

JAZZ 1920 TO 1940

1 The Diaspora

- **Closure of Storyville 1917**
- **Segregation and move North**
- **Damaged economy**

2 The spread was northwards along the banks of the Mississippi with Chicago being the favourite destination

3 Chicago now took on the mantle of nurturing New Orleans Jazz

JAZZ 1920 TO 1940

1. By 1927 many recording companies had sprung up and were recording some of the best of the Black and White musicians and bands. Louis Armstrong, Bix Beiderbecke, Jelly Roll Morton, King Oliver etc

2. Up until this time very few performances were "arranged". It was a matter of playing choruses (say 12 bar blues) either as an ensemble or as a solo with a backing.

JAZZ 1920 TO 1940

1. It is now accepted that Jelly Roll Morton was the first arranger in the history of jazz. His **“Original Jelly Roll Blues” (1926)** is the first piece of jazz music to be protected by copyright.



2. Also Band leaders were getting more and more demanding of their musicians
3. Most of the Recording Companies were located in Chicago and the money was good \$40 pw vs \$1.50- \$2.00 per engagement

Jazz 1920 - 1940

A certain sound was developed in Chicago which moved away from the Blues and Ragtime themes of New Orleans tradition to popular songs and 32 bar themes. Also more White educated and trained instrumentalists were taking to jazz.

Jazz 1920 - 1940

Their works included:

Bix Beiderbecke, **Singing the Blues (1927)**
Eddy Condon's **Nobody's Sweetheart (1927)**
and Benny Goodman **That's a Plenty (1928)**.



EDDY CONDON



BENNY GOODMAN

Jazz 1920 -1940

By 1930 to 1932 the Great Depression was taking effect with unemployment increasing rapidly and “escapism” – Cinema, Radio, Dance Halls – being the trend at that time.

This caused a major upheaval in Jazz music, less was heard of New Orleans small bands which generally improvised and produced “polyphonic” music and more of big band arranged “Swing” music

Jazz 1920 to 1940

With Chicago in decline New York became the new “Capitol of Jazz” and with it big bands (Saxophone Section – 2 altos, 2 tenors 1 baritone) (Trumpet and Trombone Sections- with 3 or 4 musicians) and (Rhythm section- piano, bass drums and guitar). It also brought in “tight” arrangements for both music and musicians and the introduction of “arrangers”. The result was power, high-quality instrumental playing, colourful orchestration and sophisticated writing.

Jazz 1920 to 1940

The centre of Jazz in New York was Harlem and Fletcher Henderson’s band (**Rug Cutter’s Swing**) reigned supreme at Connie’s Inn.



Jazz 1920 to 1940

Meanwhile at the famous Cotton Club, three band leaders battled it out:

- ♪ Duke Ellington (**Take the A train**)
- ♪ Jimmy Launceford (**Shake your head**)
- ♪ Chick Webb's band (sorry no recording).



DUKE ELLINGTON

Jazz music during this time became very sophisticated with well dressed bands, male singers looking virile and female singers sexy

Jazz 1920 to 1940

Throughout the 1930s swing music spread throughout America and in Europe, particularly France and mainly in Paris. A typical French take on swing was the music of Django Reinhardt (we heard from him in Keith's Animals/Birds/Insects session) and Stephane Grappelli's Hot Club of France. (**It don't mean a thing if you aint got that swing and I've found a new baby**)

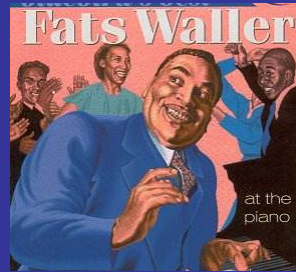
In England we had Harry Roy at the Savoy etc (sorry no recording)

Jazz 1920 to 1940

Kansas City now became the centre of Jazz development and thrived under the corrupt administration which supported drinking establishments, dance halls etc.

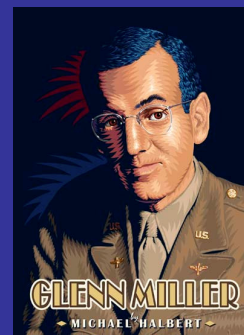
Compared with New York these were second rate establishments but they did spawn good boogie-woogie pianists such as Pete Johnson, Art Tatum and Fats Waller

(I ain't got nobody and
You're not the only oyster
in the sea)



Jazz 1920 to 1940

1935 to 1940 was the high point of the big bands with many band leaders who in conjunction with their arrangers produced some wonderful music. Count Basie, Benny Goodman, Duke Ellington, Glen Miller and many others.



Jazz 1920 to 1940

Benny Goodman at Carnegie Hall 1938.

Carnegie Hall was the first major concert venue in the U.S. to hold a biracial music performance on 16 January 1938. The Benny Goodman Orchestra gave a sold out Jazz and Swing concert that also featured Count Basie and members of the Duke Ellington orchestra. (selection - **Don't be that Way, Stomping at the Savoy, On the Sunny side of the Street, Rose Room, Moonglow, When you're Smiling.**)