



MTO 31.1 Examples: Carter, Beyond Strophic

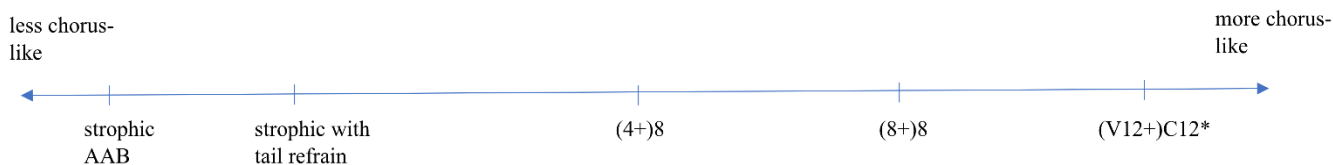
(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.25.31.1/mto.25.31.1.carter.html>

Example 1. Formal approaches in Bessie Smith, *The Collection*

Track	Title	Form
1	Downhearted Blues	Sectional verse + strophic <i>aab</i>
2	'Tain't Nobody's Bizness If I Do	Sectional verse + ABAC
3	My Sweetie Went Away (She Didn't Say Where, When or Why)	Sectional verse + AABA
4	Weeping Willow Blues	AAAB(A)
5	St. Louis Blues	AABA
6	Reckless Blues	Strophic <i>aab</i>
7	You've Been a Good Ole Wagon	AABC
8	I Ain't Gonna Play No Second Fiddle	Irregular with recurring refrain
9	Young Woman's Blues	Sectional verse + strophic <i>aab</i>
10	Muddy Water (A Mississippi Moan)	Sectional verse + AABA
11	Mean Old Bedbug Blues	Strophic <i>aab</i>
12	Empty Bed Blues (Parts 1 & 2)	Strophic <i>aab</i>
13	Nobody Knows When You're Down and Out	ABAC
14	Black Mountain Blues	Strophic <i>aab</i>
15	Do Your Duty	AABA
16	Gimme a Pigfoot	Sectional verse + ABAC

Example 2. Continuum of chorus quality



*V12+C12: e.g., "Before You Accuse Me," Bo Diddley, 1957

Example 3. The corpus: blues with a prolonged refrain, chorus, or bridge

Song	Year	Artist	Writer	Tempo	Model
My Sweetie Went Away	1923	Bessie Smith	Turk, Handman	89	Other-Bridge
Weeping Willow Blues	1924	Bessie Smith	Paul Carter	88	Other-Bridge
St. Louis Blues	1925	Bessie Smith	Handy	65	Other-Bridge
You've Been a Good Ole Wagon	1925	Bessie Smith	Bessie Smith, Balcom	72	Other-Bridge
Muddy Water	1927	Bessie Smith	De Rose, Richman, Trent	70	Other-Bridge
Hear Me Talking to You	1928	Ma Rainey	Rainey	100	4+8
It's Tight Like That	1928	Tampa Red & Georgia Tom	Whittaker, Dorsey	200	4+8
It's a Funny Little Thing	1929	Barbecue Bob	Hicks	240	4+8
That's All Right for You	1929	Leroy Carr	Carr	74	Other-Chorus (12+12)
Mama Don't Allow No Easy Riders Here	1929	Tampa Red & Georgia Tom	Davenport	140	Other-Bridge
She Moves It Just Right	1930	Barbecue Bob	Hicks	220	4+8
Papa's on the House Top	1931	Leroy Carr	Carr, Blackwell	180	Other-Chorus
Carried Water for the Elephant	1931	Leroy Carr	Carr, Blackwell	180	Other-Bridge
You Was Born to Die	1933	Blind Willie McTell	McTell, Weaver	102	4+8
Do Your Duty	1933	Bessie Smith	Weslie Wilson	118	Other-Bridge
The Twelves (The Dirty Dozens)	1935	Kokomo Arnold	Speckled Red, Williams	200	Other-Chorus
Rag, Mama, Rag	1936	Blind Boy Fuller	Fuller	226	Other-Chorus (8+16)
Ice Man (Come on Up)	1936	Memphis Minnie	Memphis Minnie	120	4+8
Slave Man Blues	1936	Bumble Bee Slim	Easton	134	Two-Bridge
I'se Gonna Break Em Down	1936	Bumble Bee Slim	Easton	120	Other-Bridge
Kind Hearted Woman Blues	1937	Robert Johnson	Robert Johnson	85	VB Blend
Down in the Alley	1937	Memphis Minnie	Memphis Minnie	142	4+8
Got the Blues So Bad	1937	Victoria Spivey	Adrian Harris	82	4+8
Come On In My Kitchen	1937	Robert Johnson	Robert Johnson	84	VB Blend
Has Anyone Seen My Man	1938	Memphis Minnie	Memphis Minnie	110	4+8
Liquor Store Blues	1938	Sleepy John Estes	Estes	182	4+8
Don't You Make Me High	1938	Blue Lu Barker with Danny Barker's Fly Cats	Barker, Barker, Williams	94	Other-Bridge (AABA SA)
One Hour Mama	1939	Ida Cox	Grainger	98	Other-Bridge
Deep Sea Blues	1940	Ida Cox and Her All-Star Band	Crump, Cox	96	Other-Bridge
Don't You Lie to Me	1940	Tampa Red	Whittaker	106	4+8
Beer Drinkin' Woman	1940	Memphis Slim	Chatman	78	4+8
Rockin' Chair Blues	1941	Big Bill Broonzy	Broonzy	98	4+8
Rock Me Mamma	1944	Arthur Crudup	Crudup, Broonzy	74	4+8
Buzz Me	1945	Sippie Wallace with Albert Ammons	Baxter, Moore	84	VB Blend
So Glad You're Mine	1946	Crudup	Crudup	70	4+8
You Won't Let Me Go	1946	Johnny Moore's Three Blazers	Buddy Johnson	68	Other-Bridge (AABA SA)
Take Your Big Hands Off	1946	Alberta Hunter	Alberta Hunter	68	Other-Bridge
Money Tree Blues	1947	Big Three Trio	Dixon	82	4+8
Soap and Water Blues	1947	Washboard Sam	Robert Brown	90	8+8
Killer Diller	1947	Memphis Minnie	Ernest Lawlar	138	4+8
I Want a Good Man Bad	1947	Lil Green and Her Orchestra	Markes, Charles	72	Two-Bridge
Gypsy Woman	1948	Muddy & Sunnyland	Waters	83	4+8
I Can't Be Satisfied	1948	Muddy Waters	Waters	200	4+8
You're Gonna Miss Me	1949	Muddy Waters	Waters	235	4+8
Streamlined Woman	1949	Muddy Waters	Waters	75	4+8
How Blue Can You Get	1949*	Johnny Moore's Three Blazers	Feather, Feather	71	VB Blend
Mother Earth	1951	Memphis Slim & the House Rockers	Chatman	73	4+8
Eyesight to the Blind	1951	Sonny Boy Williamson 2	Williamson	106	VB Blend
Nobody's Lovin' Me	1951	Lonnie Johnson	Glover	85	Two-Bridge
She Moves Me	1951	Muddy Waters	Waters	58	4+8
Stuff You Gotta Watch	1951*	Muddy Waters	Buddy Johnson	150	VB Blend
Can't Hold Out Much Longer	1952	Little Walter & His Night Cats	Little Walter	65	4+8
Five Long Years	1952	Eddie Boyd	Boyd	61	4+8
My Story	1952	Chuck Willis	Willis	63	Other-Bridge (AABA SA)
Cool Kind Woman	1952*	Big Three Trio	Dixon	130	VB Blend
Blues With a Feeling	1953	Little Walter	Little Walter	78	VB Blend
Tell Me Mama	1953	Little Walter	Walter, Bill	130	4+8
Kissing in the Dark	1953	Memphis Minnie	Ernest Lawlar	138	4+8
Just Make Love to Me/I Just Want to Make Love to You	1954	Muddy Waters	Dixon	78	Solo-Bridge
When the Lights Go Out	1954	Jimmy Witherspoon	Dixon	91	Two-Bridge
I'm Your Hoochie Cooche Man	1954	Muddy Waters	Dixon	72	8+8
I'm Ready	1954	Muddy Waters	Dixon	120	8+8
Oh Yeh	1954	Muddy Waters	Dixon	90	4+8
I'm a Natural Born Lover	1954	Muddy Waters	Dixon	115	8+8
Live So Easy	1954	Jimmy Witherspoon	Dixon	76	4+8
Mellow Down Easy	1954	Little Walter	Dixon	190	Other-Chorus

You Don't Have to Go	1954	Jimmy Reed	Reed	85	4+8
Eisenhower Blues	1954	J. B. Lenoir	Lenoir	98	4+8
Too Late	1955	Little Walter	Dixon	145	Two-Bridge
I Want to Be Loved	1955	Muddy Waters	Dixon	110	Two-Bridge
Manish Boy	1955	Muddy Waters	Waters, Diddley, London	69	Other-Chorus (8+16)
Crazy for My Baby	1955	Little Walter	Dixon	137	8+8
Why Not	1955	T-Bone Walker	Terry	130	Two-Bridge
Don't Start Me Talkin'	1955	Sonny Boy Williamson 2	Williamson	116	8+8
I Ain't Got You	1955	Jimmy Reed	Calvin Carter	136	Other-Bridge (AABA SA)
Walking By Myself	1956	Jimmy Rogers	Rogers	115	Two-Bridge
Cherry Red	1956	Big Joe Turner	Turner, Peter Johnson	94	Two-Bridge
The Pain in My Heart	1956	Willie Dixon	Dixon	96	Two-Bridge
29 Ways	1956	Willie Dixon	Dixon	171	8+8
Don't Go No Farther	1956	Muddy Waters	Dixon	106	8+8
You Got Me Dizzy	1956	Jimmy Reed	Reed	132	8+8
Before You Accuse Me	1957	Bo Diddley	Diddley	110	Other-Chorus (12+12)
Trouble in Mind	1957	Big Bill Broonzy	Richard Jones	64	Other-Chorus
I Love the Life I Live (I Live the Life I Love)	1958	Muddy Waters	Dixon	93	Solo-Bridge
Sit and Cry (The Blues)	1958	Buddy Guy	Dixon	70	Other-Bridge (AABA SA)
Close to You	1958	Muddy Waters	Dixon	100	Other-Bridge
Your Funeral and My Trial	1958	Sonny Boy Williamson 2	Williamson	105	VB Blend
Three Times a Fool	1958	Otis Rush & Willie Dixon Band	Rush	104	4+8
Take Out Some Insurance	1959	Jimmy Reed	Singleton, Hall	115	Other-Bridge
Mean Mistreater	1959	Muddy Waters	Carr	78	VB Blend
Youth to You	1959	Willie Dixon & Memphis Slim	Dixon	93	Solo-Bridge
Tiger in Your Tank	1960	Muddy Waters	Dixon	320	Two-Bridge
I Got My Brand on You	1960	Muddy Waters & Otis Spann	Dixon	112	4+8
Big Boss Man	1960	Jimmy Reed	Luther Dixon, Al Smith	160	4+8
Little by Little	1960	Junior Wells	Mel London	110	VB Blend
Just a Dream (On My Mind)	1960	Muddy Waters	Broonzy	102	4+8
I Feel So Good	1960	Muddy Waters	Broonzy	112	8+8
Little Baby	1961	Howlin' Wolf	Dixon	140	Other-Chorus (8+16)
Back Door Man	1961	Howlin' Wolf	Dixon	74	8+8
Shake Your Moneymaker	1961	Elmore James	James	200	Other-Chorus (12+12)
Let Me Love You Baby	1961	Buddy Guy	Dixon	122	Other-Chorus (12+12)
Just Your Fool	1962	Little Walter	Buddy Johnson	110	Solo-Bridge
You'll Be Mine	1962	Howlin' Wolf	Dixon	220	Two-Bridge
Someday, After Awhile (You'll Be Sorry)	1963	Freddie King	Ayers	55	Two-Bridge
Built for Comfort	1963	Howlin' Wolf	Dixon	89	4+8
Too Many Cooks	1963	Jesse Fortune	Dixon	132	Other-Chorus
Shame, Shame, Shame	1963	Jimmy Reed	Reed	160	8+8
Tail Dragger	1964	Howlin' Wolf	Dixon	60	8+8
Hidden Charms	1964	Howlin' Wolf	Dixon	103	Other-Bridge
The Same Thing	1964	Muddy Waters	Dixon	84	Other-Bridge
Dead Presidents	1964	Little Walter	Dixon, Emerson	115	8+8
Wang Dang Doodle	1966	Koko Taylor	Dixon	76	Other-Chorus
Doncha Bother Me	1966	Rolling Stones	Jagger, Richards	123	Other-Bridge

Example 4. The 22 parameters analyzed

- Major vs. minor mode
- Sectional verse?
- Verse #bars
- Verse harmonic progression type
- Song based on 12-bar blues progression or variant?
- Verse melodic form
- Whether a refrain is present and its type
- Verse nearly a verse-chorus in itself?
- Verse 1 ending cadence
- Relationship of V2 to V1
- Chorus or bridge #bars
- Starting chorus or bridge harmony
- Does chorus or bridge modulate or include a prolonged harmonic sequence?
- Ending chorus or bridge harmony Instrumental break/solo?
- Instrumentation: piano and/or guitar? (slide vs. no slide)
- Instrumentation: harmonica and/or other wind/brass?
- Meter
- Tempo
- Lyric subject matter
- Formal category (general formal approach)
- Overall form of the recording (specific alignment of sections)

Example 5. The five models and two "Other" categories

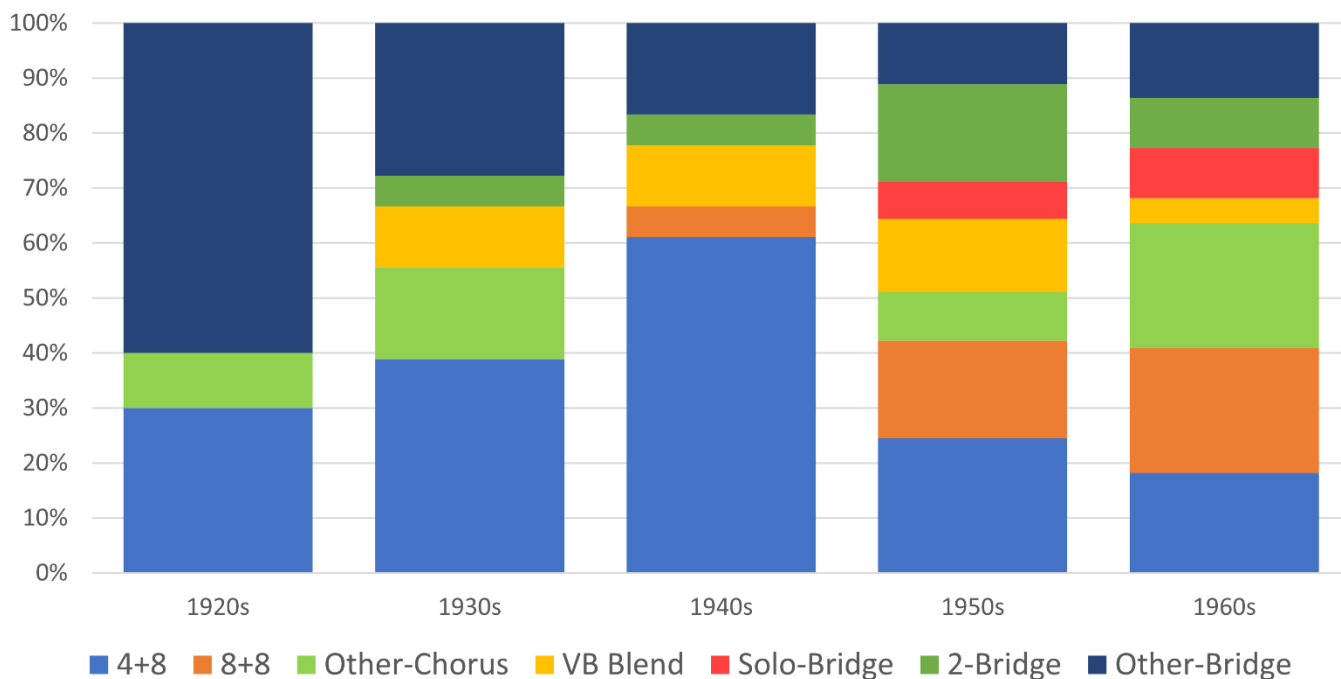
Model	Scheme	Description	#Songs	Years	Median
4+8	V(4) + R(8)	4-bar "verse" + 8-bar prolonged refrain (12-bar blues)	36	1928–1963	1948
8+8	V(8) + C(8)	8-bar verse + 8-bar chorus (16-bar blues)	14	1947–1964	1956
Other-Chorus	Various	Has chorus but not 4+8 or 8+8	13	1929–1966	1957
Verse/Bridge Blend	A(12) A(12) B(12) A(12)	AABA with both A and B 12-bar blues	11	1937–1960	1951
Solo-Bridge	A(8) A(8) Solo(12) B(8) A(8)	AA Solo(12BB) BA with 8-bar A and B	5	1954–1962	1959
Two-Bridge	A(8) A(8) B(8) A(8) Solo(8) B(8) A(8)	AABA Solo BA with 8-bar sections	12	1936–1963	1955
Other-Bridge	Various	Has bridge but not one of the three models	22	1923–1966	1939.5
Total			113	1923–1966	1953

Example 6. Most common artists and songwriters in the corpus

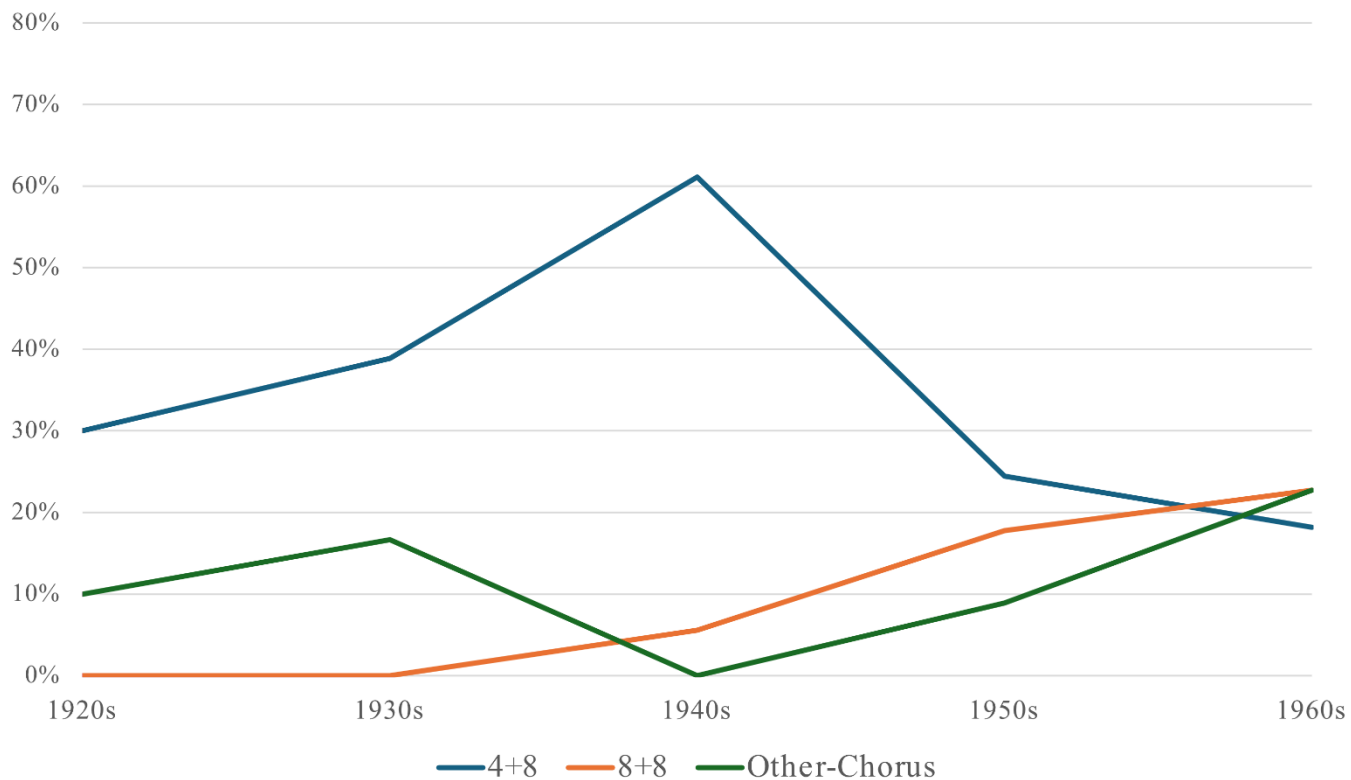
Artist	# Songs
Muddy Waters	20
Little Walter	8
Bessie Smith	6
Jimmy Reed	6
Howlin Wolf	6
Memphis Minnie	5
Leroy Carr	3
Sonny Boy Williamson 2	3
Tampa Red & Georgia Tom	2
Barbecue Bob	2
Bumble Bee Slim	2
Robert Johnson	2
Memphis Slim	2
Big Bill Broonzy	2
Johnny Moore's Three Blazers	2
Big Three Trio	2
Jimmy Witherspoon	2
Willie Dixon	2
Buddy Guy	2

Songwriter	# Songs
Dixon	32
Waters	5
Memphis Minnie	3
Broonzy	3
Buddy Johnson	3
Williamson	3
Reed	3
Hicks	2
Carr	2
Carr,Blackwell	2
Easton	2
Robert Johnson	2
Chatman	2
Ernest Lawlar	2
Little Walter	2

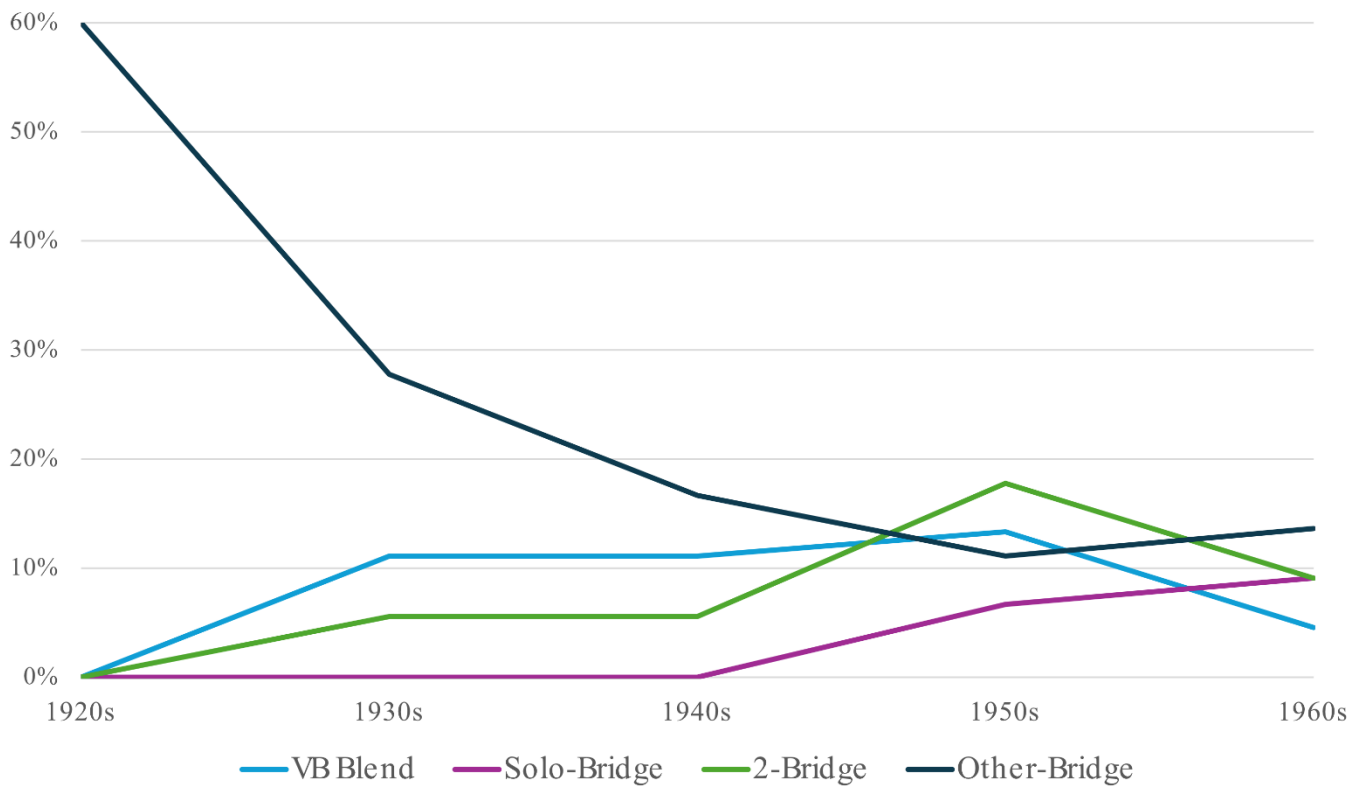
Example 7. Percentage of songs using each model by decade



Example 8. Percentage of songs each decade that use given model: blues with prolonged refrain or chorus



Example 9. Percentage of songs each decade that use given model: blues with bridge



Example 10. The 4+8 model (aka “Tight Like That”)

The 12-bar blues scheme is divided into “verse” and prolonged refrain:

“Verse” (4)	Bars 1–4: H+H phrase rhythm	Stop-time: I I I I	Rhyming quatrain 1
	Bars 5–8: 2+2	Continuous: IV IV I I	Rhyming quatrain 2*
Prolonged Refrain (8)	Bars 9–12: 2+2	Continuous: V IV I I-V	

*The text in the last eight bars might alternatively feature intensive internal text repetition rather than a rhyming quatrain or couplet. This is true of the “three-title” model 4+8 songs (see [3.3]). With these songs, the phrase rhythm in bars 5–8 uses the 1+1 approach rather than 2+2, resulting in a staged deceleration of phrase rhythm over the course of the 12 bars.

Example 11. The 4+8 model: overview

Exemplar: "She Moves Me" (Muddy Waters, 1951): 4+8 with 12-bar chorus at the start; V(4)+R(8)=12BB* ("Tight Like That" or "Caldonia")

[12BB] [12BB] etc. (In "She Moves Me," the third cycle is 8+8; see [3.4])
C(12) V(4)R(8)

Some Variants:

- "Rockin' Chair Blues" (1941): 1st C has 13 bars & Rs have 9; add Solo(12) V(4)R(9) to the end
- "So Glad You're Mine" (1946): no opening 12-bar C; add Solo(5) followed by additional 4+8 cycles
- "Money Tree Blues" (1947): 3rd cycle is V(8)C(16)
- "Can't Hold Out Much Longer" (1952): starts instead with C(8); insert Solo(12) before 2nd verse
- "Oh Yeh" (1954): add Solo(12) V(4)R(8) to the end

Associated characteristics:

- stop-time in the verses
- fast tempo in 1920s-'30s; slow tempo from 1940s on
- use of slide guitar
- lack of harmonica or other wind/brass
- three-title or closing-quatrain in the final eight bars (see [3.3])

*"12BB" abbreviates "12-bar blues" here and in the remaining examples. "16BB" refers to "16-bar blues."

Release dates:

1920s: 3

1930s: 7

1940s: 11

1950s: 11

1960s: 4

Median: 1948

Example 12. 4+8 exemplar: "She Moves Me" (Muddy Waters, 1951)

$\text{♩} = 62$
"Verse" (1'05") do-me alternation

She moves me when she gets drunk then she'll say I'm not no-where She'll call me a dumb-bell

F: I stop-time: H+H phrase rhythm I I

Prolonged Refrain with Closing Quatrain
(elision with "Verse") resume continuous instruments

She'll say I'm no-thin' but a square She moves me man Ho-ney I don't see how it's done

I IV 2+2 IV I

anacrusis (end-accented) subphrase

vocal anticipates harmonic resolution [spoken: "What kind of woman is that?"]

She got a po-cket full of mo-ney The lit-tle girl don't try to help at all

I V 2+2 IV I I V

Example 13. Bessie Smith, "Downhearted Blues" (1923): "classic" *aab* 12-bar blues variant

Trouble, trouble, I've had it all my days [piano response]

| I | IV | I | I |

Trouble, trouble, I've had it all my days [piano response]

| IV | IV | I | I |

It seems like trouble going to follow me to my grave [piano response]

| V | V | I IV | I-IV-I V |

2+2 phrase rhythm used throughout, with vocal phrases cadencing on or near third downbeat (each four-bar phrase is beginning-accented, with the strongest hypermetric beat coming at the start of the phrase, but the second subphrase of each phrase is end-accented, landing in a relatively strong hypermetric position)

Example 14. "Live So Easy": 4+8 with three-title approach

Intro (riff)	I		
4-bar "verse" (half+half PR)	I	If fish can love in the water Worms can love underground Rats can love in a garbage can Baby don't you turn me down	
8-bar prolonged refrain (less textually dense; 1+1 then 2+2 PR; "three-title")	IV	'Cause we can live so easy	<i>a</i>
	I	Yes live so easy	<i>a</i>
	V	We could live so easy	<i>a</i>
	IV-I-V	Finding out the art of love	<i>b</i>
4-bar "verse"	I	Now snakes can love in the green grass Birds can love in the trees Frogs can make love in muddy holes I know you can love with me	
8-bar prolonged refrain	IV	And we could live so easy	<i>a</i>
	I	Yes we can live so easy	<i>a</i>
	V	We could live so easy	<i>a</i>
	IV-I-V	And find out the art of love	<i>b</i>

Audio: 0-1:25

half + half, then 1+1, then 2+2:

m.	1				2				3				4			
bt.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	If fish can love in the water				Worms can love underground				Rats can love in a garbage can				Ba - by don't you turn me down 'Cause we can			
m.	5				6				7				8			
bt.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	live so ea - sy				Yes live so ea - sy				We could li-							
m.	9				10				11				12			
bt.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
	-ve so easy				Finding out the art of lo- ve				Now sna-							

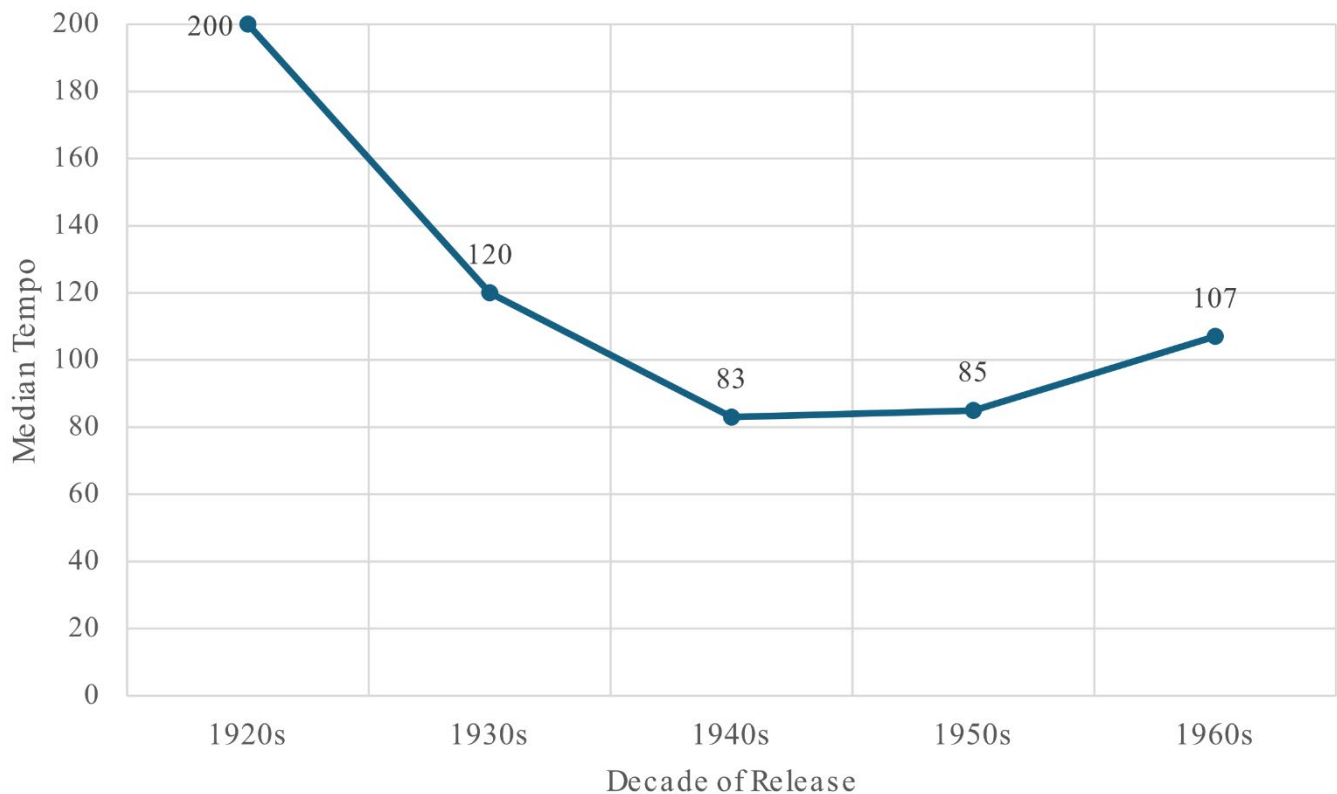
Example 15. Comparing three-title and closing-quatrain 4+8 songs

	Three-Title	Closing-Quatrain
#Songs in Corpus	10	26
Median Year	1939	1949
Median Tempo	129	94
Phrase Rhythm	half+half, 1+1, 2+2	half+half, 2+2, 2+2
Typical Lyrics	bawdy, humor	wronged by a lover
Example	“Live So Easy” (1954)	“She Moves Me” (1951)

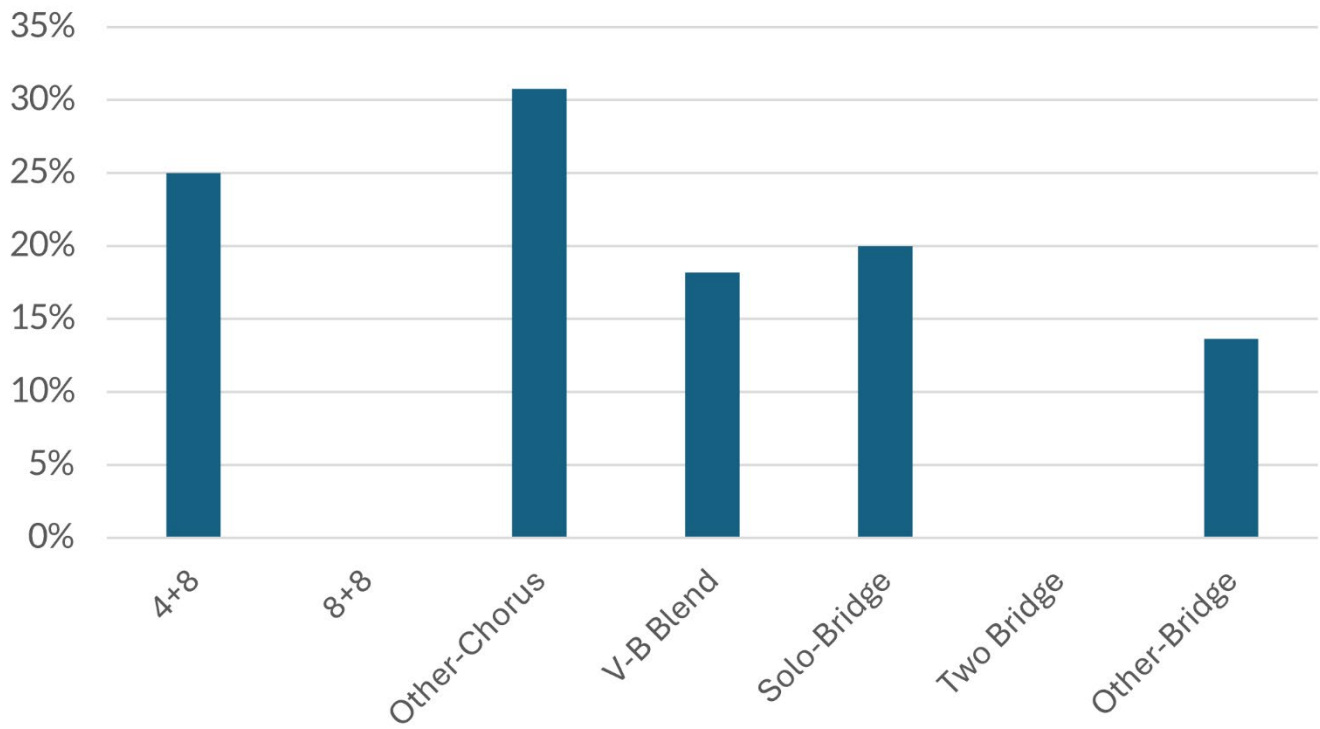
Additional three-title examples: Tampa Red & Georgia Tom’s “It’s Tight Like That” (1928; aaba), Barbecue Bob’s “It’s a Funny Little Thing” (1929; aaba), Arthur Crudup’s “Rock Me Mamma” (1944; aab)

Additional closing-quatrain examples: Big Three Trio’s “Money Tree Blues” (1947), Muddy Waters’s “I Can’t Be Satisfied” (a double-time example from 1948), Little Walter’s “Can’t Hold Out Much Longer” (1952)

Example 16. 4+8 tempo median by decade



Example 17. Percentage of songs using slide guitar by model type

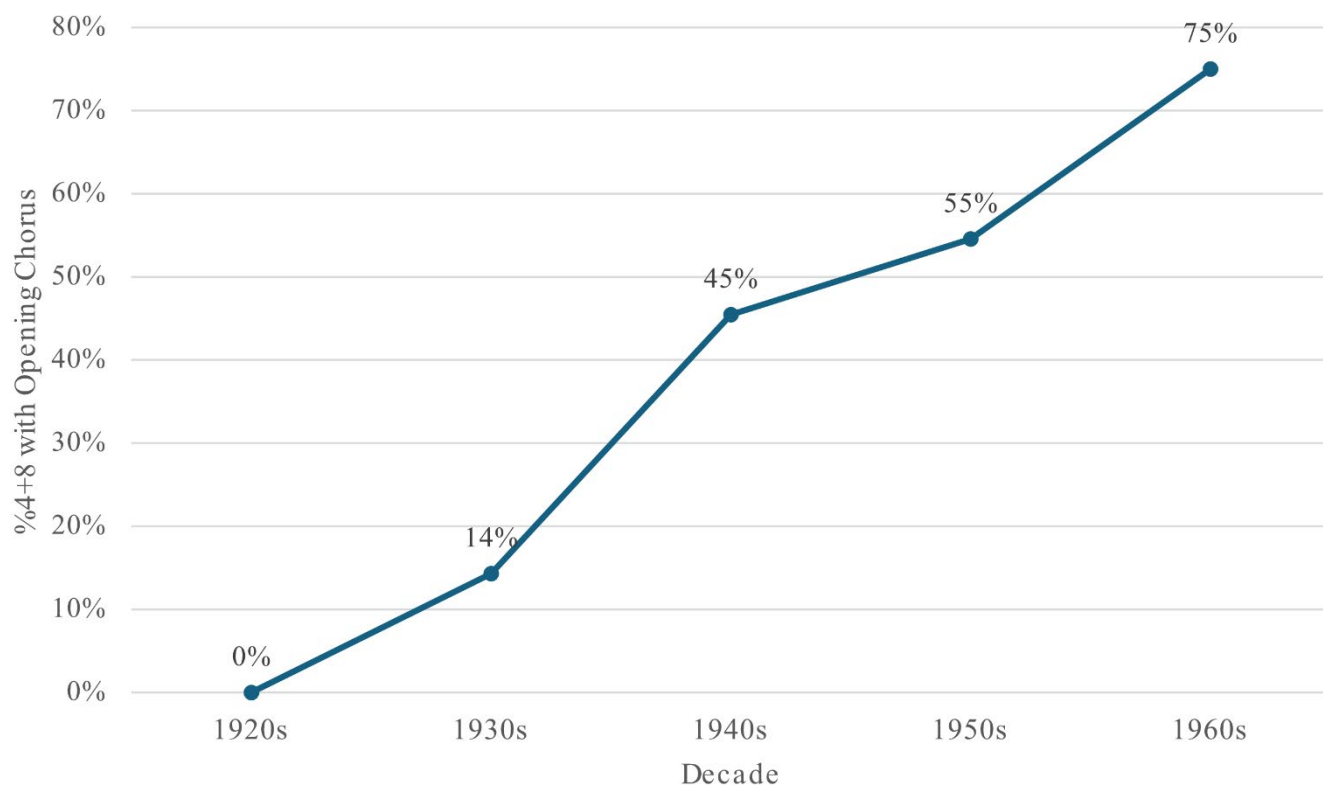


Example 18. "She Moves Me": initial *aab* stanza followed by 4+8 stanza using initial stanza lyrics as refrain

<p>Initial "classic" <i>aab</i> 12-bar blues stanza: one role (chorus) for the scheme</p>	<p><i>a</i>: She moves me, man Honey, and I don't see how it's done <i>a</i>: She moves me, man Honey, and I don't see how it's done <i>b</i>: She got a pocket full of money Little doll don't try to help me none</p>
<p>4-bar "verse" role (bars 1–4 of 12-bar blues; initial <i>a</i> phrase replaced by textually dense quatrain <i>q</i>)</p>	<p>She move me when she get drunk Then she'll say I'm not nowhere She call me a dumbbell She say I'm nothing but a square</p>
<p>8-bar prolonged refrain using closing <i>ab</i> from initial <i>aab</i> stanza (bars 5–12 of 12- bar blues)</p>	<p><i>a</i>: She moves me man Honey, and I don't see how it's done <i>b</i>: She got a pocket full of money The little girl don't try to help at all</p>

aab \Rightarrow *qab*
V-PR

Example 19. Percentage of 4+8 songs with opening chorus by decade



Example 20. Beginning of “She Moves It Just Right” (0–1:17): initial chorus followed by 4+10 pattern

Guitar intro	
Initial 9.5-bar chorus/refrain; <i>aaba</i> (sentence) lyric pattern	Ah, she moves it just right Ah, she moves it just right Oh, everybody crazy 'Cause she moves it just right
4-bar “verse” (on I)	She not too tall She not too low You get a little taste You’ll want a little more
9.5-bar refrain (I-V-I)	'Cause she moves it just right Ah, she moves it just right Well we’re gonna have a good time Baby, 'cause she moves it just right
Repeat of refrain (8 bars)	Ah, she moved it just right Ah, she moved it just right Run everybody crazy 'Cause she moved it just right
4-bar “verse”	It’s not too low Just in sight It’s good like that 'Cause she moves it just right
10-bar refrain	She moves it just right, Ah, she moves it just right I’m here to tell you, Baby, she moves it just right
4-bar “verse”	She not a high yella, She not a low black You meet her once You bound to come back
10.25-bar refrain	'Cause she move it just right Ah, she move it just right Now we’re gonna have a good time Baby, 'cause she moves it just right

Audio: 0-0:35

Example 21. The 8+8 model: overview

Model: “I’m Your Hoochie Coochie Man”: 8+8; V(8)+C(8)=16BB

“I’m Your Hoochie Coochie Man” (Muddy Waters, 1954):
V(8)C(8) V(8)C(8) V(8)C(8)

Variants:

“I’m Ready” (1954): start with C(12); after 2nd VC insert Solo(24)

“Tail Dragger” (1964): omit 1st V(8); altered continuation phrase in 16BB

Associated characteristics:

- bragging, self-referential lyrics (“I’m x” formulations)
- emphasis on b3(me) melodically and instrumentally
- amplified harmonica
- use of electric guitar and piano in combination
- Willie Dixon’s favored model

Release dates:

1947

1954 x 3

1955 x 2

1956 x 3

1960

1961

1963

1964 x 2

Median: 1956

Example 23. Two approaches in the 8+8 model

	Three-Title	Closing-Quatrain
# Songs	6	8
Median Year	1955.5	1958.5
Median Tempo (BPM)	113.5	115.5
Total Quatrains	1 or 2	2 or 3
Typical Lyrics	Erotic desire	Various

Example 24. 4+8 expanded: 4-bar "verse" to 8-bar verse

Title	Year	Artist	Songwriter	Models Used	Model Classification
Money Tree Blues	1947	Big Three Trio	Willie Dixon	<i>aab</i> to 4+8 to 8+16	4+8
She Moves Me	1951	Muddy Waters	Muddy Waters	<i>aab</i> to 4+8 to 8+8	4+8
Eisenhower Blues	1954	J. B. Lenoir	J. B. Lenoir	4+8 to 8+8	4+8
Don't Start Me Talkin'	1955	Sonny Boy Williamson II	Sonny Boy Williamson II	4+8 to 8+8	8+8
29 Ways	1956	Willie Dixon	Willie Dixon	<i>aab</i> to 4+8 to 8+8	8+8
Your Funeral and My Trial	1958	Sonny Boy Williamson II	Sonny Boy Williamson II	4+8 to 8+8	Verse/Bridge Blend

The "Model Classification" column indicates in which category the song was placed for purposes of this study. Songs were categorized according to which approach was used the most in the song. "Your Funeral and My Trial" is a Verse/Bridge Blend because of the use of stop time combined with the switch to 8+8 for the fourth cycle.

Example 25. "Eisenhower Blues" (J. B. Lenoir, 1954)

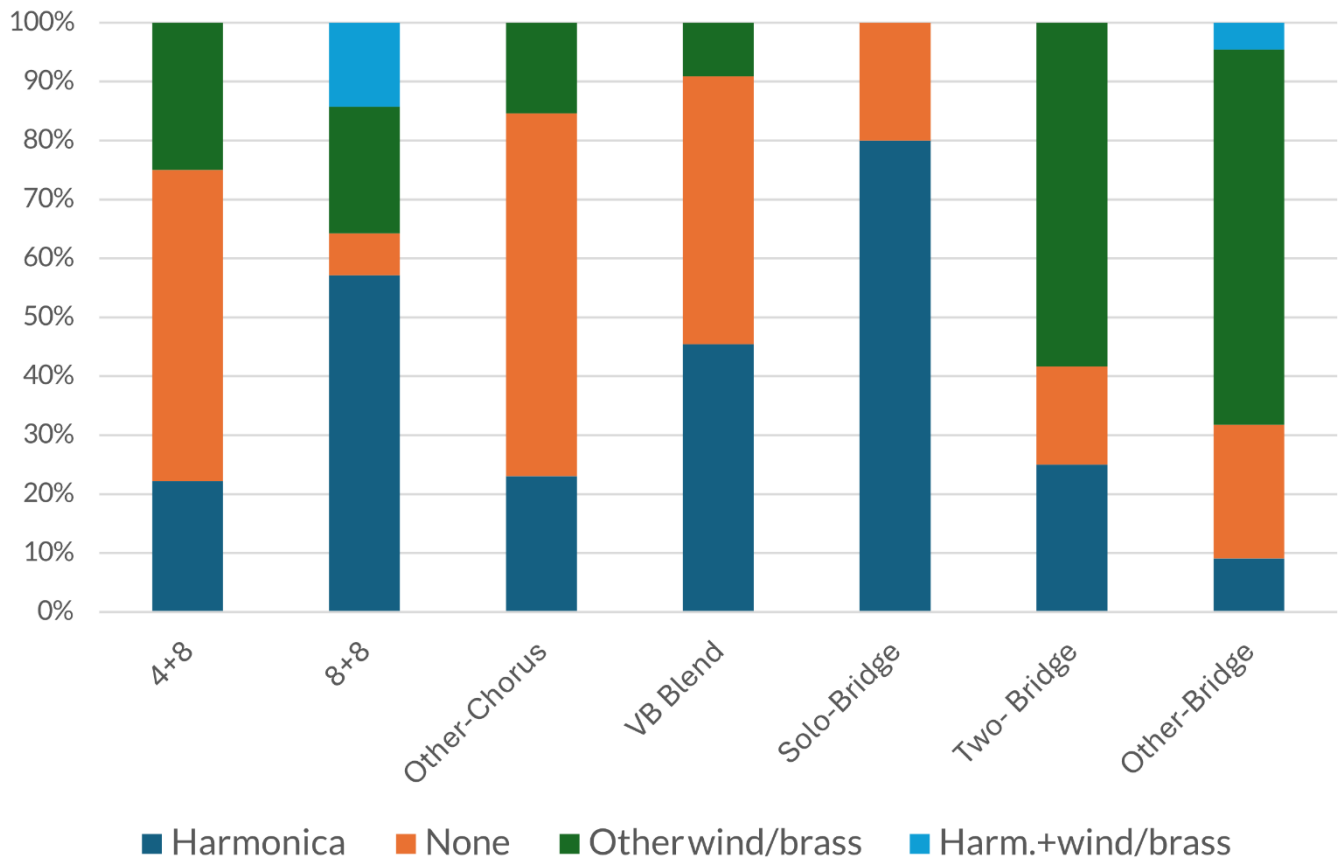
V4 (stop time)	Hey everybody I'm a-talkin' to you I ain't tellin' you jivin' This is the natural truth
Prolonged Refrain 8 (continuous)	Mm-mm-mm I got them Eisenhower blues Thinkin' about me and you What on earth are we gon' do?
V4 (stop time)	My money's gone My fun is gone The way things look How can I be here long?
PR8 (continuous)	Mm-mm-mm I got them Eisenhower blues Thinkin' about me and you What on earth are we gon' do?
Solo (12-bar blues)	[piano]
V8 (stop time)	Taken all my money To pay the tax I'm only givin' you peoples The natural facts I only tellin' you people My belief Because I am headed Straight on relief
C8 (continuous)	Mm-mm-mm I got them Eisenhower blues Thinkin' about me and you What on earth are we gon' do?
V8 (stop time)	Ain't got a dime Ain't even got a cent I don't even have no money To pay my rent My baby needs some clothes She needs some shoes Peoples I don't know what I'm gon' do
C8 (continuous)	Mm-mm-mm I got them Eisenhower blues Thinkin' about me and you What on earth are we gon' do?

Example 26. "Your Funeral and My Trial" (Sonny Boy Williamson II, 1958)

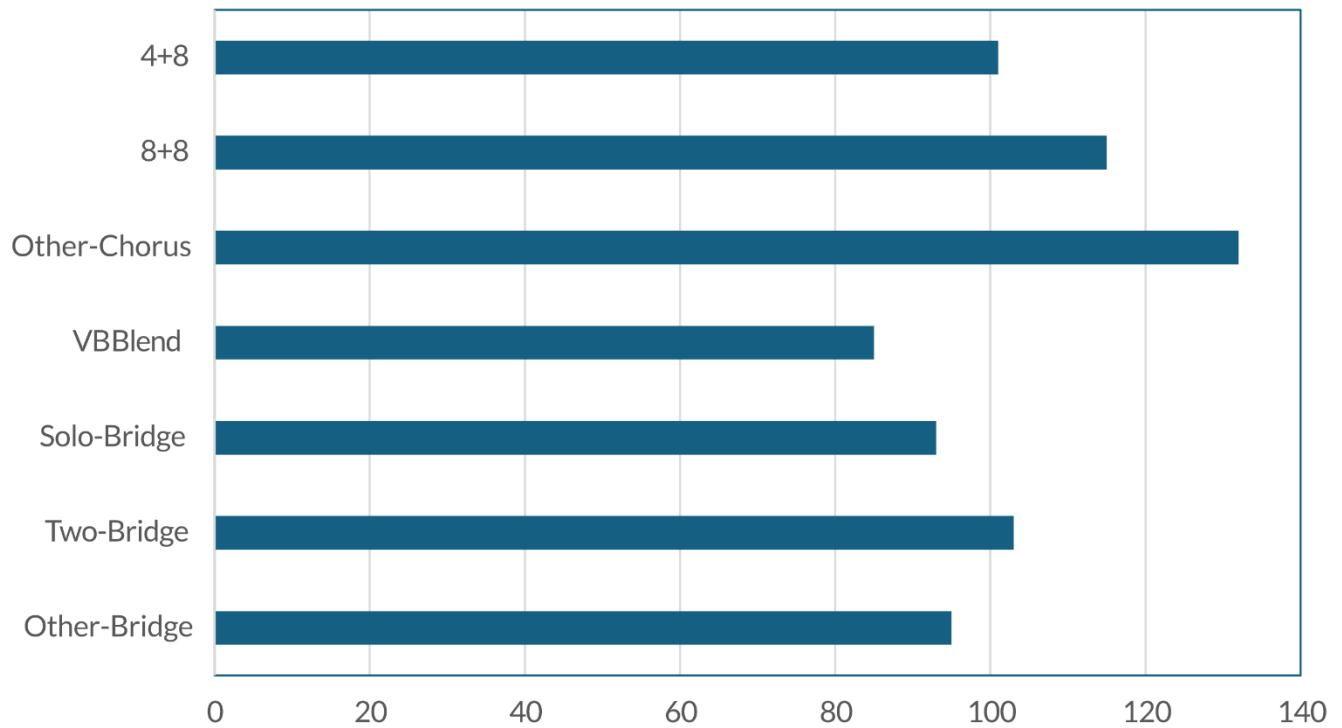
Intro	[harmonica]
V1: 4	Please come home to your daddy And explain yourself to me Because I and you are man and wife Trying to start a family
R1: 8	I'm beggin' you baby Cut out that off the wall jive If you can't treat me no better It got to be your funeral and my trial
V2: 4	When I and you first got together It was on one Friday night We spent two lovely hours together And the world knew it was all right
R2: 8	I'm just beggin' you baby Please cut out that off the wall jive You know you got to treat me better If you don't it got to be your funeral and my trial
Solo: 12BB	[harmonica]
Verse/Bridge Blend with stop- time and extended presentation: 8	The good Lord made the world and everything was in it The way my baby love is some solid sentiment She can love to heal the sick and she can love to raise the dead You might think I'm jokin' but you better believe what I said
R3: 8	I'm beggin' you baby Cut out that off the wall jive You got to treat me better Or it got to be your funeral and my trial

Audio: "Bridge" and Refrain 3 (1:46-end)

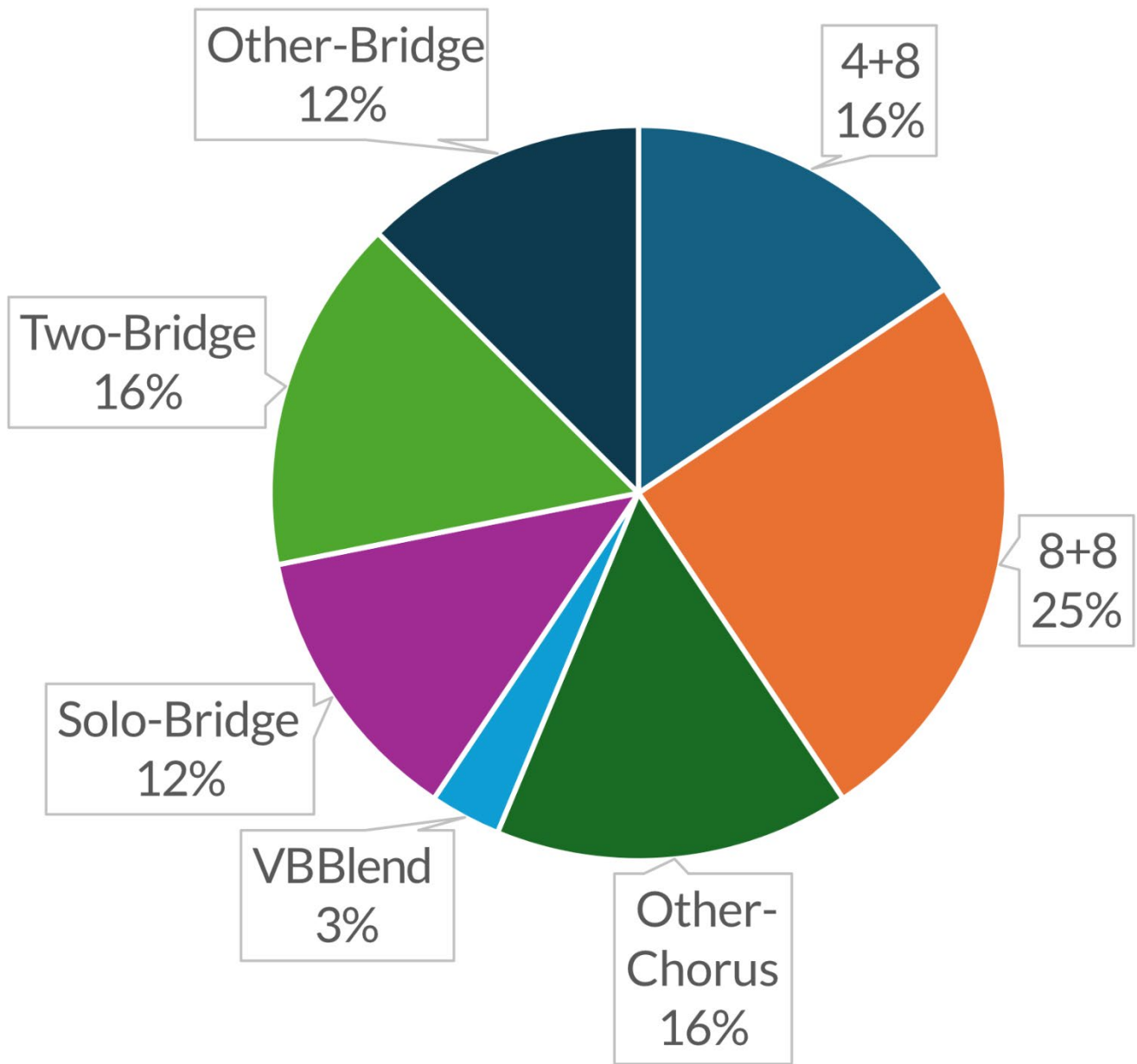
Example 27. Wind/brass by model



Example 28. Median tempo by formal approach



Example 29. Willie Dixon model breakdown



Example 30. Blues with chorus: others

V12+C12 (4 songs)

Exemplar: “Before You Accuse Me,” Bo Diddley, 1957:

Intro C(12) V(12) C(12) Solo(12) V(12)

Others: “That’s All Right for You” (1929), “Shake Your Moneymaker” (1961), “Let Me Love You Baby” (1961)

V8+C8, Simple VC (4 songs)

Exemplar: “Too Many Cooks,” Jesse Fortune, 1963:

C(8) V(8) C(8) Solo(12) C(8) V(8) C(8) Solo(12) C(8) Outro

Others: “Papa’s on the House Top” (1931), “Trouble in Mind” (1957), “Wang Dang Doodle” (1966)

V8+C8, Contrasting VC (1 song)

Exemplar: “The Twelves (The Dirty Dozens),” Kokomo Arnold, 1935:

Intro V(8) C(7) Solo(14) V(8) C(7) Solo(10) V(8) C(7) Solo(10) V(8) C(7) Solo(14) V(24) C(7)
Outro

V8+C12 (1 song)

Exemplar: “Mellow Down Easy,” Little Walter, 1954:

Intro V(8) C(13) V(8) C(12) Solo(25) V(8) C(12) Outro

V8+C16 (3 songs)

Exemplar: “Rag, Mama, Rag,” Blind Boy Fuller, 1936:

Intro V(8) C(16) V(8) C(16) V(8) C(16) Solo(16) V(8) C(16) Solo(8) C(8) V(8) C(16) Outro

Others: “Manish Boy” (1955), “Little Baby” (1961)

Note that in some of the songs listed here an uneven number of bars is used by adding or deleting a bar (or less than a bar), creating a hypermetric (or metric) irregularity that recalls those frequently found in country blues recorded by solo guitarist-singers (Evans 1982, 53; Bowsher 2021).

Example 31. "Shake Your Moneymaker" (Elmore James, 1961) as 12+12 exemplar

Verse

$\text{♩} = 200$
 $\text{♪} = \text{♩} \text{ } \overset{3}{\text{♩}}$

:46 **D: I** **IV**

I got a gal who lives ___ up on the hill I got a gal who lives

I **V** **IV**

___ up on the hill Said she go-nna love me but I don't be-lieve she will

I Chorus
1:01 **I**

— You got to shake your mo-ney-ma - ker shake your mo-ney-ma-

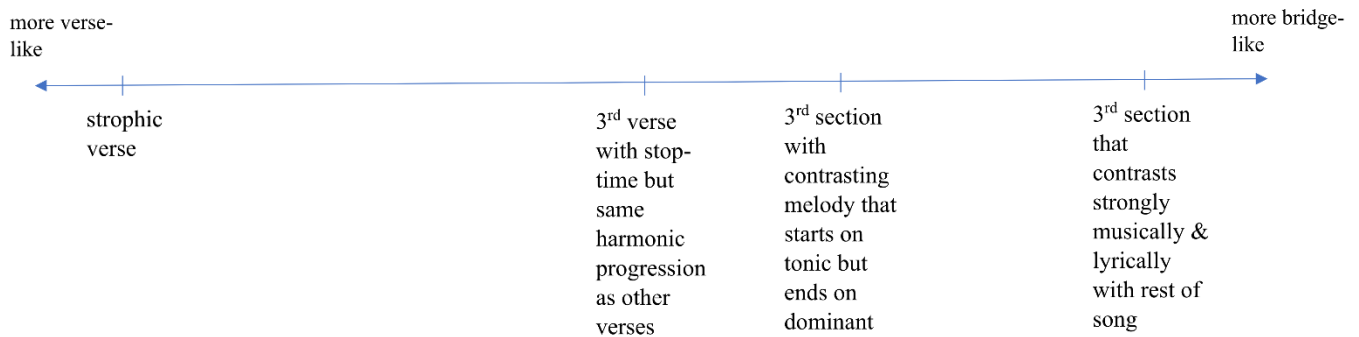
IV **I**

- ker ba-by you got-ta shake your ___ mo-ney-ma - ker Shake your mo-ney ma-

V **I (guitar)**

- ker You got-ta shake your mo-ney ma - ker and then

Example 32. Continuum of bridge quality



Example 33. The verse/bridge blend model: overview

Model: “Cool Kind Woman Blues”: 12BB verses (aab) with stop-time “bridge”

“Cool Kind Woman Blues” (The Big Three Trio, 1952):
A(12) A(12) B(12) A(12)

Variants:

“Kind Hearted Woman Blues” (1936): Insert Solo(12) after B; incomplete bars in verses

“Stuff You Gotta Watch” (1951): Insert Solo(24) after B; add another B(12) at the end

“Mean Mistreater” (1959): Two Bs, no return to A

Associated characteristics:

- lack of tail refrain
- backing vocals
- smoother singing style
- more guitar and less piano

Release dates:

1937 x 2

1945

1949

1951 x 2

1952

1953

1958

1959

1960

Median: 1951

Example 34. Verse/bridge blend model: "Stuff You Gotta Watch" (Muddy Waters, 1951)

$\text{♩} = 150$ $\text{♪} = \text{♩}^{-3}$
repeated descending melodic arpeggiation (te to do)

Verse 2 (aab) continuation

presentation You know the girl you love stays out all night long You know the

F: I I I I

cadential

girl you love stays out all night long That's the stuff you got-ta watch for sure

IV IV I I V

4+8 "Bridge" (.55)
melodic focus on sol

the girl's treat-in' you wrong. Get my hat I need my coat Cause

IV I I V I I

stop-time

final 8: sentence (short-short-long)

I done find out ba-by you don't want it a-ny more that's the stuff you got-ta watch That's the

I I IV IV

(harmonica solo)

stuff you got-ta watch That's the stuff you got-ta watch if you don't want to lose that girl.

I I V IV I I V

Example 35. "Eyesight to the Blind" (Sonny Boy Williamson II, 1951)

♩ = 106
 ♪ = ♪³

(1:33)

F: V I

I re-mem-ber one Fri - day mor-ning this girl was ma-king up a bread Man

in the next room was dy - in' stopped dy - in' and and held up his head He said

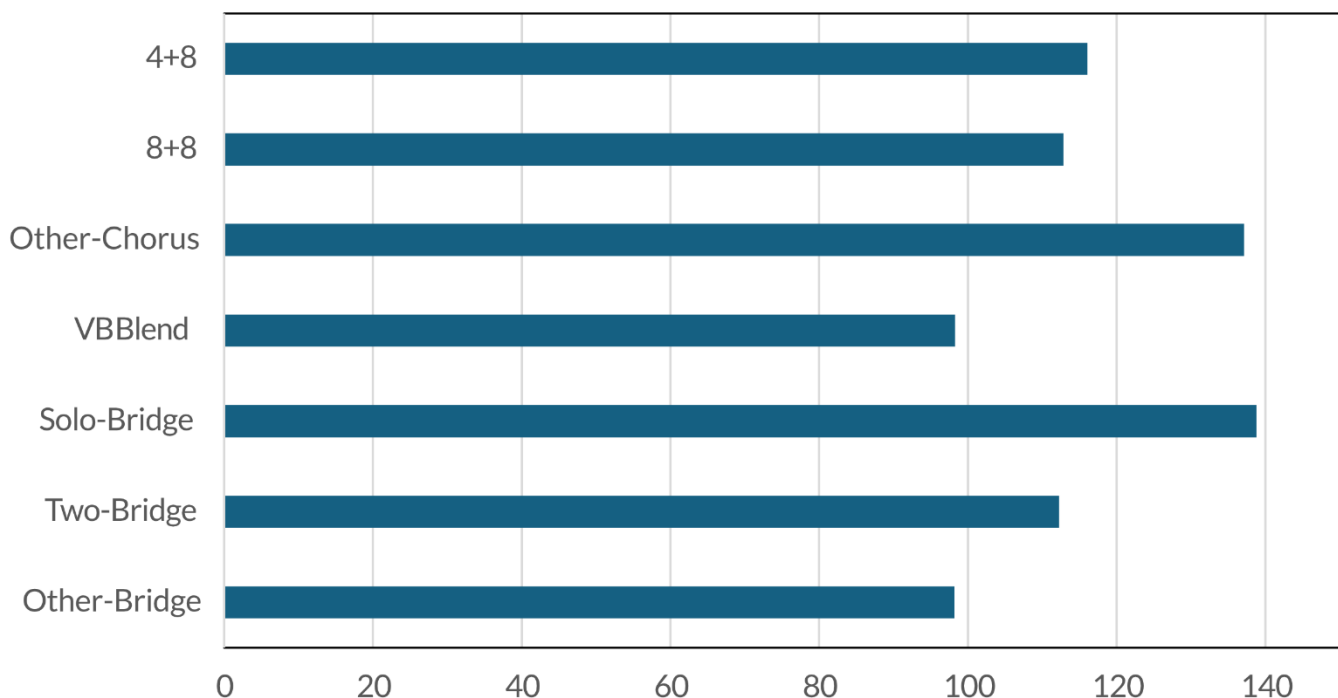
"Man, ain't she pre-tty and the whole state know she fine" Ev'-ry

time she star-ted lo vin' she brings eye - sight to the blind

Example 36. "Kind Hearted Woman Blues" (Robert Johnson, 1937)

V1: 12-bar blues aab	I got a kind hearted woman , do anything in this world for me I got a kind hearted woman , do anything in this world for me But these evil hearted women, man, they will not let me be
V2: 12-bar blues aab	I love my baby, my baby don't love me I love my baby, my baby don't love me But I really love that woman, can't stand to leave her be
Verse/bridge blend: 4+7.75 (stop time, then continuous)	Ain't but the one thing Makes Mister Johnson drink I's worried how you treat me, baby, I begin to think Oh, babe My life don't feel the same You break my heart When you call Mister So-and-So's name
V3: 12-bar blues aab (return of "kind hearted woman" text to create closure)	She's a kind hearted woman , she studies evil all the time She's a kind hearted woman , she studies evil all the time You well's to kill me, as to have it on your mind

Example 37. Average tempo by formal approach



Example 38. The solo-bridge model: overview

Model: “Just Make Love to Me” (Muddy Waters, 1954): AA Solo BA; A prolongs tonic, B is classic bridge (predominant to dominant)

A(8) A(8) Solo(12BB) B(8) A(8) (the solo in “Just Make Love to Me” is 11 bars)

Variants:

“Live the Life I Love (Love the Life I Live)” (1958): 3rd A prior to Solo

“Tiger in Your Tank” (1960): A sections 32 bars, with extremely fast tempo (B and Solo correspondingly lengthened also); positions of Solo and B are switched; final A fades out before completing

“Just Your Fool” (1962): A is 8BB; last A is 7.5 bars

Associated characteristics:

- prominent use of harmonica
- all songs include piano
- adjacent solo and bridge to create “bridge complex”
- tail refrain in verses
- hypermetric irregularity

Release dates:

1954

1958

1959

1960

1962

Median: 1959

Example 39. Solo-bridge model: "Just Make Love to Me" (Muddy Waters, 1954)

Verse 1 $\text{♩} = 78$ repeated descending melodic arpeggiation (do to do)

syncopation

I don't want you to be no slave — I don't want you to work all day I don't want you

D: I I I I I

on the beat (intervening V2 & 11-bar solo) Bridge

to be true I just want to make love to you You tell by the way you

I I I IV

ascending leaps into odd-numbered downbeats on fa vocal registral ascent

swish and walk I can see by the way you ba-by talk I can know by the way you treat your man that I could

IV IV IV IV IV

love you — babe un - til the cry - in' shame

V V

In the first verse transcribed here, Muddy Waters's vocal is displaced two beats from the band. They come together at the refrain, and in the subsequent verses they are aligned. Possibly Waters inadvertently entered two beats early, then the band cut out half a bar at the refrain to allow for alignment. The transcription places bar lines following the vocal part, consistent with how the verses are presented in the rest of the song.

Example 40. The two-bridge model: overview

Model: “When the Lights Go Out”: Two bridges, no 12BB; B is classic bridge (predominant to dominant)

“When the Lights Go Out” (Jimmy Witherspoon, 1954) &
“Someday, After Awhile (You’ll Be Sorry)” (Freddie King, 1963)
A(8) A(8) B(8) A(8) Solo(8) B(8) A(8)

Variants:

“I Want to Be Loved” (1955): Solo is 12 bars
“Too Late” (1955): A sections all 12 bars
“Walking By Myself” (1956): Solo is 24 bars (8x3)
“Cherry Red” (1956): Solo is 24 bars (8x3)
“The Pain in My Heart” (1956): Solo is 16 bars (8x2)
“You’ll Be Mine” (1962): A sections 18 bars and B is 16; Solo is 24 bars (8x3)

Associated characteristics:

- use of sax and/or muted trumpet; less harmonica
- upright acoustic bass
- use of piano
- descending 5th root motion
- mode mixture (especially iv)

Release dates:

1936

1947

1951

1954

1955 x 3

1956 x 3

1962

1963

Median: 1955

Example 41. Two-bridge model: "When the Lights Go Out" (Jimmy Witherspoon, 1954)

Verse 2 $\text{♩} = 91$ $\text{♩} = \text{♩}^3$ repeating descending contour (F5 to F4)
 I love to see her walk-in' down the streets She al-ways dress-es so nice and neat
 fast harmonic rhythm/loop

F: I vi ii V I vi ii V

AC
 You ne-ver know what it's all a-bout Great God al-might-y when the lights go out You can

I I6 IV V (I)

Bridge
 addition of harmony vocal up a 3rd
 emphasis on lower vocal register

use your i-mag-i-na-tion You'd still be far be-hind There is no-thin' in cre-a-tion

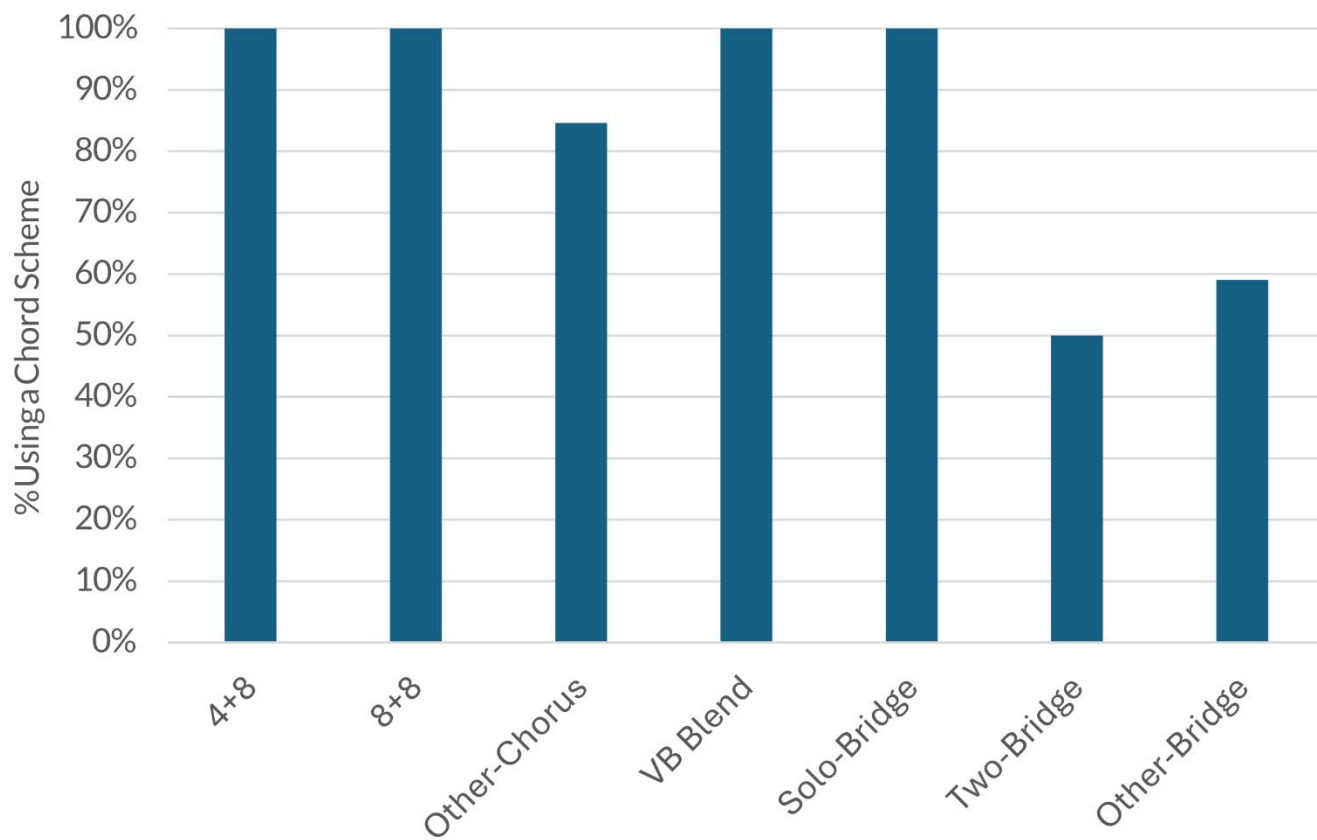
ii V I ii V I ii V I vi

climactic high point HC

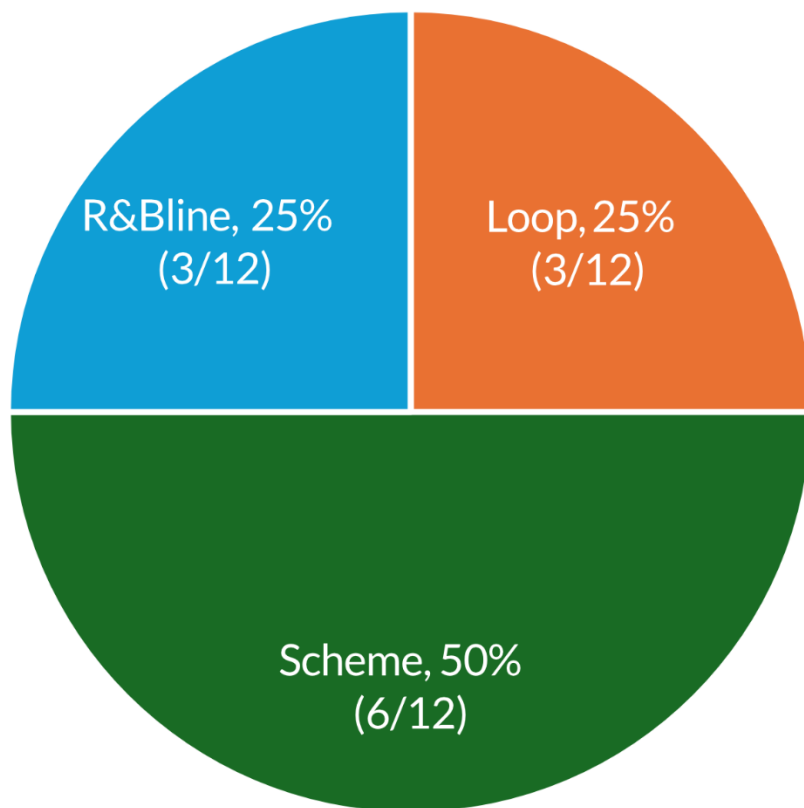
like that girl that girl of mi-ne
 stop-time

ii V

Example 42. Percentage of songs using a chord scheme by model type



Example 43. Two-bridge songs: harmonic approach



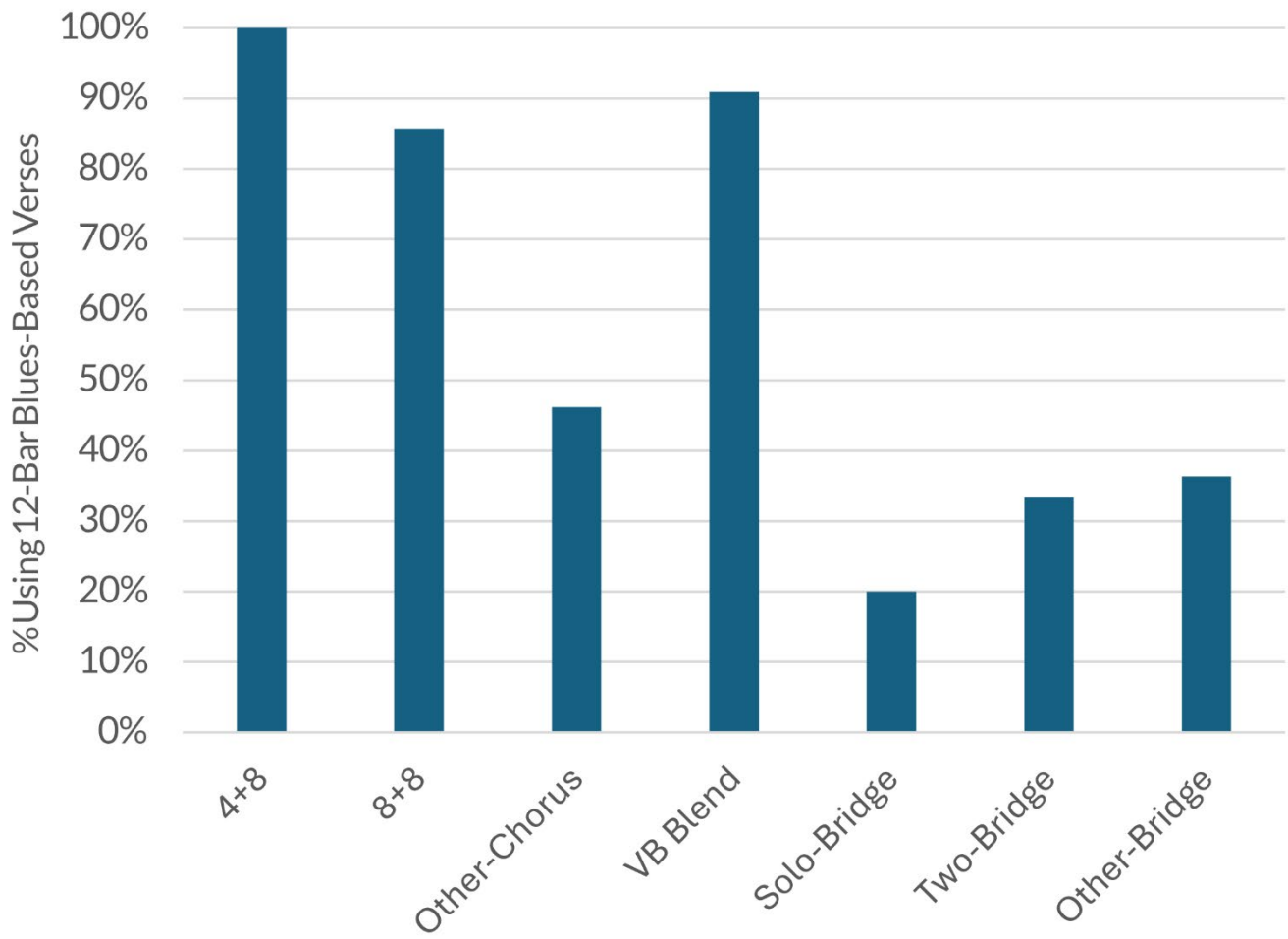
Examples:

Scheme: “Why Not,” T-Bone Walker, 1955: I I I I, IV V I I (V)

R&B line: “Nobody’s Lovin’ Me,” Lonnie Johnson, 1951: I V7/IV IV IV, I–vi ii ii–V I

Loop: “I Want a Good Man Bad,” Lil Green and Her Orchestra, 1947: I vi ii V, I vi ii V, IV–vii⁶ I⁶–V/ii ii V

Example 44. Percentage of songs with 12-bar blues-based verses by model



Example 45. Blues with bridge: 22 others

16-Bar Sectional Chorus (4 songs)

Exemplar: "Mama Don't Allow No Easy Riders Here," Tampa Red & Georgia Tom, 1929:

Intro AABA AABA AABA Solo(16) AABA AABA

Others: "You've Been a Good Ole Wagon" (1925), "One Hour Mama" (1939), "Take Your Big Hands Off" (1946)

Sectional Verse + 32-Bar AABA (3 songs)

Exemplar: "My Sweetie Went Away," Bessie Smith, 1923:

Intro SV(16) A(8) A(8) B(8) A(8) B(8) A(8)

Others: "Muddy Water" (1927), "Deep Sea Blues" (1940)

AABA (2 songs)

Exemplar: "Take Out Some Insurance," Jimmy Reed, 1959:

Intro A(16) A(16) B(8) A(16) Outro

Others: "St. Louis Blues" (1925)

AABA Solo A (5 songs)

Exemplar: "I Ain't Got You," Jimmy Reed, 1955:

Intro A(8) A(8) B(8) A(8) Solo (23) A(8) Outro

Others: "Don't You Make Me High" (1938), "You Won't Let Me Go" (1946), "My Story" (1952), "Sit and Cry (The Blues)" (1958)

Bridge + Solo (4 songs)

Exemplar: "Close to You," Muddy Waters, 1958:

Intro V(16) V(16) B(12) Solo(12) V(16)

Others: "Hidden Charms" (1964), "The Same Thing" (1964), "Doncha Bother Me" (1966)

Others (4 songs)

"Weeping Willow Blues," Bessie Smith, 1924: Intro A(16) A(16) A(16) B(16) Outro(A)

"Carried Water for the Elephant," Leroy Carr, 1931: V(8) Solo(12) V Solo V B(16) V Solo V
Bridge V

"Do Your Duty," Bessie Smith, 1933: Intro AABA(32-bar) Instr. (32, AABA) AABA(32-bar)

"I'se Gonna Break Em Down," Bumble Bee Slim, 1936: Instr.(32, AABA) AABA(32-bar)
Instr.(32, AABA)