

THE ROARING 20'S

New York, the New Epicenter of Jazz
(Chapters 5 & 6)

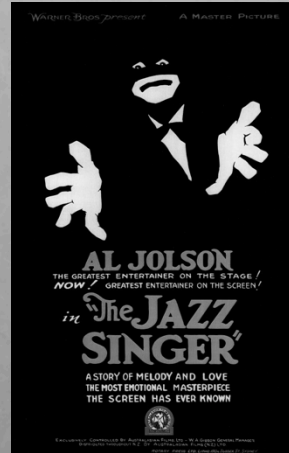
20'S CULTURE

- Politics
 - “Normalcy” after WWI (1917 – 1918)
 - Women's Suffrage ('20)
 - Harding ('21), Coolidge ('23), Hoover ('29)
- The Economy
 - A tech-driven business boom
 - Low taxes, low regulations
 - A speculative bubble in the stock market
 - Led to The Great Depression ('29)
- Technology
 - Ford's Model T
 - Network Radio
 - Mass-market sound recordings (by '25)



20'S ENTERTAINMENT

- A culture around dancing
 - Led to larger bands for ballrooms
- Better recording and radio
- Silent films and “talkies” (1927)
- Prohibition
 - Empowered organized crime
 - Booming nightlife in **speakeasies**
 - Mob-run clubs selling vice



DANCE BANDS



The Rise of Large-Scale Jazz
Paul Whiteman & Fletcher Henderson

DANCE BANDS

- The Pop music of the 1920's
 - **Sweet music:** jazz for polite society
- Designed for ballroom dancing and large stages
 - More instruments, larger bands
 - Drawn from Jazz and Classical music



DANCE BAND LEADERS

- **Paul Whiteman** (1890 – 1967)
 - 1st White Big Band leader
 - Mixed Jazz with Orchestra (Sweet music)
 - Premiered Gershwin's "Rhapsody in Blue"
- **Fletcher Henderson** (1897 – 1952)
 - 1st Black Big Band leader
 - Set the traditions of Big Band
 - Shout Choruses
 - Call & Response between sections



THE GREAT SOLOISTS

- **Earl Hines** (1903 – 1983)
 - Virtuoso pianist
 - Often considered Armstrong's true peer
 - **Tremolo**: rapid alternating notes
- **Bix Beiderbecke** (1903 – 1931)
 - Chicago's White cornet genius
 - **Cool Style**: subtle, lyrical, elegant
 - A founder of **Chicago Style**
 - Rhythmically intense, fast, technical
 - **Hot** soloist for Paul Whiteman's Orchestra



NEW YORK



The Jazz Capital Finds Its Groove
Tin Pan Alley, The Harlem Renaissance & Stride

TIN PAN ALLEY

- New York's Publishing Center
 - "Song writing factory"
 - Songs to order, by:
 - Gershwin, Berlin, Porter...etc.
 - **The Great American Songbook**
 - Usually **Song Form** (AABA)
- Music for Broadway
- Major source for Dance Bands



"ANYTHING GOES"



Times have changed
 And we've often rewound the clock
 Since the Puritans got a shock
 When they landed on Plymouth Rock.
 If today any shock they should try to stem
 'Stead of landing on Plymouth Rock,
 Plymouth Rock would land on them.

In olden days, a glimpse of stocking
 Was looked on as something shocking.
 But now, God knows,
 Anything goes.

Good authors too,
 Who once knew better words,
 Now only use four-letter words,
 Writing prose.
 Anything goes.

The world has gone mad today.
 And good's bad today.
 And black's white today.
 And day's night today.
 When those guys today,
 That women prize today,
 Are just silly gigolos.

So though I'm not a great romancer
 I know that I'm 'bout to answer
 When you propose
 Anything goes!

By Cole Porter

As performed by Ella Fitzgerald

THE HARLEM RENAISSANCE

- A period of massive intellectual & creative growth in NY's Black population
 - A desire for autonomy from Whites
- Blacks championed their culture
 - Poetry & Prose
 - Colleges & scholarship
 - Civil Rights
 - Spirituals & Gospel
 - And reluctantly, Jazz



STRIDE

- Virtuoso improvised solo piano style
 - Like improvised Ragtime
 - Named for the leaping of the left hand
- **Cutting contests:**
 - A competition of skill and showmanship
- The Big Names:
 - **James P. Johnson:** inventor of Stride
 - **Fats Waller:** entertainer, Armstrong associate
 - **Art Tatum:** technical master of Stride



DUKE ELLINGTON



The Early Years of Jazz's Greatest Composer

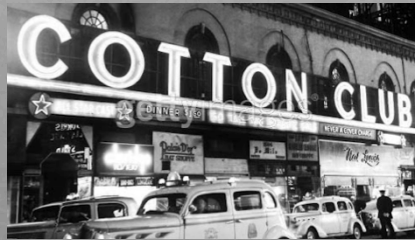
DUKE ELLINGTON

- (1899 – 1974)
- Jazz's greatest composer
 - Experimental style
 - Odd mixes of instruments
- 1923: Moved to NY
 - Bandleader of the Kentucky Club
- 1924: Hired Bubber Miley
 - Gutbucket (dirty, bluesy) trumpet player
 - "Forgot all about Sweet music"



THE COTTON CLUB

- Mob-owned club located in Harlem
 - A **Jim Crow Club**: Black staff, White audience
- 1927: Ellington became bandleader
 - Developed **Jungle Music**, a **programmatic** style
 - 1st Black to be broadcast on national radio networks



LOUIS ARMSTRONG



A genius arrives and teaches us all how to swing

CHILDHOOD

- (1901 – 1971)
- Born in “The Battlefield”, NOLA
- Key early events:
 - 1913: Sent to a musical reform school
 - 1916: Apprenticed with “King” Oliver
 - 1918
 - Replaced Oliver in Kid Ory’s band
 - Gigs on a riverboat built his reputation in the South



CHICAGO & NEW YORK

- 1922: Oliver summoned him to Chicago
 - Legendary duet style
 - First recordings of Louis
- 1924: New York with Fletcher Henderson’s band
 - Became a national name
 - Had a giant influence on the NY scene
 - **Hot** soloists: improvisers with Louis’ feel & power
 - Swing feel



THE HOT 5 & HOT 7

- 1925: Armstrong returns to Chicago
- Forms his own band just to record
- Hugely innovative:
 - Strong use of Blues and Swing
 - Individual solos over polyphony
 - Solos were greatly lengthened
 - **Scat-singing**: use of nonsense words to imitate horn solos
 - A move away from New Orleans Dixie
 - Heads were shortened & simplified
 - Popular show tunes

