

# Appendix

## The Rhythm & Blues Timeline

### Pre 1910

- 1877 Invention of the Phonograph
- 1883 Racist coon songs introduced into vaudeville and burlesque
- 1896 Jim Crow Segregation laws
- 1897 World's first radio station on the Isle of Wight
- 1890s Popularization of the cake walk dance
- 1908 Introduction of double-sided gramophone records

### 1910-1920

- Black Diaspora from the south
- 1912 1st blues song published - W.C. Handy's Memphis Blues
- 1914 The foxtrot - danced with ragtime accompaniment
- 1917 Closure of Storyville - musicians move from New Orleans to Chicago & New York
- 1919 Prohibition Act
- 1919 Victor & Columbia monopoly on record production broken

### 1920-1930

- 1920 1st American Radio Station
- 1921 Crazy Blues by Mamie Smith
- 1922-7 Boom in sales of radios
- 1923 Charleston dance premiered
- 1925 Introduction of the electrical recording process
- 1925 Standardisation of speed of disc recording to 78rpm
- 1925-30 Standardization of form of the Blues into 8 or 12 bar chorus
- 1926-32 Okeh Records Race Series
- 1927 Lindy-hop introduced leading to the jitterbug and jive

### 1930-1940

- 1931 Invention of the Microphone
- 1932-42 Bluebird Records
- 1933 Electrification of Tennessee Valley
- 1933 Repeal of Prohibition Act
- 1935 Rockola mass-production of Jukeboxes
- 1938 First recording of the electric guitar
- 1938 From Spirituals To Swing Concerts

### 1940-1950

- 1940-5 Decca Sepia series
- 1941 First Bebop Sessions
- 1942 AFM Musicians strike
- 1942 Billboard Harlem Hit Parade
- 1942 Savoy Records
- 1942 US entry into Second World War
- 1944 Louis Jordan G.I.Live #1 in pop charts
- 1944 King Records
- 1945 End of Second World War
- 1946 First mass-produced television sets
- 1948 WDIA Memphis - first black radio station
- 1948 Columbia unveils 33rpm microgroove album
- 1949 Billboard Rhythm & Blues Chart
- 1949 RCA introduces 45rpm vinyl record

### 1950-1960

- 1950 Introduction of 45rpm Jukebox.
- 1950 Sun Records
- 1952 Whites start picking up transmissions from black radio
- 1954 Mambo craze in America
- 1954 July Chords 5h-boom #5 in pop charts
- 1954 August Bill Haley Shake Rattle & Roll # 7 in pop charts
- 1954 December Alan Freed's Rock'n'Roll Show
- 1955 Rosa Parks & birth of civil rights movement
- 1955 1st hits for Bo Diddley & Chuck Berry
- 1956 1st hits for James Brown & Elvis Presley

- 1958 1st stereo record release
- 1960-1970**
- 1963 Martin Luther King's March on Washington
- 1963 Billboard suspends R&B chart
- 1963 1st hit for Otis Redding
- 1963 1st hit for Motown writers Holland/Dozier/Holland
- 1964 Civil Rights Act
- 1964 Beatles 1st hit in USA
- 1965 Rolling Stones force Shindig to include Howlin'Wolf

Minstrel and Medicine	W.C. Handy
Travelling Shows	
Ring Shouts and Rhythmic Work Hollers	Austin Coleman
Ragtime and Cakewalk	Scott Joplin
New Orleans Funeral & Marching Bands	
Vaudeville	Ethel Waters
Early Jazz	Buddy Bolden - Jelly Roll Morton
Stride Piano	James P Johnson
Barrelhouse Piano	Eubie Blake
String Bands	Big Joe Williams
Spirituals	Fisk Jubilee Singers
Folk Blues & Black Ballad Songs	Leadbelly
Delta Blues	Charley Patten
Texas Blues	Blind Lemon Jefferson
Eastern Seaboard Blues	Barbeque Bob
Jazz-influenced Classic Blues	Lonnie Johnson - Bessie Smith
Ragtime Blues Guitar	Blind Blake
Boogie-Woogie Piano	Cow Cow Davenport - Pinetop Smith
Guitar Evangelists	Blind Willie Johnson
Urban Songsters	Papa Charlie Jackson
Jug Bands	Gus Cannon - Memphis Jug Band
New Orleans & Dixieland Jazz	Louis Armstrong - King Oliver
Kansas City Jazz	Bennie Moten
Harlem Jazz	Duke Ellington
Hokum	'Georgia' Thomas Dorsey - Tampa Red
Gospel Quartets	Golden Gate Quartet
Black Pop Harmony Groups	Mills Brothers Ink Spots
Harlem Jive	Cab Calloway - Fats Waller
Kansas City Big Band Jazz	Andy Kirk
Swing Jazz	Count Basie - Jimmie Lunceford
Big Band Boogie	Albert Ammons - Pete Johnson - Meade Lux Lewis
Country Blues	Robert Johnson
Urban Blues	Harlem Hamfats - Big Bill Broonzy
	Leroy Carr - Memphis Minnie
White Country Blues	Jimmie Rodgers
Swing Boogie	Lionel Hampton - Lucky Millinder - Buddy & Ella
Jive & R&B Harmony Groups	Cats & A Fiddle - Ravens
After Hours	Erskine Hawkins
Blues Shouters	Joe Turner - Wynonie Harris
Blues Balladeers	Charles Brown - Percy Mayfield
California Club Blues	Nat Cole - Cecil Gant
Country & Hillbilly Boogie	Arthur Smith - Hank Williams
West-Coast Jump Blues	T-Bone Walker - Jo Liggins - Roy Milton
	Amos Milburn - Johnny Otis
	Louis Jordan
Harlem Jump Blues	Roy Brown - Champion Jack Dupree
New Orleans Jump Blues	Sister Rosetta Tharpe
Gospel/Secular Vocalists	Larks - Trumpeteers
Jubilee/Secular Groups	Dinah Washington - Nellie Lutcher - Julia Lee
Female R&B Singers	Charlie Parker - Babs Gonzalez
Bebop	Paul Williams - Big Jay McNeely
Honking Saxophone	Arthur Crudup - John Lee Hooker - Sonny Boy
Downhome Blues	Williamson - Muddy Waters
	Fats Domino - Professor Longhair
New Orleans Piano Bands	Elvis Presley - Carl Perkins
Rockabilly	Dominoes - Etta James
Risque	Orioles - Five Keys - Teenagers
DooWop	Midnighters - Dominoes - Treniers - Drifters
Rocking Vocal Groups	Ruth Brown - Clovers
Mambo R&B - The Atlantic Beat	Bill Haley - Bo Diddley - Chuck Berry - Little Richard
Rocknroll	
Electric Chicago Blues	Little Walter - Howlin'Wolf - Elmore James
Memphis Blues	Junior Parker - Ike Turner
Soulful Blues	Ray Charles - Billy Wright - Little Esther Philips - Clyde McPhatter
	Sam Cooke
Gospel + Pop = Soul	Bobby Bland - Solomon Burke
Early Soul	Shirelles - Ronettes - Ben E. King - Coasters
Uptown R&B & Girl Groups	Hank Ballard - Lloyd Price
Twist Pop	Holland Dozier Holland - Supremes
Motown	Otis Redding - Sam & Dave
Stax	James Brown - Meters
Funk	Booker T & The MGs - Jimmy Smith
Organ Instrumentals	Prince Buster - Roland Alphonso
Ska	Rolling Stones - Yardbirds
British R&B & Blues	B.B.King - Albert King - Freddie King
Modern Blues	

## The Structure of a Blues chorus

A standard chorus found in the vast majority of blues recordings consists of three call-and-response stanzas in a twelve-bar pattern in 4/4 time signature, taking the form A-A-B. The first stanza is usually a vocal phrase, often repeated in the second stanza, and followed by an instrumental response in the third.

A	1	2	3	4	A	5	6	7	8	B	9	10	11	12
	I	I	I	I		IV	IV	I	I		V	IV	I	I
	Tonic				Sub-dominant				Tonic		Dominant		Tonic	