy Waters. Muddy Waters. First Recording Sessions 1941-1946 In Chronological Order. Document Records compact disc: DOCD-5146, n.d..Muddy Waters. The Complete Muddy Waters, 1947-1967. Chess compact discs: CD REDBOX 3, n.d..*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.

Vocal. Some strong snare backbeats. Swing on hi-hat. Slow blues tempo. Blues form. Improvising piano and guitar.

You'd Better Watch Yourself, Chicago, 1954.*My Babe*, Chicago, 1955.

Vocal. Strong snare backbeat with brushes. No cymbal work. Blues form. Riffing guitar.

Roller Coaster, Chicago, 1955.

Instrumental harmonica solo. Strong snare backbeat with echo. Swing on hi-hat with echo. 2/2 time. Riffing guitar.

Who, Chicago, 1955.

Vocal. Emphatic snare backbeat. Swing on hi-hat. Stop time. Blues form. Riffing guitar. Call and response guitar.

Hard Day Blues, Chicago, 1946.

Vocal. Emphatic snare backbeat in piano solo with swing on hi-hat. Otherwise, weak snare backbeat. Swing on hi-hat. Blues form. Improvising piano and guitar.

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.

Vocal. Some strong snare backbeats in final choruses with swing on ride. Otherwise, some weak backbeats. Swing on hi-hat. Slow blues tempo. Blues form. Improvising piano and guitar.

Little Anna Mae, Chicago, 1947.

Last Time I Fool Around With You, Chicago, 1949.

Screamin' and Cryin', Chicago, 1949.

Where's My Woman Been, Chicago, 1949.

Louisiana Blues, Chicago, 1950.

Rollin' and Tumblin' Part 1, Chicago, 1950.

Rollin' and Tumblin' Part 2, Chicago, 1950.

All Night Long, Chicago, 1951.

Country Boy, Chicago, 1951.

Lonesome Day, Chicago, 1951.

My Fault, Chicago, 1951.

She Moves Me, Chicago, 1951.

Still A Fool, Chicago, 1951.

'Stuff You Gotta Watch, Chicago, 1951.

Vocal. Strong snare backbeat in harmonica solos. Swing and shuffle on hi-hat. Some snare and bass drum bombing. Blues form. Improvising guitar and harmonica.

They Call Me Muddy Waters, Chicago, 1951.

Gone To Main Street, Chicago, 1952.

Vocal. Some weak backbeats in harmonica solo. Shuffle on open hi-hat. Blues form. Improvising guitar and harmonica.

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.

Vocal. Strong snare backbeat. Swing on cymbal. Stop time. Blues form. Riffing guitar and harmonica.

I'm Your Hoochie Coochie Man, Chicago, 1954.

Just Make Love To Me, Chicago, 1954.

Ooh Wee, Chicago, 1954.

Vocal. Strong snare backbeat on pulse 2 and quaver triplets on pulse 4. Shuffle on ride. Slow blues tempo. Blues form. Riffing guitar and harmonica.

Oh Yeh, Chicago, 1954.

She's So Pretty, Chicago, 1954.

Vocal. Some strong snare backbeats. Shuffle on hi-hat. Blues form. Improvising piano, guitar and harmonica.

Smokestack Lightning, Chicago, 1954.

Vocal. Strong snare backbeat. Cymbal on all four pulses. Slow blues tempo. Blues form. Riffing guitar and harmonica.

Clouds In My Heart, Chicago, 1955.

Vocal. Some strong snare backbeats with brushes. Slow blues tempo. Blues form. Improvising harmonica and piano.

I Got To Find My Baby, Chicago, 1955.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Riffing piano and harmonica.

I Want To Be Loved, Chicago, 1955.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Stop time. Riffing harmonica. Improvising piano in harmonica solo.

Manish Boy, Chicago, 1955.

Paul Williams.

Recordings source:

Paul Williams and His Hucklebuckers. Spider Sent Me. Saxonograph record: BP-510, 1988.

Come With Me Baby, Detroit, 1947.

Harlem Parade, Detroit, 1947.

Hoppin' John, Detroit, 1947.

Instrumental. Weak snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing horns.

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.

Instrumental. Weak snare backbeat. Swing on hi-hat. Blues form. Riffing horns with sax solos above.

My Eyes Keep Me In Trouble, Chicago, 1955.

Vocal. Strong snare backbeat. Swing on ride. 2/2 time. Blues form. Riffing guitar and harmonica.

Sugar Sweet, Chicago, 1955.

Vocal. Strong snare backbeat with brushes. 2/2 time. Stop time. Blues form. Riffing guitar and harmonica.

This Pain, Chicago, 1955.

Trouble No More, 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.

Vocal. Strong snare backbeat. Shuffle on hi-hat. Blues form. Riffing guitar. Improvising harmonica and piano.

Free Dice, N. Y., 1948.

Instrumental. Strong snare backbeat. Swing on hi-hat. Riffing horns.

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.

Vocal. Shuffle on snare and cymbals. Handclaps on backbeat. Stop time. Blues form. Riffing horns. Improvising piano.

Blues At Daybreak, Detroit, 1949.

Cranberries, Detroit, 1949.

Instrumental. Emphatic snare backbeat in the last solo break. Strong snare backbeat in other sections. Swing on hi-hat or ride. Slow blues tempo. Blues form. Some riffing horns. Triplet piano rhythms.

It's All Over Baby, N.Y., 1951.

Rockin' Chair Blues, N.Y., 1951.

Vocal. Emphatic snare backbeat. Swing on hi-hat changes to ride in sax solo. Handclaps on backbeat in chorus. Blues form. Improvising guitar and piano. Riffing horns.

Sinner's Hop part 1, N.Y., 1951.

Instrumental sax solo. Emphatic snare backbeat. Swing on ride and hi-hat. Blues form. Riffing horns. Improvising guitar.

Jimmy Witherspoon.

Recordings sources:

Jimmy Witherspoon. Hey Mr. Landlord. Route 66 record: Kix-31, 1986.

Jimmy Witherspoon. Cold Blooded Boogie. Night Train compact disc: NTICD 7008, 1995.

Confessing The Blues, L.A., 1945.

Hard-Working Man's Blues, L.A., 1945.

Shipyards Woman Blues, L.A., 1945.

I Want A Little Girl, L.A., 1946.

All My Geets Are Gone, L.A., 1947.

Cain River Blues, L.A., 1947.

Hey Mr Landlord, L.A., 1947.

Strange Woman Blues, L.A., 1947.

Third Floor Blues, L.A., 1947.

Wee Baby Blues, L.A., 1947.

Geneva Blues, L.A., 1948.

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

Backwater Blues, L.A.?, 1948/49.

Big Eyes Blues, L.A.?, 1948/49.

Cain River Blues, L.A.?, 1948/49.

Call My Baby, L.A.?, 1948/49.

Vocal. Strong snare backbeat in sax solo with swing on ride. Blues form. Riffing horns. Improvising piano.

Cold Blooded Boogie, L.A.?, 1948/49.

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

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

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

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

Lush HeadWoman, L.A.?, 1948/49.

Vocal. Some strong snare backbeats. Swing on hi-hat. Blues form. Riffing horns. Improvising piano.

Miss Clawdy B., L.A.?, 1948/49.

Vocal. Some strong backbeats in sax solo. Otherwise, snare on all four pulses. No cymbal work. 2/2 time. Blues form. Boogie piano. Improvising piano and guitar.

Money Eyes Woman, L.A.?, 1948/49.

Mr. Hootie, L.A.?, 1948/49.

Vocal. Some strong snare backbeats with ride on all four pulses in sax solo. Blues form. Boogie piano. Riffing horns.

Six Foot Two Blues, L.A.?, 1948/49.

Skid Row Blues, 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.

The New Look, L.A.?, 1948/49.

Vocal. Strong snare backbeat in sax solo. Swing on ride. Blues form. Riffing horns. Improvising piano.

Third Floor Blues, L.A.?, 1948/49.

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

Wandering Gal, L.A.?, 1948/49.

Practice What You Preach, L.A., 1950.

Howlin' Wolf.

Recordings source:

Howlin' Wolf. The Wolf Is At Your Door. Charly Blues Masterworks Vol. 5, Charly Records compact disc: CD BM 5, 1992.

Moanin' At Midnight, Memphis, 1951.

Vocal. Weak snare backbeat. Swing on hi-hat. Riffing guitar and harmonica.

How Many More Years, Memphis, 1951.

Vocal. Weak snare backbeat. Shuffle on hi-hat. Blues form. Riffing guitar. Improvising piano.

The Wolf Is At Your Door, Memphis, 1951.

Vocal. Very weak snare backbeat. Cymbal work unclear (drums unclear in recording). Slow blues tempo. Blues form. Improvising guitar, piano and sometimes harmonica.

California Blues, Memphis, 1951.

Vocal. Weak snare backbeat in verses. Strong snare backbeat in harmonica solo. Shuffle on ride. Slow blues tempo. Blues form. Call and response sax. Improvising piano.

Oh Boy, L.A., 1953.

Vocal. Strong snare backbeat. Swing on ride. Blues form. Boogie piano. Riffing horns. Triplet piano rhythms.

Big Daddy, Chicago, 1954.

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

Vocal. Emphatic snare backbeat with brushes. Shuffle on maracas. No cymbal work. Blues form. Riffing horns. Triplet piano rhythms.

California Boogie, Memphis, 1951.

Vocal. Possibly weak snare backbeat (snare work unclear in verses). Strong snare backbeat in harmonica solos. Swing on ride. Blues form. Improvising sax and piano.

Look-A-Here Baby, Memphis, 1951.

Howlin' Wolf Boogie, Memphis, 1951.

Vocal. Strong snare backbeat. Cymbal work unclear in verses. Ride on all four pulses in harmonica solos. Blues form. Improvising guitar.

Smile At Me, Memphis, 1951.

Vocal. Weak snare backbeat. Swing on ride. Blues form. Improvising guitar and piano.

Getting Old And Grey, Memphis, 1952.

Vocal. Weak snare backbeat. Cymbal work unclear in recording. Slow blues tempo. Blues form. Improvising guitar and piano.

Mr. Highway Man, Memphis, 1952.

Vocal. Strong snare backbeat in solos. Cymbal work unclear in recording. Blues form. Riffing guitar. Improvising piano.

My Baby Walked Off, Memphis, 1952.

Vocal. Weak snare backbeat. Swing on hi-hat and ride. Blues form. Improvising guitar. Call and response harmonica.

Champagne Velvet Blues, Memphis, 1952.

Vocal. Emphatic backbeat in harmonica solo with triplet rhythms on toms and snare. Otherwise, strong snare backbeat with swing on ride. Blues form. Riffing sax and guitar. Improvising piano.

My Troubles And Me, Memphis, 1952.

Chocolate Drop, Memphis, 1952.

Vocal. Strong snare backbeat. Swing on ride. Blues form. Riffing guitar. Improvising piano.

Highway Man, Memphis, 1952.

Vocal. Strong snare backbeat in harmonica and guitar solos. Otherwise, weak snare backbeat. Ride on all four pulses?. Blues form. Some boogie piano. Improvising guitar and piano.

Everybody's In The Mood, Memphis, 1952.

Vocal. Emphatic snare backbeat. Shuffle on ride. Blues form. Riffing guitar at times. Improvising piano.

Bluebird, Memphis, 1952.

Vocal. Strong snare backbeat. Shuffle on ride. Blues form. Improvising guitar and piano.

Saddle My Pony, Memphis, 1952.

Vocal. Strong snare backbeat. Cymbal work unclear (possibly swing on ride). Blues form. Improvising guitar and harmonica.

Appendix Four

Appendix 4.1 Chicago Rhythm and Blues Recordings with Judge Riley Drumming As Discussed In Chapter Four.

The following investigation focusses on the output of particular Chicago rhythm and blues musicians who recorded with Judge Riley from the mid-1940s to the early '50s. A listing of recordings and descriptions of snare usage for each recording is presented in tables and/or discussed within the text. As Chapter Four excludes any in-depth account of Riley's drumming and stylistic habitat, it has been necessary to include below some discussion of historical issues relating to Riley's recorded performances. Where appropriate, therefore, discussions of Chicago rhythm and blues musicians will include reference to their previous recorded experiences. Conclusions resulting from the following investigation are located in Chapter 4.3.7.

Eddie Boyd.

Recordings source:

Eddie Boyd and His Chess Men. Rattin' and Runnin' Around. Crown Prince record: IG-400, n.d.

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.

Recordings source:

Big Bill Broonzy. Big Bill Broonzy: Complete Recorded Works, 1945-1947, in Chronological Order. Document compact disc: BCDC-6047, 1995.

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).

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

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.

<i>I Can Fix It</i> (Chicago, 1946)	No snare backbeat. Other accompanying instruments project a flat four beat.
<i>Old Man Blues</i> (Chicago, 1946)	No snare backbeat. Other accompanying instruments project a flat four beat.
<i>I Can't Write</i> (Chicago, 1946)	No snare backbeat. Other accompanying instruments project a flat four beat.
<i>What Can I Do</i> (Chicago, 1946)	No audible snare rhythms. Swing on hi-hat.

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.

<i>Big Bill's Boogie</i> (Chicago, 1947)	Some emphatic backbeats on pulse 4.
<i>Just Rocking</i> (Chicago, 1947)	Some strong backbeats in riffing horns solo.
<i>Shoo Blues</i> (Chicago, 1947)	Some emphatic backbeats generally on pulse 4 in sax solo. Strong backbeat in final verses.
<i>Stop Lying Woman</i> (Chicago, 1947)	Emphatic backbeat in sax and riffing horns solo.
<i>Rambling Bill</i> (Chicago, 1947)	Some emphatic backbeats, generally on pulse 4.
<i>Summer Time Blues</i> (Chicago, 1947)	Emphatic backbeat in sax and riffing horns solo.
<i>Bad Luck Man</i> (Chicago, 1947)	Emphatic backbeat in sax solo.

Table 3 Big Bill Broonzy recordings (extant), 1947: Judge Riley drumming.

Arthur "Big Boy" Crudup.

Recordings source:

Arthur "Big Boy" Crudup. Complete Recorded Works 1941-1954 In Chronological Order. Document compact discs: DOCD-5201, 5202, 5203, 5204, n.d..

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.

<i>Crudup's After Hours</i> , 1946.	<i>Mercy Blues</i> , 1949.
<i>Chicago Blues</i> , 1946.	<i>She's Just Like Caldonia</i> , 1949.
<i>I Want My Lovin'</i> , 1946.	<i>Shout Sister Shout</i> , 1949.
<i>I Don't Know It</i> , 1946.	<i>Tired Of Worry</i> , 1949.
<i>That's All Right</i> , 1946.	<i>You Know That I Love You</i> , 1949.
<i>You Got To Reap</i> , 1946.	<i>Anytime Is The Right Time</i> , 1950.
<i>Crudup's Vicksburg Blues</i> , 1947.	<i>Behind Closed Doors</i> , 1950.
<i>Cry Your Blues Away</i> , 1947.	<i>Mean Old Santa Fe</i> , 1950.
<i>Gonna Be Some Changes Made</i> , 1947.	<i>My Baby Left Me</i> , 1950.
<i>Hey Mama, Everything's All Right</i> , 1947.	<i>Nobody Wants Me</i> , 1950.
<i>Hoodoo Lady Blues</i> , 1947.	<i>Oo-Wee Darling</i> , 1950.
<i>Just Like A Spider</i> , 1947.	<i>She Ain't Nothin' But Trouble</i> , 1950.
<i>Katie Mae</i> , 1947.	<i>Star Bootlegger</i> , 1950.
<i>Lonesome World To Me</i> , 1947.	<i>I'm Gonna Dig Myself A Hole</i> , 1951.
<i>Roberta Blues</i> , 1947.	<i>Love Me Mama</i> , 1951.
<i>Some Day</i> , 1947.	<i>Never No More</i> , 1951.
<i>That's Why I'm Lonesome</i> , 1947.	<i>Pearly Lee</i> , 1951.
<i>Train Fare Blues</i> , 1947.	<i>Second Man Blues</i> , 1951.
<i>Come Back Baby</i> , 1949.	<i>Too Much Competition</i> , 1951.
<i>Dust My Broom</i> , 1949.	<i>Where Did You Stay Last Night</i> , 1951.
<i>Hand Me Down My Walking Cane</i> , 1949.	

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).

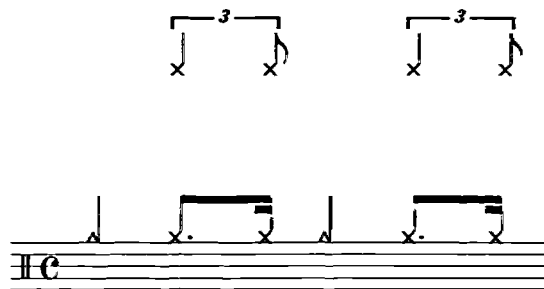


Figure 1 Riley: swing on hi-hat.

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

drum solo structural section.¹ 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

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.

unclear.² 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.

Recordings source:

Jazz Gillum. Jazz Gillum: Complete Recorded Works, 1936-1949, In Chronological Order. Document compact disc: DOCD-5199, 1993.

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.³ 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

²The 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.

³This information derives from sleeve notes and the discography accompanying Jazz Gillum: Complete Recorded Works, 1936-1949, In Chronological Order (Document compact disc: DOCD-5199, 1993). Discographical information concerning Gillum's pre-1945 recordings is not included in Leadbitter and Slaven (1987: 460).

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.

<i>I'm Gonna Train My Baby</i> (Chicago, 1946)	Swing on hi-hat and ride. No snare backbeat.
<i>Roll Dem Bones</i> (Chicago, 1946)	Some stop time otherwise strong snare backbeat throughout the recording.
<i>I'm Not The Lad</i> (Chicago, 1946)	Some strong backbeats, but mostly swing on hi-hat.
<i>Can't Trust Myself</i> (Chicago, 1946)	Emphatic backbeat in guitar and harmonica solos.
<i>Country Woman Blues</i> (Chicago, 1947)	Some emphatic backbeats generally on pulse 4 and some snare bombing in final verses. Strong backbeat in final verses.
<i>The Blues What Am</i> (Chicago, 1947)	Emphatic backbeat in harmonica solo and final verses. Snare bombing throughout verses.
<i>Chauffeur Blues</i> (Chicago, 1947)	Some strong backbeats in the final verse, otherwise drumming is not clearly audible in the recording.
<i>Gonna Take My Rap</i> (Chicago, 1947)	Some emphatic backbeats in final verses.
<i>You Got To Run Me Down</i> (Chicago, 1947)	Emphatic backbeat in final guitar solo, otherwise some emphatic backbeats generally on pulse 4.
<i>Hand Reader Blues</i> (Chicago, 1947)	Emphatic backbeat in guitar solo. Snare bombing in verses.
<i>You Should Give Some Away</i> (Chicago, 1947)	Emphatic backbeat in final verses. Otherwise, some strong backbeats, generally on pulse 4.
<i>Take A Little Walk With Me</i> (Chicago, 1947)	Emphatic backbeat in final verses. Otherwise, some emphatic backbeats, generally on pulse 4.
<i>What A Gal</i> (Chicago, 1947)	Strong backbeat in harmonica solos. Snare bombing in verses.
<i>Signifying Woman</i> (Chicago, 1947)	Some strong backbeats in harmonica solo.
<i>The Devil Blues</i> (Chicago, 1947)	Emphatic backbeat in final verses. Otherwise, some strong backbeats, generally on pulse 4.
<i>Jazz Gillum's Blues</i> (Chicago, 1949)	Emphatic backbeat in final verse.
<i>Take One More Chance With Me</i> (Chicago, 1949)	Emphatic backbeat in harmonica solo and final verse.
<i>Gonna Be Some Shooting</i> (Chicago, 1949)	Emphatic backbeat in harmonica solo and final verses. Otherwise, some emphatic backbeats, generally on pulse 4.
<i>Look What You Are Today</i> (Chicago, 1949)	Emphatic backbeat in harmonica solo. Otherwise, some emphatic backbeats, generally on pulse 4.
<i>A Lie Is Dangerous</i> (Chicago, 1949)	Strong backbeat in guitar solo and final verses. Snare bombing in verses.

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:

Arbee Stidham. *My Heart Belongs To You*. Crown Prince record: IG-404, n.d..

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:

Tampa Red. Tampa Red: Complete Recorded Works In Chronological Order, Volume 13, 5 July 1945 to 31 October 1947. Document compact disc: DOCD-5213, 1993.

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.

<i>I Know My Baby Loves Me</i> (Chicago, 1947)	Some emphatic backbeats on pulse 4. Emphatic backbeats in final verses.
<i>Blue And All Alone</i> (Chicago, 1947)	Some emphatic backbeats on pulse 4. Emphatic backbeats in sax solo and final verses.
<i>You Better Woo Your Baby</i> (Chicago, 1947)	Emphatic backbeat in sax solo and final verses.
<i>Grieving Blues</i> (Chicago, 1947)	Some emphatic backbeats on pulse 4. Strong backbeat in sax solo.
<i>Sugar Baby</i> (Chicago, 1947)	Some strong backbeats generally on pulse 4.
<i>Keep Jumping</i> (Chicago, 1947)	Some strong backbeats.
<i>I'' Dig You Sooner Or Later</i> (Chicago, 1947)	Emphatic backbeats in sax solo.
<i>Roaming And Rambling</i> (Chicago, 1947)	Emphatic backbeats in riffing horns solo.

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

Washboard Sam.

Recordings source:

Washboard Sam. Washboard Sam: Complete Recorded Works in Chronological Order, Volume 7 31 July 1942 to 27 October 1949. Document compact disc: DOCD-5177, 1993.

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

<i>She's Just My Size</i> (Chicago, 1947)	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.
<i>You Know How I Feel</i> (Chicago, 1947)	Drumming is unclear but snare backbeats can be heard during the clarinet solos.
<i>Fool About That Woman</i> (Chicago, 1947)	Some snare backbeats, generally on pulse 4.
<i>Dollar Is Your Best Friend</i> (Chicago, 1947)	Backbeats generally on pulse 4 at times. Emphatic backbeats in final verses.

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:

Muddy Waters. Muddy Waters. First Recording Sessions 1941-1946 In Chronological Order. Document Records compact disc: DOCD-5146, n.d..Muddy Waters. The Complete Muddy Waters, 1947-1967. Chess compact discs: CD REDBOX 3, n.d..

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.

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

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