



THE RISE OF ELECTRO SWING

**WHY THE SOUNDS OF THE '30S AND '40S ARE RE-EMERGING IN
POPULAR MUSIC**

Chris Inglis

An Extended Essay submitted in partial fulfilment of the requirements for a BA
Hons in Music, Technology & Innovation, De Montfort University, 02/05/2014

Abstract:

Over the course of the 21st century thus far, a new, innovative style of music has emerged known as 'Electro Swing'. As the name suggests, this style is combination of the music of the swing era with that of the age of electronic dance music. This genre is particularly interesting for the fact that swing music was one of the earliest styles to be properly recorded, and it now seems that artists working within some of the most modern styles of music are turning to this genre for inspiration.

The first chapter of this paper looks at the history of swing music, and primarily the era in which it was most popular, between 1935 and 1946. Following on from this is a chapter exploring electronic music, from the very earliest experiments with electronic instruments to the development of electronic dance music, or EDM, in the '80s. One of the main techniques involved in EDM, and the most common technique used within electro swing is sampling, the concept of using an already existing recording within a new composition, and the third chapter will be devoted to the history of this.

The fourth and final chapter will be on the music of electro swing itself, firstly by giving an account of the very first examples of this genre, moving through to today, and then moving on to some important questions about this style. These include the reasons as to why it's becoming popular, and why people enjoy it so much; and also why this style only seems to be emerging now, and perhaps even what the future may hold. Much of this information has come from various interviews, included in the appendices at the end of the paper, and ultimately, this paper will give a substantial amount of understanding of the music of electro swing, which may not have previously been available.

Contents:

	List of figures	4
	Introduction	5
chapter one	Swing	6
chapter two	Electro	12
chapter three	Sampling	19
chapter four	The rise of Electro Swing	24
	Conclusion	36
	References	37
	Recordings	42
appendix one	UK top 40 for the week beginning 22/02/14	44
appendix two	Interview with Tom Hyland, 19/11/13	46
appendix three	Interview with Luca Gatti, 30/11/13	52
appendix four	Various e-mail exchanges with artists working within the electro swing genre	58
appendix five	Interview with Richard Shawcross, 7/12/13	62
appendix six	Interview with Andrew Hill & Emma Knight, 12/12/13	66
appendix seven	'Interview with Parov Stelar for "The Princess" album'	79
appendix eight	Interview with Jürgen Jagfeld, 20/03/14	85
appendix nine	Interview with Forsythe, 25/01/14	91
appendix ten	Accompanying CD track listing	99

List of figures:

Figure 1: The Benny Goodman Orchestra	6
The Best of Vintage. (2013). <i>Listen to Benny Goodman's 1935 Christmas Radio Special</i> . http://wearekoalasvintage.com/2013/12/benny-goodmans-1935-radio-christmas-special/ [accessed April 2014].	
Figure 2: Frankie Knuckles	12
theCUT. (2012). <i>House Music Legend Frankie Knuckles – Video Interview</i> . http://thecut.squarespace.com/home/2012/4/6/house-music-legend-frankie-knuckles-video-interview.html [accessed April 2014].	
Figure 3: Grandmaster Flash	19
In Flex We Trust. (2012). <i>#IFWT Wishes Grandmaster Flash A Happy Birthday!</i> http://www.inflexwetrust.com/2012/01/01/ifwt-wishes-grandmaster-flash-a-happy-birthday/ [accessed April 2014].	
Figure 4: Caravan Palace	25
Prince Passion. (2009). <i>Résultat pour le mot-clef : concert</i> . http://www.princepassion.com/tag/concert/page/3/ [accessed April 2014].	

The rise of Electro Swing

Why the sounds of the '30s and '40s are re-emerging in popular music

Chris Inglis

11,156 words

Throughout the course of recorded music's history, an incredibly large number of genres have come and gone. It may however be more difficult to specifically define the notion of a genre than one might initially think. The concepts of folk, jazz, blues and rock music will be familiar to most people, but where would one draw the line to consider something to be a genre in its own right, as opposed to a sub-genre of something else? On top of this, we now have sub-sub-genres, and even sub-sub-sub-genres; theoretically, one could continue along this pathway of thinking indefinitely.

What we are finding more and more in the 21st century are styles of music created in just this way, by combining two or more existing genres in order to create something familiar, but with some sort of new twist, rather than something entirely new; a hybridisation of genres. This could be described as an evolutionary method of creating music, as opposed to revolutionary. Of course this begs the all important question: have we run out of new things to create? One only has to look up any new band or artist online to find some sort of description along the lines of, for instance, 'progressive, symphonic, melodic rock and roll'. If we have indeed run out of entirely new styles of music, it is not a surprise then, to find artists returning to the very beginnings of recorded music for inspiration.

A genre that has emerged in recent years, and the one that will be the primary focus of this paper is 'Electro Swing'. As the name suggests, this genre mixes swing, the sounds of the '30s and '40s, with that of electro music, popularised from the '80s onward. The first prominent examples of music in this style emerged around the millennium, with artists such as Mr. Scruff and Jurassic 5 incorporating aspects of swing music into their respective sounds. One of the most important people within the genre, Marcus Füreder, better known by his stage name, Parov Stelar, helped to popularise the movement throughout the '00s, and within the past five or so years, the genre seems to have taken off.

But to truly understand this style of music, one first has to look into the history of the music genres that preceded it, and where better a place to start than right in the middle of the 1930s, with the music of swing itself:

Swing

“is it true that swing’s another name for jazz?”

On the Downbeat – Swing Republic feat. Bing Crosby [2011]



The Benny Goodman Orchestra

As with any genre, it is always difficult, perhaps even impossible to pinpoint precisely when a particular style of music first began, and of course this is also the case with swing; however it has often been cited that the first prominent example of the genre was on the 21st of August, 1935 [McCarthy, 1971:122]. On this date, Benny Goodman, who would later go on to be proclaimed the ‘King of Swing’ [Carr *et al.*, 1987:195], was playing the Los Angeles Palomar Ballroom with his band, and realised that in order to stand out in the sea of jazz and dance bands of the time, he would have to produce something different. Goodman himself has stated that he owes much of his success to the arranging styles of Fletcher Henderson [McCarthy, 1971:122], and it was some of the arrangements of Henderson’s that Goodman decided to perform on that night.

The reaction to this new style caused much uproar; it has been said that the swing style lifted popular music to a new level of technical accomplishment [McCarthy, 1971:129], and it was not long before an entirely new generation of big bands was present on the music scene. The term big band describes an ensemble of generally around 15 musicians [Simon, 1971:12] that were incredibly abundant during the swing era, particularly within the city of New York [Simon, 1971:3-4]. One of the reasons given as to why swing became so popular was the era; following the great depression, people were determined that a better time was possible, and the election of Franklin D. Roosevelt brought about a great surge of optimism in the public [McCarthy, 1971:123]. The upbeat nature of swing music reflected this general feeling, and the transformation from jazz music proved very natural.

Along with Fletcher Henderson, one of the early bands to influence the music of swing was the Casa Loma Orchestra. These musicians were described as being “very modern at that time” [McCarthy, 1974:191], and many swing musicians have openly stated that they were a direct influence. These would include Henderson himself, who recorded his own version of *Casa Loma Stomp* [Henderson, 2009], and Tommy Dorsey, who as one of the two leaders of the Dorsey Brothers Orchestra, once stated that they “were trying to hit somewhere between Hal Kemp and the Casa Loma Band” [McCarthy, 1974:194]. The Dorsey Brothers Orchestra was another of the most important bands in the early years of swing, and at the time, many of their arrangements were in fact being done by Glenn Miller [McCarthy, 1974:194]. As Glenn Miller’s popularity grew, Tommy Dorsey began to work with a new arranger, Sy Oliver [McCarthy, 1971:125], and this became one of the most well known partnerships in swing. The Casa Loma Orchestra however were not so fortunate, and their popularity faded as they were criticised for sounding too mechanical, and not keeping up with the swinging sounds of musicians such as Count Basie [McCarthy, 1974:193]. For example, the Casa Loma Orchestra’s 1937 piece, *Smoke Rings* [The Casa Loma Orchestra, 2008], has a fairly slow tempo of roughly 80 BPM, and a very simple, straight 4/4 beat throughout [see CD1, track 1]. The difference is obvious when comparing this to a piece such as Count Basie’s *Roseland Shuffle* [Basie, 1992], recorded in the same year, which at a tempo of roughly

200 BPM is much more upbeat and energetic, features a higher level of virtuosic playing, and consists of multiple melodies playing simultaneously [see CD1, track 2].

Fletcher Henderson is also an example of a musician who, although managing to remain a fairly key figure in the music of swing, never quite reached the popularity of some of the other arrangers and bandleaders. This may have been due to the attitudes towards race at the time, and Henderson, a black musician, would never have been appreciated as much as somebody like Benny Goodman, simply for not being white [McCarthy, 1971:123]. There were of course many exceptions, such as Duke Ellington, Count Basie, and Jimmie Lunceford, but as the popularity of swing music rose, white musicians enjoyed a lot more prominence than their black peers [McCarthy, 1974:195]. In fact, as the amount of popular white musicians increased, black musicians may have actually been looked down upon. The Charlie Barnet band never quite achieved the success of some of the other big bands of the time, and this has been attributed to the fact that often, venues would not book the band due to the presence of black musicians [McCarthy, 1974:198]. The variety of ethnicities in the band may also have influenced the sound of their music, as they have been described as one of the more 'jazz-slanted' of the swing bands [McCarthy, 1974:198]. Barnet would acknowledge this himself in his 1939 song, *The Wrong Idea*, in which he lampooned the sound of many of the other big bands of the time [Barnet, 2009]. When comparing this song with another from the same year, *The Right Idea* [Barnet, 2009], the jazz influences are a lot clearer in the latter.

It was not at all uncommon at the time to find that this racial integration, the mixing of white and black styles of music was sometimes not appreciated. The bandleader Woody Herman often delved into the style of blues in his band's music, but was eventually forced to drop this, as many venue owners felt that the music didn't represent his all white band; in one instance he was even told to stop playing "that nigger music" by a hotel manager [McCarthy, 1971:125]. This opposition to certain types of music based on racist attitudes was not limited to America; many will be aware of Nazi Germany's attempts to ban jazz music and all its variants during their reign, not just because of the race of the musicians, but also because of their nationality, being American

[Willett, 1989:157]. This caused many Germans to use music as a means to oppose the regime, such as the 'Swing Youth', made up of teenagers who refused to join the Hitler Youth [Hurley, 2009:50].

As stated, the vast majority of swing music was emerging from North America at the time, but this was by no means to say it was strictly limited to that continent. Arguably the most important guitarist from the era came from Europe, the French musician Django Reinhardt. In 1928, Reinhardt was injured in a fire, and lost the use of two of his left hand fingers; however, rather than give up music, Reinhardt developed a revolutionary technique of playing, using only his index and middle fingers [Carr *et al.*, 1987:411-412]. This style of playing became synonymous with Reinhardt's music, and led to a new genre known as 'Gypsy Jazz', which was developed greatly by Reinhardt and his band, the Quintette du Hot Club de France. Reinhardt was to be invited to America to perform live with Duke Ellington, and was later described by Ellington's son, Mercer Ellington, as "the most creative jazz musician to originate anywhere outside the USA" [Carr *et al.*, 1987:413].

Duke Ellington himself, along with Count Basie and Jimmie Lunceford, were considered to be the leaders of the three most creative bands of the era [McCarthy, 1971:122]. Ellington was one of the figures who introduced some of swing's new styles and techniques, and is widely considered to be one of the greatest composers of the entire swing era, unique in the sense that he would view composition and arrangement as one whole form. Some of the new techniques that this style of composing led to were more or less previously unseen, such as blending instruments not tied to conventional sections, using unusual voicings, and creating complex and varied ensemble textures [McCarthy, 1971:127]. Other styles that emerged throughout this era include the large use of call and response patterns, used extensively by Fletcher Henderson [McCarthy, 1971:125], and the considerable use of soloists. For instance, Benny Goodman's music would regularly feature trumpet solos by Harry James and Ziggy Elman, along with piano solos by Jess Stacy [McCarthy, 1971:125].

Goodman's most well known song, and possibly the most famous of the entire swing era is a great example of this, his 1937 recording of Louis Prima's *Sing, Sing, Sing (With a Swing)* [see CD1, track 3], which on the

original album version lasts for over twelve minutes [Goodman, 2012]. The piece features multiple trumpet solos by Harry James, and many clarinet solos by Goodman himself, as well as drum solos by Gene Krupa, who was the drummer for the band at the time. During live performances, Goodman would allow for even more members of the band to perform solos during this piece, and a piano solo by Jess Stacy during a performance at the Carnegie Hall in 1937 has been described as “the best thing he ever did” [Rickert, 2005].

As well as obviously changing the music scene, swing would begin to influence many other art forms as well. One medium that was particularly influenced by the music of swing was that of dance. Many dance styles arose specifically to accompany swing music, including the ‘Shag’, and even more well known, the ‘Lindy Hop’ [McCarthy, 1971:123]. In fact, a new generation of dancers would appear in this era whose dancing style would match the swinging music. One dancer, for example, was Marion Evelyn Edwards. Edwards never had any formal training, and the Lindy Hop was the first type of dancing she ever learnt. In 1936 she joined a dance troupe called the ‘Number One Chorus’, who would go on to perform with many swing bands, including those of Duke Ellington, Cab Calloway, Count Basie, and Jimmie Lunceford [Hill, 2010:107-108].

Jimmie Lunceford in particular would contribute to the art of dance, through one of his 1937 pieces, *For Dancers Only*. This piece was in fact arranged specifically for the Number One Chorus, described by Marion Edwards as a “completely swinging thing” [Hill, 2010:109]. She stated that the audience enjoyed the piece so much that when the dancers were finished, they couldn’t in fact get off the stage, as the audience were still up and dancing.

Undoubtedly the most important swing dancer’s name of this era however, was Fred Astaire. Astaire was not only a dancer, but a musician and also an actor, so would contribute to the dance, the music, and the cinema of the time as well. In his Hollywood roles, Astaire would typically sing for the first half of each piece, before breaking into a dance routine for the second. Astaire’s most well known collaboration was with another singer/dancer/actor, Ginger Rogers [Hill, 2010:113]. Starting with *Flying Down to Rio* in 1933,

Astaire and Rogers would appear in ten films together, and would become one of the most famous partnerships of the era. One of their most notable films was 1936's *Swing Time*, named after one of the pieces in the film, *Waltz In Swing Time*. The main composer for the overall film was Jerome Kern, however Kern, who was a generation older than most of the composers of the time, felt uncomfortable composing in the swing style, so this piece was one of the few to be composed by his arranger, Robert Russell Bennett, with additional material by Astaire's rehearsal pianist, Hal Borne [Mueller, 1986:101]. The piece itself is entirely instrumental, providing music for Astaire and Rogers to dance to together, and the routine they perform has in fact been described as "the couple's most virtuosic duet" [Mueller, 1986:107].

The performance of Astaire's that is probably his most famous is his version of a song originally written by Harry Richman for his film of the same name, *Puttin' On the Ritz* [see CD1, track 4]. Astaire performed this in one of his later films, 1946's *Blue Skies*, and it was famously publicised as "Astaire's last dance" [Mueller, 1986:267]. This version of the song, although coming from close to the end of the swing era, has come to be known as one of the most well known songs of the style, and as will be mentioned later, has spawned various remixes and covers in the electro swing genre.

Of course, as with any genre, swing eventually had to give way to a new style, which in this case was rock and roll. The term 'rock 'n' roll' first appeared on record in 1948 [Yorke, 1976:9], and the rise of musicians such as Bill Haley and Elvis Presley in the early '50s created an entirely new music scene. This is not however, to say that swing was dead. Fast forward to the modern day, and swing music can still be found. Alongside electro swing, a genre has also emerged known as neo-swing, or swing revival. Acts such as The Puppini Sisters, Squirrel Nut Zippers, and Big Bad Voodoo Daddy perform in a style very reminiscent to that of the swing era, with the latter enjoying quite considerable success, including playing the half time show in 1999 at America's 'Super Bowl XXXIII' [NFL, 1999].

This style has little to no outside influences other than just that of traditional swing, using essentially the exact same instrumentation, although generally with a smaller band than the orchestras of the swing era. To again look at Big Bad Voodoo Daddy, their line-up features a singer, who also plays

guitar; two saxophonists; two trumpeters; a trombone player; a pianist; a percussionist; and a double bass player [Big Bad Voodoo Daddy, 2013]. The fact that this style is still enjoyed by so many is a testament to just how much of a lasting impact swing music has.

Quite obviously, the genre of swing has had the biggest influence of all on electro swing. Electro swing would simply not exist in any form whatsoever, were it not for the original music of swing itself. But the term electro swing includes another word, the prefix 'electro', which is the next genre that needs to be explored when looking at this style of music:

Electro

"could you show our audience how to do a little scratching?"

Kormac's Scratch Party – Kormac feat. DJ Yoda & DJ Cheeba [2010]



Frankie Knuckles

The first examples of electronic music were in fact happening around a similar period to that of the swing era. In fact, depending on how one would define the beginning of the movement, it could be said that it was being produced as early as 1899. This year saw the invention of William Duddell's 'Singing Arc' [Prendergast, 2003:20], a keyboard which generated different tones by

interrupting oscillations in a circuit. Another invention of this time was the Telharmonium, created by Thaddeus Cahill, the world's first electronic organ. Although an incredible achievement, only three were ever built [Weidenaar, 1995:xiv-xv], due to the instrument weighing 200 tons, and costing \$200,000 to produce [Weidenaar, 1995:69].

The first instrument to truly revolutionise the electronic music landscape was the Theremin. First patented in 1928 by the Russian inventor Léon Theremin [Glinsky, 2000:59], after many years of development, this was a device which could be controlled in a way no other instrument had allowed before. The instrument itself is a box with two antennae sticking out, each one of which is able to sense the relative position of the player's hands. One antenna controls pitch, the other volume, and the signals are sent to an amplifier. Many composers of the time, such as Joseph Schillinger and Edgard Varèse seized onto this invention [Prendergast, 2003:25], and it would go on to be used in many compositions, film soundtracks, and commercial songs, even to this day.

On top of an increasing number of composer's growing fascination with electronic music, many conductors too elected to work within this new style. One of these was Leopold Stokowski, who in 1926 presented his first performance of *Amériques*, a piece by the aforementioned Varèse, which amongst other instruments, included sirens [Ouellette, 1973:56]. Stokowski has been described as "the first to champion novel electrical instruments in the concert hall" [Prendergast, 2003:33], and in 1929 was quoted as saying "Soon we shall have entirely new methods of tone production by electrical means. Thus will begin a new era in music" [Prendergast, 2003:33].

Varèse himself was interested in electronic music from the start of his career, particularly the concept of the 'art of noise', stemming from the Futurism movement [Ross, 2008:137]. The invention of the Theremin in particular inspired him to create his 1934 composition, *Ecuatorial* [see CD1, track 5], composed for various instruments, including two Theremins [Ouellette, 1973:122]. Perhaps the most important composer of this movement, Karlheinz Stockhausen (who will be discussed shortly), would in fact describe Varèse as "the father figure of electronic music" [Prendergast, 2003:36]. Other notable pieces of his include 1956's *Déserts*, and 1958's

Poème Électronique [Prendergast, 2003:36], both of which involved various taped sounds, a technique which was first introduced through an important movement within electronic music, that of *musique concrète*.

This genre of music was first developed in 1948, by the French composers Pierre Schaeffer and Pierre Henry [Davies, 1996:7]. *Musique concrète* was initially created using discs, before composers moved onto tape recordings which would be spliced up and mixed together to create a sound collage. Schaeffer referred to anything that he recorded as 'sound objects' [Prendergast, 2003:42], and the main philosophy behind the movement was that the resultant sounds produced should be distinguished completely from their original sonic source, and thought of as individual sounds in their own right [Schaeffer, 2004:79].

Another composer who would work with tape, and who was not only one of the most important composers of electronic music, but of the entire 20th century, was John Cage. Between 1951 and 1953, Cage would compose a piece using similar techniques to *musique concrète*, his *Williams Mix* [Ross, 2008:369], and another of his most significant works for electronic music was his *Imaginary Landscape* series. Between 1939 and 1952, Cage composed five different pieces in this series, which featured the sounds of turntables, radios, and various other electronic devices [Prendergast, 2003:45-46]. Cage was always very vocal about his appreciation of electronic music, particularly in a lecture he gave in 1937 entitled *The Future of Music (Credo)* [Cage, 1961:3-6], in which he stated "Through the aid of electrical instruments we will reach a music which will make available all sounds that can be heard".

Where many other composers had used electronic music to an incredibly great extent, the first composer to create 'pure' electronic music was the previously mentioned Karlheinz Stockhausen [Prendergast, 2003:51]. It is interesting to note that Stockhausen was in fact a great lover of swing music, and growing up in Germany used to listen to late night broadcasts of American jazz [Maconie, 2005:18]. He was particularly fond of the Glenn Miller number, *A String of Pearls*, and after the war was over briefly had a job as a jazz pianist [Maconie, 2005:31]. Clearly there was already a link between jazz/swing, and electronic music, and examples of this can be heard in

Stockhausen's 1950 piece, *Drei Lieder* which features a number of jazz breaks in the music [Maconie, 2005:35].

Stockhausen's first entirely electronic works were *Studie I* and *Studie II*, composed in 1953 and 1954 respectively [Wörner, 1973:127]. These pieces were created with sine tones, treated in a number of different ways, including playing the sounds into a resonance chamber, and recording them back again [Wörner, 1973:127]. *Studie II* is particularly notable for being the first ever electronic score published [Prendergast, 2003:53]. However, the piece that made Stockhausen's name famous, was 1956's *Gesang der Jünglinge* [see CD1, track 6], which has been described as his "most perfectly contained electronic work" [Maconie, 2005:171]. Drawing on the influences of *musique concrète*, Stockhausen developed the style to an entirely new extent [Maconie, 2005:166], so much that it has also been stated that this is "perhaps the most influential electronic piece ever composed" [Ross, 2008:395].

All of the electronic music discussed thus far, whilst very important for the genre of electro itself, has had little direct influence on the music of electro swing. When referring to electro swing as a genre, the word electro indicates the genre of electronic dance music, or EDM, which was first introduced in the '80s, originating from the music of the late '70s. The term electronic dance music itself covers a wide range of styles, in which electro swing would of course be included, but its roots lie in the music of disco, and one of the most successful artists of this era, Donna Summer [Snoman, 2009:231].

One of the very first songs that could be described as EDM was Summer's 1975 release *Love to Love You Baby* [see CD1, track 7]. The piece was produced by the Italian producer Giorgio Moroder, who along with his colleague, Pete Bellotte, had rejected all traditional instrumentation, instead using newer electronic forms [Sicko, 2010:23]. Music created using electronic means allowed for so many new techniques that the initial mix of this track ended up being almost 17 minutes long [Sicko, 2010:23], and the song in fact caused much controversy at the time, for many of its new, uncharacteristic aspects [Prendergast, 2003:375]. *Love to Love You Baby* did however make it to number two in the US charts [Prendergast, 2003:375], and the music of disco would go on to become a widespread phenomenon. In the UK, more

than 200,000 people were reportedly attending discothèques, and by the late '70s, over 60% of the charts was made up of disco records [Snoman, 2009:231-232].

With the transformation of disco music into EDM, there were three cities across America that played a significant role in this new style of music, each contributing something slightly different. The first of these was New York, associated with the rise of garage; following this, Chicago, Illinois presented the world with house music; and Detroit, Michigan gave birth to techno. These three genres are considered to have contributed the most to EDM, each style producing something new and different from each other.

It is interesting to note that Francis Grosso, regarded as the first DJ to mix two records together to produce a continual groove [Snoman, 2009:232], was doing so in New York in the early '70s. A genre that would be a great influence on EDM was that of hip-hop, first developed by New York's Kool Herc. Kool Herc used Jamaican traditions of rhyiming over dub records, but after realising that New Yorkers weren't as fond of reggae, began doing the same with funk [Fritz, 1999:73]. This was the first instance of hip-hop music, and Kool Herc is often credited with creating the first ever rap [Fritz, 1999:73]. Other early pioneers of EDM working within hip-hop music include Afrika Bambaataa, and Grandmaster Flash. These two both also hailed from New York, and helped to create many techniques that would go to become commonplace within this genre, such as sampling, and scratching [Prendergast, 2003:377]. In fact the 1981 song, *The Adventures Of Grandmaster Flash On The Wheels Of Steel* [see CD1, track 8] is generally considered the world's first electro release [Prendergast, 2003:377].

In 1977, a club in New York called the 'Paradise Garage' was opened, and, named after the name of the club itself, the music of garage was born [Butler, 2006:39]. Garage was primarily a continuation of the music of disco; it would generally feature vocals in an R&B style, and tried to replicate the natural feel of live instruments [Butler, 2006:39]. It also drew a lot from the music of funk, but with the addition of synthesizers, and studio-generated sounds [Prendergast, 2003:378]. The club, ran by the DJ Larry Levan, featured many DJs such as Tony Humphries, Timmy Regisford, Boyd Jarvis, and Levan himself, who would all contribute to the music of garage through

delving into their R&B roots [Fritz, 1999:70]. An early collaborator with Larry Levan was Frankie Knuckles, who in 1977 was offered a DJ job in Chicago, where he would go on to invent house [Prendergast, 2003:379].

In much the same way that the music of garage was named after the Paradise Garage, house was named after the club in which Knuckles took up his residency, the Warehouse [Bidder, 1999:189]. Knuckles stood out as a DJ, for rather than playing one record after the next, he would mix many different styles together, also incorporating sound effects, to create a continuous soundtrack for the entire night [Rietveld, 1998:17]. Using his own rhythm makers and drum machines, he was particularly fond of the Roland TR-909 [Bidder, 1999:191], Knuckles would entirely re-edit a song, creating a much 'beefier' sound [Rietveld, 1998:17]. House music would typically run at a tempo of around 120BPM, and use a 4/4 time signature with an alternating 1-3 drum pattern [Fritz, 1999:88].

Whilst house music was certainly new, it remained that it was simply remixes of other songs in a new style. It wasn't until 1984, with the release of Jesse Saunders' *On and On* [see CD1, track 9] that an entirely original song was created in the true house style [Snoman, 2009:234]. Saunders was inspired by New York's hip-hop scene, and in his early career as a DJ, his sets were characterised by styles of scratching, and cut-and-paste mixing [Bidder, 1999:313-314].

By around 1985, house music had made its way over to the UK, whereupon it would influence a new movement, that of rave [Rietveld, 1998:40]. The term rave, whilst it does describe a specific type of electronic music that became popular in England around 1987 [Fritz, 1999:22], generally refers rather to the events of this era that came to be known as raves. These events were often illegally held in warehouses, where thousands of people would be told the location only hours beforehand, and would often dance throughout the entire night [Fritz, 1999:22-23]. Raves would also become synonymous with drug taking, and in particular the drug ecstasy [Fritz, 1999:137]. Whilst raves do still exist in the modern day, particularly in holiday destinations like Ibiza, they are generally run legally, and many clubs in fact try to create smaller events, consisting of between 50 and 200 people [Fritz, 1999:38].

Returning to the three initial styles of EDM, the third, techno, differs from garage and house, in that both of those styles were to a certain extent trying to replicate the sounds of '70s disco, whereas techno has been described as "strictly future music" [Barr, 2000:viii]. The artist generally attributed with first creating techno is Detroit's Juan Atkins [Barr, 2000:16-17]. Atkins, along with fellow musicians Derrick May and Kevin Saunderson, came to be known as the 'Belleville Three' [Sicko, 2010:84]; they were three high school friends who, inspired by Chicago's house music scene, began to create their own style of music, using cheap, second-hand synthesizers [Snoman, 2009:283] and creating highly percussive tracks using purely electronic sounds [Fritz, 1999:89].

The album generally regarded as the first techno release was Juan Atkins' first project, with fellow producer Richard Davis, *Enter*, which they released under the name of 'Cybotron' [Sicko, 2010:46]. This record paved the way for many techno producers, including May and Saunderson, and also Carl Craig, considered to be the most influential of the so-called 'second generation' of producers from Detroit [Barr, 2000:77]. Craig is a particularly notable producer in this instance, for his use of jazz music as an influence. Beginning with his 1991 release, *Four Jazz Funk Classics*, Craig would go on to work with many jazz musicians, fusing their sound with that of Detroit's techno [Barr, 2000:80-81].

As a genre, one of the most well known descriptions of techno in fact comes from Derrick May himself, in which he bizarrely states "Techno is a complete mistake. It's like George Clinton and Kraftwerk stuck in an elevator with only a sequencer to keep them company" [Snoman, 2009:283].

EDM has since expanded into an incredibly large number of genres and sub-genres. Many of these can be found in the book *Rave Culture: An Insider's Overview*, in which the author Jimi Fritz lists over 60 different styles of EDM [Fritz, 1999:88-95], and the differences between each one. Even this however is still far from being a complete list, and the ever-growing number of genres that fall within the category of EDM could probably never be precisely pinned down. Today, electronic dance music is still just as prevalent as ever. In fact, it is arguably more so than ever, as the vast majority of music that makes the charts will include some degree of electronic instrumentation. At

the time of writing, 27 of the tracks in the UK top 40 would be categorised into EDM genres, and of the remaining 13, it could certainly be argued that quite a good few of them are inspired by electronic techniques [Appendix 1].

With regard to electro swing, the most important aspect of electronic dance music is the technique of sampling. Taking original recordings from the swing era and remixing them in the electronic style is one of the most fundamental techniques behind this genre. For that reason, before looking directly at electro swing, this method itself needs to be explored in much more detail:

Sampling

“these great sounds should not be left to gather dust”

Swing Set – Jurassic 5 [2000]



Grandmaster Flash

The Merriam-Webster dictionary defines the word sampling as:

sam·pling *noun* \ˈsam-plɪŋ\

: the act of using a small part of a recording (such as a song) as part of another recording [Merriam-Webster, 2014]

This definition fits very well with the techniques first developed by the likes of Grandmaster Flash in the early '80s. The use of sampling in early hip-

hop was one of the first uses of this technique in popular music, however the very first examples of electronic sampling occurred in the late '40s, within the previously mentioned style of *musique concrète*. Even before *musique concrète* though, the technique of using an already existing piece of music within a new composition was one that had been around for many hundreds of years, however it was not done via recordings, and rather than being called 'sampling', it was called 'quoting'.

The practice of musical quotation generally refers to a composer's direct use of an already existing theme from a different piece of music, which of course relates very closely to the idea of sampling; however, within traditionally composed pieces, the composer is a lot freer to change these themes, and as is often the case, the composer will commonly use a significant amount of variation.

For example, take the *Piano Sonata No. 32*, completed in 1822; the last piano sonata to be composed by Ludwig van Beethoven, possibly the most important composer of all time. The opening bars are alluded to in the opening bars of *Grave – Doppio movimento*, the first movement of Frédéric Chopin's *Piano Sonata No. 2* [Petty, 1999:289], completed in 1839. This sonata is particularly notable itself for its third movement, *Marche funèbre: Lento*, or as it's more commonly known, *The Funeral March* [see CD2, track 1]. *The Funeral March* has become one of the most well known pieces of music in popular culture, and as a result, has been quoted many times itself.

A composition which makes quite a significant use of quoting this piece is Erik Satie's *Embryons desséchés*, composed in 1913. The piece consists of three movements, the second of which, *Edriophthalma* [see CD2, track 2], is written as a parody of *The Funeral March* [Gillmor, 1988:161]. Another piece of music which greatly borrows from this composition is *The Imperial March* [Williams, 1980], composed in 1980 by John Williams for the film *Star Wars Episode V: The Empire Strikes Back*, as the leitmotif for the character Darth Vader. Williams would go on to reinterpret this theme even more between 1999 and 2005, with the release of the *Star Wars* prequel trilogy, where he incorporated variations of the theme throughout to foreshadow Anakin Skywalker's transformation into Darth Vader [Windham & Vilmur, 2009:60]. The technique of musical quoting would also be used within swing music, and

indeed, *The Funeral March* would continue to be quoted. Two notable examples of this can be found in *Black and Tan Fantasy*, composed by Duke Ellington and Bubber Miley [Ellington, 1977]; and *Mouthful O' Jam*, composed by the Harlem Wildcats [Harlem Wildcats, 2013].

Indeed, within popular music, it has actually become a fairly common practice to quote another song and make it your own, whether intentional, or in some cases, not. Examples include Elvis Presley's recreation of the Italian standard '*O sole mio*', composed in 1898 by Eduardo di Capua and Giovanni Capurro [A. Green, 2014] in his song *It's Now or Never* [Presley, 1960]; the Beach Boys' recreation of Chuck Berry's *Sweet Little Sixteen* [C. Berry, 1958] in their song *Surfin' U.S.A.* [The Beach Boys, 1963]; or George Harrison's inadvertent recreation of the Chiffons' *He's So Fine* [The Chiffons, 1962] in his song *My Sweet Lord* [Harrison, 1970]. In fact, this has become so common now that there even exists a website entitled 'Sounds Just Like', that lists thousands of songs which each appear to be based upon another [Wagner, 2013].

A more modern band known rather infamously for using other artist's music within their own is Nirvana. The release of their 1991 album, *Nevermind*, brought with it two of their most well known songs, *Smells Like Teen Spirit*, and *Come as You Are* [Nirvana, 1991]. Even though these two tracks are the two probably most associated with Nirvana, neither of them were in fact completely original. Kurt Cobain himself would often admit that he stole the riff for *Smells Like Teen Spirit* from Boston's 1976 release *More Than a Feeling* [Cross, 2001:243], whilst *Come as You Are* so closely resembled Killing Joke's 1984 release *Eighties* that Killing Joke even began legal action, which was eventually dropped in the event of Cobain's suicide [Lewis, 2005].

Legal issues have continued to be a problem within the world of sampling as well, particularly within a branch of sampling known as plunderphonics, first introduced in an essay by John Oswald in 1985 [Oswald, 1985]. As has been pointed out by Chris Cutler, "plunderphonics was proposing routinely to appropriate as its raw material not merely other people's tunes or styles but finished recordings of them" [Cutler, 2000:89]. Cutler also makes an interesting point in that attitudes to copyright tend to be

more relaxed when the new composition is seen as high art, as opposed to low art [Cutler, 2000:99]. However a new problem has been brought about by this, in a world where it now seems almost impossible to draw a line between high and low art [Cutler, 2000:109], and contemporary classical compositions have been reconfigured into templates for artists such as Afrika Bambaataa and Grandmaster Flash [Miller, 2008:16].

An example of this can be found in James Tenney's 1961 piece, *Collage No. 1* [see CD2, track 3], which has been described as the first unequivocal exposition of plunderphonic techniques [Cutler, 2000:96]. Even though this piece borrows from what would be described as a low art piece of music, Elvis Presley's 1956 version of *Blue Suede Shoes*, the piece itself was considered to be high art, and as a result, Tenney did not encounter any legal difficulties.

A number of composers who support the idea of plunderphonics have consciously made an effort to allow for as wide distribution and free use of their music as possible. An early example of a composer who held this belief was Charles Ives, who shared his music freely, and also assigned the copyright to the publisher rather than himself as a composer, as an attempt to distribute his music as widely as possible [Oswald, 2004:132]. John Oswald himself would of course share his music freely; his first EP, *Plunderphonics*, was released in 1988 and was distributed to a number of radio stations and the press without a single copy ever sold [Cutler, 2000:88]. In fact, the liner notes even read "this disc may be reproduced but neither it, nor any reproductions of it are to be bought or sold" [Oswald, 1988]. And in 1994, Oswald created a piece entitled *Grayfolded*, which was made up of a number of recordings of the Grateful Dead, who had given him full access to their entire archive for free [Davies, 1996:10].

Oswald has been quoted as saying "If creativity is a field, copyright is the fence" [Cutler, 2000:105], and there have been some very compelling arguments made to demonstrate the problems with copyright. To return to the idea of quoting, Oswald points out that there currently exists no system of distinguishing a musical quote from plagiarism and fraud, and musicians do not have any current means to demonstrate a well-intended quote [Oswald, 1985]. Another problem exists in that there is no clear explanation of what the

copyright applies to, whether it be to the original arrangement or score, or to the recording of the composition. Chris Cutler makes reference to John Coltrane's *My Favourite Things*, in which the recording features a large amount of notes not included in the original score [Cutler, 2000:91].

Of course, the very first compositions to include samples faced no legal problems as the samples were generally initially recorded by the composers themselves. This was certainly the case for Pierre Schaeffer, and a number of other composers who were experimenting with disc manipulation at the time, such as John Cage [Cutler, 2000:95]. As stated earlier, Schaeffer did indeed experiment with discs before moving onto tapes [Davies, 1996:7], and this influence is still present in the modern day, with composers such as Philip Jeck, who in 1993 composed a piece entitled *Vinyl Requiem*, to be performed on over 200 vintage record players [Davies, 1996:9].

The aforementioned 1961 composition, *Collage No. 1* by James Tenney was the first case of a composer sampling popular music, and as early as 1967, pluderphonic techniques were being used popular musicians such as Frank Zappa, who used sounds from the Beatles' *Tomorrow Never Knows* in his album *We're Only In It For The Money* [Cutler, 2000:99]. And Francis Grosso, who was mentioned earlier as the first ever DJ to mix two records together, was of course using a sampling technique to do this. Grosso had invented the technique of 'slipcueing', in which he was able to seamlessly move from one record to the next precisely on the beat [Oswald, 2004:135]; this technique has been described as "making your own music out of other people's records" [Cutler, 2000:102].

The concept of digital sampling was first introduced in 1971, within church organs which featured samples from a wide range of different pipe organs [Davies, 1996:8]. 1979 brought about the invention of the 'Computer Music Instrument' by the company Fairlight; this was the first ever digital sampler, and sold for \$28,000 [De Furia & Scacciaferro, 1987:145]. By the time that various hip-hop artists had brought sampling to the centre of popular music in the mid '80s, the company Ensoniq had released the 'Mirage', the first widely affordable sampler, in 1985 [De Furia & Scacciaferro, 1987:146].

Around this time, one of the most well known samples of all time entered circulation around the many artists involved with sampling. The

sample comes from a 1969 song by the Winstons entitled *Amen, Brother* [The Winstons, 1969] and features a short drum solo performed by Gregory C. Coleman, which came to be known as the ‘Amen Break’ [see CD2, track 4]. This sample has come to be used by artists as diverse as N.W.A, on their song *Straight Outta Compton* [N.W.A, 1988]; Primal Scream, on their song *Slip Inside This House* [Primal Scream, 1991]; and David Bowie, on his song *Little Wonder* [Bowie, 1997]. At the time of writing, the website ‘Who Sampled’ lists 1,131 songs which include this sample [WhoSampled.com, 2014].

Igor Stravinsky once stated: “A good composer does not imitate; he steals” [Oswald, 1985]. The ideas of quoting, plundering, and sampling certainly live up to this philosophy, and there are many devices that now exist which certainly make this easier for everyone as well; for instance organs with the titles of the songs in which it samples its timbres from [Oswald, 1985], or commercially available CD-ROMs with sample libraries created specifically by well known musicians in order to sound just like them [Davies, 1996:9]. The case for free artistic sampling has been made by many, and no more in particular than John Oswald himself, when he argues that a situation in which sampling is free, but acknowledgement is insisted upon would in fact be a great benefit to all artistic endeavours [Oswald, 1985].

This finally brings us to the music of electro swing. Of course, it would be untrue to say that all electro swing songs contain samples of older songs, as there are many artists within the genre who create their music entirely from scratch. Different ways of creating this music will indeed be discussed in the forthcoming chapter, along with many other important questions, such as what attracts people to this style of music, why it is becoming so popular in recent times, and perhaps even what the future may hold for this genre:

The rise of Electro Swing

*“the world is full of music, don’t you know;
not just what is on your radio;
so here’s my answer boy, for everlasting joy;
just, swing what you’ve got to save your soul”*

Swing What You Got! – 5 In Love vs. Cab Canavaral [2010]



Caravan Palace

The date is the 22nd of March, 2014. At a venue in Leicester a crowd eagerly awaits the arrival of The Electric Swing Circus, who are due on stage at half past ten. They've already been treated to a swing dance class, several burlesque acts, and an energetic performance by The Fresh Dixie Project; and later on in the night can look forward to performances from DJ acts Dutty Moonshine, Jamko, and Das Motz. The majority of the crowd are dressed in vintage items of clothing borrowed from the '30s and '40s, and when the band appear on stage, so too are they, who, opening with their track *Bella Belle*, perform an hour long set that includes electric double bass, vintage samples, gypsy-jazz guitar, keys, drums, synths and electro beats [Dreaming In Colour Productions, 2014].

It is not at all uncommon now to find events like this one cropping up all over Europe, and the electro swing movement only appears to be growing. But what precisely *is* electro swing, however? The website 'electro-swing.com' makes a good attempt at an explanation [electro-swing.com, 2014], but ultimately concludes that it's rather difficult to give a precise definition. It has been pointed out by Tom Hyland of The Electric Swing Circus that electro swing is not even necessarily an independent genre in its own right, but more of a 'flavour', a way of adding swing to existing electro genres [Appendix 2].

This is in contrast with the views held by the likes of Parov Stelar, who believes that electro swing as a genre “has its own right to exist” [Buhre, 2013]. The most satisfying definition is in fact probably the most straightforward one, in that electro swing simply mashes up the sounds of the swing era with that of the EDM age.

Of course, it is certainly true that this is not in fact the first time that a style of jazz has been mixed with electronic dance music. It has been stated that even back in the early ‘80s, jazz was being combined with EDM by the likes of Frankie Knuckles [electro-swing.com, 2014], and as stated earlier, techno producer Carl Craig was particularly interested in working with the music of jazz [Barr, 2000:77-81]. One of the most notable early examples of this type of hybridisation was within the genre of acid jazz; this was a style of house music known as acid house that incorporated jazz melodies and chords, which were often improvised [Fritz, 1999:94]. Indeed, many of Parov Stelar’s earlier releases would probably be better described as acid jazz than electro swing, such as his first album, released under the name of ‘Plasma’ [Plasma, 2001]. Another particularly relevant genre is trip jazz, and specifically the music of Courtney Pine. Combining the music of jazz with electronic techniques, such as looping and scratching, Pine would work with both traditional instrumentalists and DJs to create this genre, best characterised by his 1997 release, *Underground* [Prendergast, 2003:453].

To return to electro swing however, the very first track to be described as “truly electro swing” [Hollywood, 2010:29] was 1994’s *Lucas With The Lid Off*, by Danish musician Lucas [see CD2, track 5]. This track was rather a one-off for its time however, and it wasn’t really until 1998, with the release of electronica musician Moby’s *Honey* that sampling this style of music became acceptable [Hollywood, 2010:30]. Following on from this, various popular electronica and hip-hop artists began to sample swing music within their own; as stated in the introduction of this paper, two of the most prominent examples of this can be found around the millennium, in Mr. Scruffs’ *Get a Move On*, released in 1999 [Mr. Scruff, 1999], and Jurassic 5’s *Swing Set* [see CD2, track 6], released in 2000 [Jurassic 5, 2000].

Although these artists were inventing and crafting electro swing, it would appear that they were doing so unknowingly, or at least without the

intentions of creating a new genre. The musician Dr. Cat has stated that at the time he first began producing music in this genre, there was no terminology to describe it as such [Appendix 3], and many other electro swing artists have described how at the beginning of their respective careers, they weren't attempting to create something entirely new. Hugues Payen of Caravan Palace has described how they were all involved in both styles of music; jazz and electronic, around the start of their career [Appendix 4a], and DJ Chucks of The Correspondents has stated that he never planned on mixing swing with current music, and that his exploration through sampling simply brought him back to the sounds from that era [Verma, 2011].

It has been stated by Nick Hollywood that the year electro swing as a genre really began to coalesce was 2004, with the release of Nicolas Repac's *Swing-Swing* [Hollywood, 2010:30]. Indeed, the following year saw the first use of the term 'electro swing', coined by Parov Stelar himself in an interview with a French journalist [Bondy, 2012], although it would still be a few years before it would really reach full appreciation. Per Ebdrup of Swing Republic has described how when he first started creating this style of music, he would get responses from record labels saying things along the lines of "Have you been smoking crack?" [Canavaral, 2011].

Eventually, electro swing did of course achieve the appreciation and popularity that it deserved; Hugues Payen describes a moment when Caravan Palace switched from having a nobody status to suddenly being at the forefront of a new and cutting edge style [Appendix 4a], and have since become a household name in their home country of France [Verma, 2011]. In the UK, electro swing is still growing, and the genre is being changed and adapted. Tom Hyland describes how he feels that his own band, The Electric Swing Circus, have rather a unique, "UK sound" [Appendix 2], which may well be due to the influence of other British styles of music. The British DJ Richard Shawcross, who works under the alias of 'C@ in the H@' explains how through his dubstep influences, he has brought a lot more bass into the electro swing genre that wasn't formerly there [Appendix 5], describing his style as 'Swing with the Big Bass Sound' [C@ in the H@, 2014].

The year 2010 saw the arrival of what has been referred to as "electro swing's first landmark moment" [Hollywood, 2010:28], with the release of the

compilation *White Mink Black Cotton: Electro Swing vs Speakeasy Jazz* on the newly founded label, 'Freshly Squeezed'. This year also brought with it a two hour special on BBC Radio 1 [BBC, 2010], and it was not long before regular electro swing nights began sprouting up all over the country. *White Mink* is a night in both Brighton and London, and is run by Nick Hollywood, who also runs the Freshly Squeezed label that put out *White Mink Black Cotton* [White Mink, 2014], and other nights around the country include Leicester's *Electro Tease* [Appendix 6], and Birmingham's *Hot Club de Swing* [The Electric Swing Circus, 2014].

One thing that seems to be true about electro swing nights, is that rather than people going out to see their favourite bands or DJs, people appear to go simply to see their favourite type of music. For instance, even when no one had heard of them, The Electric Swing Circus sold out their very first show in a venue fitting 400 people [Appendix 2], and even more impressive is the example of Parov Stelar successfully managing to sell out 4,200 tickets for a show in London, without any promotion team or radio airtime [etagenoirrec, 2013].

Electro swing has now got to the point where it itself is starting to branch off into smaller genres, such as Dr. Cat's 'Ghetto Swing' [Appendix 3]. Parov Stelar has stated that he in fact would no longer describe himself as an electro swing artist [Bondy, 2012], and Per Ebdrup has declared his intentions to focus more on a "modern electronic swing sound" [Canavaral, 2011], using no samples and creating entirely original songs with Swing Republic's singer, Karina Kappel. This is very much in the style of many female singers currently present on the electro swing scene, such as Caro Emerald, Alice Francis, Tia Brazda, and Little Violet.

There are bands too, who create sample-free original songs, such as Tape Five, The Electronic Swing Orchestra, and Caravan Palace, who have suggested that they were the first band to prove that electro swing could work with live musicians [Appendix 4a]. Even Parov Stelar has begun to work a lot more with live musicians, in particular his 2012 album *The Princess*, which features a much more significant amount of live music than he had previously worked with [Appendix 7]. He has also stated just how much of a difference there is between the album and his live shows [Appendix 7], pointing out that

the live shows are “organic and unique every time” [Bondy, 2012]. In fact, his fondness for live music has even led him to develop a new outfit, dubbed the ‘Parov Stelar Trio’, which is a semi-live DJ set in which certain tracks are removed from a song, instead being played live on stage [etagenoirrec, 2013].

Some artists have made the transformation the other way around, and have changed from originally creating live music, to becoming a more sample-based artist. For example, Cab Canavaral’s first venture into this style of composing was through remixing the songs of his own band, 5 In Love [Appendix 8]. This is more than likely to have influenced his style of sampling and remixing music, as he has stated that he likes to stick very close to the original material when remixing tracks [Appendix 8], which is in contrast with artists such as Swing Republic, who like to cut tracks up to “make new melody structures and change the rhythmic feel” [Canavaral, 2011].

Of course, as Parov Stelar has stated, sampling itself is an instrument [Buhre, 2013], and there have been many, very creative uses of sampling within electro swing music, not just of music, but of quotes from popular movies as well. Examples of this include Chinese Man’s *Indi Groove* which samples *Pulp Fiction* [Chinese Man, 2007]; Lamuzgueule’s *Cantina* which samples *Star Wars* [Lamuzgueule, 2012]; and Miss Kookie’s *Puttin’ On the Ritz* [see CD2, track 7] which samples *Young Frankenstein* [Miss Kookie, 2010].

This last song is a very good example of the fun that can be had with this genre. The film *Young Frankenstein* features a scene in which Gene Wilder, playing Dr. Frankenstein, performs a comedic parody of Fred Astaire’s 1946 performance of *Puttin’ On the Ritz* alongside the monster he has created [Young Frankenstein, 1974]. In Miss Kookie’s version, each time the refrain, “puttin’ on the Ritz” comes around, a sample is played of the tuneless wailing of Frankenstein’s monster singing this line.

The fun and humour surrounding electro swing is one of the main reasons as to why people enjoy this genre so much. Cab Canavaral has made reference to his appreciation for “funny tunes and funny lyrics” [Appendix 8], and Dr. Cat has stressed the importance of “not taking ourselves seriously” [Appendix 3], which can be found in track such as his *Can the Frog Tap Dance?* [see CD2, track 8], which features samples from

The Muppets [Dr. Cat & DJ Pony, 2013]. A large amount of modern EDM genres have been described as being too serious [Verma, 2011], or moody [Appendix 2], which is precisely what makes electro swing stand out. Even the making of electro swing music has been described as “really fun to chop up” [Appendix 5], with Dr. Cat stating that “electro swing is a lot of fun for me, it brings a smile to my face, it brings happiness into my studio, and I love doing it” [Appendix 3].

The live shows are of course also a big part of the electro swing scene. C@ in the H@ has described how there’s always “so much energy with electro swing nights” [Appendix 5], and it is certainly the case that the audience are a major part of the experience [Verma, 2011]. As opposed to other nights, it has been stated that the electro swing audience are partying right from when they enter the door [Appendix 8], and producers of the music have stated how much they “love it when people dance” [Canavaral, 2011]. Cab Canavaral has pointed out that he has never had any problems with aggression, or fights at any of his shows [Appendix 8], which certainly ties in with Parov Stelar’s view of the music, when stating that he simply wants “to make people happy with my music and try to spread as much love as possible around the world” [Bondy, 2012].

The music of swing has been described by Per Ebdrup of Swing Republic as having “positive energy and stunning musicianship” [Canavaral, 2011], and it would certainly appear that there is a lot of pride within this genre. With regard to his label, ‘Etage Noir’, Parov Stelar has stated his intentions to continue focusing on quality rather than growing for the sake of growing [Buhre, 2013], and as Dr. Cat has explained, once everyone starts jumping on the bandwagon “it can be a bit of a disaster for the scene” [Appendix 3]. This is perhaps already beginning to happen, as many artists have criticised American rapper will.i.am’s attempt at an electro swing song, *Bang Bang*, with Tom Hyland even going so far as to refer to it as an “absolute travesty” [Appendix 2].

The technical aspects of electro swing music are also relevant as to why people like it so much. It has been said that electro swing “adds a human element to computer-based compositions” [Hollywood, 2010:29], making it stand out amongst various other EDM genres. Alongside this, it’s also been

pointed out that with electro swing, there are no real limits to the tempo of each song [Appendix 5]. Where other genres often stick to a similar speed throughout the majority of songs, electro swing allows for both very high tempi, and pieces that have been slowed down more, such as the music of Cab Canavaral [Appendix 8].

This variety of methods of composing is perhaps also the reason why electro swing appeals to such a wide variety of different people. C@ in the H@ has made reference to the fact that this genre brings everyone together [Appendix 5], and the electro swing dancer Forsythe has explained how everybody seems to understand the music, both the older and younger crowds, and how it has an appeal to everyone [Appendix 9]. It's been pointed out that at the average electro swing night the crowd will range from "twenty-somethings to fifty-somethings" [T. Green, 2010], and this wide range of ages doesn't just apply to the audience either; Mick Kelly, who DJs under the name of ECKLECTICMICK is currently doing so in his mid 60s [Bevan, 2013].

Vintage revivals are of course not just limited to electro swing, it's been pointed out that contemporary culture has a fondness for revisiting the flamboyant nightlife of yesteryear [Verma, 2011], perhaps "due to a paucity of original ideas" or perhaps simply a "recognition of some of the fantastic musical and fashion movements of yesteryear" [The Latest, 2010]; however what makes electro swing rather different is that it's not just a rehash [T. Green, 2010]. It's been said that that electro swing is of course inspired by the music of swing, but that it's its own new thing [Appendix 6], and that it's not about emulating, but rather absorbing, and then changing [Hollywood, 2010:29]. Swing music was indeed one of the first genres to be recorded [Canavaral, 2011], and it's been said that electro swing may perhaps even parallel the feeling that those around in the '30s may have felt the very first time hearing swing music [Appendix 6]. As Tobias Kroschel, who works under the alias of 'Sound Nomaden' points out, one of the things that makes electro swing stand out is the presence of real, dusty instruments [Appendix 4b].

Of the many different producers in this genre, perhaps another reason as to why people appreciate the music is that they all work in close connection with each other, inspire each other, and there is never a sense of competition between anyone involved [Appendix 8]. Parov Stelar for instance, has stated

how all the musicians he works with are all good friends [Appendix 7], and he is even married to one of his frequent collaborators, Lilja Bloom [Bloom, 2014]. On tour, it's been described that his band are all "lovely" and that "everyone gets on" [etagenoirrec, 2013]. Even the relationship between producers and fans has been described as a lot closer than in most genres, with producers finding excitement in discovering that their fans have similar musical tastes as themselves [Appendix 7], and Cab Canavaral stating that "the whole electro swing family is connected" [Appendix 8].

The final reason that will be given as to why people enjoy the genre of electro swing so much, is that the movement integrates more than just the music. The Electric Swing Circus founded on the basis of having "a performance element" to their shows [Appendix 2], and Sound Nomaden has described his appreciation for fashion, old black and white movies, the attitude, and dance that's associated [Appendix 4b], with Nick Hollywood pointing out the additional art forms of cabaret, circus, and burlesque [freshlysqueezedmusic, 2010].

Fashion certainly plays a big part in this genre, with artists such as Caro Emerald stating that fashion is a big part of her music, in particular her second album, *The Shocking Miss Emerald* [BBC Breakfast, 2013]. The style of vintage clothing has been described as "a subtle blend of elegance and ease, a juxtaposition of the old with the new, a little tradition mixed in with the avant-garde" [Bardey, 2002:8], and certain items of clothing, such as the 'swagger coat' has been described as coming straight out of the big band era [Bardey, 2002:194]. Dr. Cat even suggests that the influence of vintage fashion is one of the main reasons for the return of this style of music [Appendix 3], a mutual reinforcement.

With regard to dance, swing music has been described as "the club music of it's time" [T. Green, 2010], and that it was "made for clubs and dancing" [Verma, 2011], so it's therefore no surprise that it's being mixed with today's club music, as it's been pointed out that "both of these types of music are great to dance to" [Stewart, 2010]. There have even been made specific electro swing songs that reference certain dance moves, such as Cab Canavaral's *I Dance Charleston* [Canavaral, 2012], which references the 'Charleston' [see CD2, track 9]; and Jamko's *Boogie Woogie Piggy* [Jamko,

2013] and Parov Stelar's *Sally's Dance* [Stelar, 2012] which reference the 'Lindy Hop'. It has however been pointed out, that one does not even need to know the specific dance moves in order to get up and enjoy dancing in this style [Appendix 6].

Much like some of the original swing bands, such as that of Jimmie Lunceford, some modern bands have worked with dancers as well, such as Cab Canavaral's 5 In Love [Appendix 8]; and a new generation of dancers are now starting to emerge within this scene, such as the online sensation, Forsythe [Appendix 9]. Forsythe explains how, much like the music, his style of dancing mixes both old and new styles [Appendix 9], and that the music completely dictates his movement [Appendix 9]. In 2010, Forsythe uploaded a video of himself dancing to Parov Stelar's *Catgroove* [takeSomeCrime, 2010], which at the time of writing, has acclaimed over 18 million views, and Forsythe has subsequently been asked to dance on stage with Stelar himself [Appendix 9]. As a result, even more electro swing dancers have emerged on the scene, such as 'JustSomeMotion', who even acknowledges Forsythe as his idol [JustSomeMotion, 2012].

Another art form that has also been popularised by the electro swing scene is that of burlesque. Many electro swing nights, such as Leicester's *Electro Tease* incorporate live burlesque acts with the music [Appendix 6], and as burlesque artist Eliza DeLite explains, electro swing "sets the night apart, makes it something other than just another burlesque night" [Appendix 6]. The genre has had such an impact in fact, that DeLite has even developed a specific routine to Swing Republic's *Drum Boogie* [Appendix 6].

There is clearly therefore a multitude of reasons as to why people enjoy the music of electro swing so much, however one question that still remains is why it is only now that this style is emerging? The point has been made that perhaps it is due to copyright issues, with samples from this era coming back into public domain [Appendix 3], however this would seem more like a convenience, rather than a reason to making this music. It's also been stated that the arrival of a new century could have inspired people to look further back for influences [Appendix 6]. One thing that certainly did come with the new century was the age of the internet.

The internet has undoubtedly played a major part in the development of electro swing. Many musicians, such as Tom Hyland have described how they first discovered this style of music online [Appendix 2], also explaining how many of their fans discover their music through the internet as well [Appendix 2]. It's also been said how it's now far easier to find tracks to sample, rather than "sifting through piles and piles of vinyl" [Appendix 6], and the internet has brought with it many things that simply would not have been possible beforehand. For instance, online blogs have certainly been a benefit to the spreading of electro swing, and as Sound Nomaden explains, many DJs and producers first discovered this genre through his blog posts [Appendix 4b].

One of the most interesting points that has been made regarding the return of this genre, is the parallels drawn between the eras of the great depression, and the current recession of today [Appendix 2]. The genre has been described as "the music of the first great depression meeting the technology of the second" [The Latest, 2010], and that it's "appealing during these hard economic times when people just want music to dance to" [Stewart, 2010]. It would certainly appear that the concept of escapism is a big part of the movement, and this is backed up by many of the lyrics to electro swing songs, such as The Electric Swing Circus's *Mellifluous*, or *The Penniless Optimist* [see CD2, track 10], which include the respective lyrics of "throw away your worries and let's go", and "cast aside your worries, cast aside your problems, and dance" [The Electric Swing Circus, 2013]; or Jamie Berry's *Delight*, which includes the lyrics of "it takes away your strain and stress and turns it into delight, just for tonight" [J. Berry, 2013].

So what of the future of this style of music? A lot of artists view it as very positive, such as Mr. Bruce of the Correspondents, who says that "we're really only at the start of electro swing" [Verma, 2011], or the dancer Forsythe, who says that "it's got nowhere to go but up" [Appendix 9]. The scene is already huge in certain countries in Europe, particularly France, where acts such as Caravan Palace [Appendix 4a] and C2C [lescharts.com, 2014] are achieving immense success. In her home country of the Netherlands, Caro Emerald's debut album, *Deleted Scenes from the Cutting Room Floor* broke the record previously held by Michael Jackson's *Thriller* for the longest time

spent at the number one spot in the album charts [NU.nl, 2010]. Even in the UK, Emerald is achieving remarkable success [Official Charts Company, 2013], alongside other electro swing artists, such as Gramophonedzie [Official Charts Company, 2010]. In fact, at the time of writing, an electro swing song, *Changes*, by Faul & Wad Ad has just reached number three in the UK charts [Official Charts Company, 2014].

Electro swing is also starting to push its way into more mainstream songs, and many popular musicians are starting to take note of the genre, with Parovoz being commissioned to create electro swing remixes of songs by the likes of Bryan Ferry, and American singer Lana Del Rey [Stelar, 2013]. Whilst electro swing has yet to properly make its way over to the US, a number of artists have embarked on quite big tours there, and have expressed a desire to return more often, including Parovoz [Bondy, 2012], and also Caravan Palace [Appendix 4a]. The US is slowly discovering this style however, where it's sometimes known as 'Boomspring' [Wiemers, 2012], and electro swing music has begun to be featured in Hollywood films, such as *The Great Gatsby* [Appendix 2].

Many producers of this music also feel that in the future the genre will be opened up to a lot more styles than just swing [Appendix 8], which is already happening to an extent, with DJs such as Chris Tofu remixing sounds from the '20s up until the '50s [Appendix 5]. It's also been suggested that swing will begin to be remixed with many more styles than the standard electro that generally gets used within this genre [Appendix 2], and therefore the future is likely to see a much wider use of both the styles used to make this music.

The genre is both getting bigger, and opening up. Where once there was around one electro swing compilation released a year, there is now about one each month [Appendix 3], and in a much wider array of styles. It's interesting to note that certain songs, for example *Takin' It Back* by the duo Dutty Moonshine, have been described by the artists themselves as "traditional electro swing" [Dutty Moonshine, 2013], which is rather unusual for a genre as new as this one; to already have a style that can be referred to as "traditional". However ultimately, the future for any genre can never be

completely predicted, and as Nick Hollywood puts it: “that’s precisely why I love it” [Hollywood, 2010:30].

Through the music of the swing era, through the various different types of electronic dance music, and through the technique of sampling used to ultimately create the music of electro swing, it would appear that this genre has firmly made its mark on the music world. There are a myriad of reasons as to why people appreciate the genre so much, and to why it’s sprung up all of a sudden, and there is certainly a lot more that is likely to be explored.

The very first song to be referenced in this paper was *On the Downbeat*, by Danish artist Swing Republic [see CD2, track 11], in which the lyric, “is it true that swing’s another name for jazz?” was referenced [Swing Republic, 2011]. The song features samples of Bing Crosby singing, from his track *Mr. Mercer & Mr. Crosby*, recorded with Johnny Mercer [Crosby, 1999], which was itself a parody of *Mister Gallagher and Mister Shean*, a song by comedians Edward Gallagher and Al Shean [*Mister Gallagher and Mister Shean*, 1931]. This paper will close with another lyric from the same song, in which Crosby sings: “do you really think that swing is here to stay?” [Swing Republic, 2011].

Well Mr. Crosby, as far as the early 21st century is concerned, your answer is yes.

References:

- Bardey, C. (2002). *Wearing Vintage*. New York: Black Dog & Leventhal
- Barr, T. (2000). *Techno: The Rough Guide*. London: Rough Guides.
- BBC. (2010). *Rob da Bank: Electro Swing Special*.
<http://www.bbc.co.uk/programmes/b00vwwbt> [accessed April 2014].
- BBC Breakfast*. (2013). BBC One. 14 May. 0600 hrs.
- Bevan, N. (2013). 'Mick Kelly, 65 takes dance world by storm with electro-swing' *Wales Online*. <http://www.walesonline.co.uk/news/wales-news/mick-kelly-65-takes-dance-5138366> [accessed April 2014].
- Bidder, S. (1999). *House: The Rough Guide*. London: Rough Guides.
- Big Bad Voodoo Daddy. (2013). *Backstage*.
<http://www.bbvd.com/backstage.html> [accessed March 2014].
- Bloom, L. (2014). *About*. <http://www.liljabloom.com/about> [accessed April 2014].
- Bondy, H. (2012). 'Parov Stelar Goes Beyond "Electro Swing"' *MTV Iggy*.
<http://www.mtviggy.com/interviews/parov-stelar-goes-beyond-electro-swing/> [accessed April 2014].
- Buhre, J. (2013). 'An interview with Parov Stelar' *electro-swing.com*.
<http://electro-swing.com/2013/interview-2/an-interview-with-parov-stelar/> [accessed March 2014].
- Butler, M. J. (2006). *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music*. Bloomington, IN: Indiana University Press.
- C@ in the H@. (2014). *Description*. <https://soundcloud.com/c-in-the-h> [accessed April 2014].
- Cage, J. (1961). *Silence: Lectures and Writings*. Hanover, NH: Wesleyan University Press.
- Canavaral, C. (2011). 'Swing Republic – An Interview with Per Ebdrup' *electro-swing.com*. <http://electro-swing.com/2011/interview-2/swing-republic-an-interview-with-per-ebdrup/> [accessed April 2014].
- Carr, I., Fairweather, D. & Priestley, B. (1987). *Jazz: The Essential Companion*. London: Grafton.
- Cross, C. R. (2001). *Heavier Than Heaven: The Biography of Kurt Cobain*. London: Hodder & Stoughton.

- Cutler, C. (2000). 'Plunderphonics' In: Emmerson, S. *Music, Electronic Media and Culture*. Aldershot: Ashgate.
- Davies, H. (1996). 'A history of sampling' *Organised Sound*. 1 (1).
- De Furia, S. & Scacciaferro, J. (1987). *The Sampling Book*. Pompton Lakes, NJ: Third Earth.
- Dreaming In Colour Productions. (2014). *Re-Launch of the Jitterbug Leicester*. Streetlife, Dryden Street, Leicester, U.K. 22 March.
- Dutty Moonshine. (2013). *Takin' It Back*.
<https://soundcloud.com/duttymoonshine/dutty-moonshine-takin-it-back>
 [accessed April 2014].
- The Electric Swing Circus. (2014). *Hot Club*.
<http://electricswingcircus.com/hot-club/> [accessed April 2014].
- electro-swing.com. (2014). *About*. <http://electro-swing.com/about/> [accessed March 2014].
- etagenoirrec. (2013). ***ALL NIGHT – The Parov Stelar Tour Movie 2012/2013 – English Version***. <https://www.youtube.com/watch?v=eGKTesEseV8>
 [accessed April 2014].
- freshlysqueezedmusic. (2010). ***WHITE MINK – Electro Swing night LIVE in Brighton 2010***. <https://www.youtube.com/watch?v=pGMkrvzqoNo>
 [accessed April 2014].
- Fritz, J. (1999). *Rave Culture: An Insider's Overview*. Canada: Small Fry Press.
- Gillmor, A. M. (1988). *Erik Satie*. London: Macmillan.
- Glinsky, A. (2000). *Theremin: Ether Music and Espionage*. Urbana, IL: University of Illinois Press.
- Green, A. (2014). *A Profile of the Song "O Sole Mio"*.
http://classicalmusic.about.com/od/opera/p/o_sole_mio_history.htm
 [accessed March 2014].
- Green, T. H. (2010). 'The new Jazz Age is upon us' *The Telegraph*.
<http://www.telegraph.co.uk/culture/music/8189852/The-new-Jazz-Age-is-upon-us.html> [accessed April 2014].
- Hill, C. V. (2010). *Tap Dancing America: A Cultural History*. New York; Oxford: Oxford University Press.

- Hollywood, N. (2010). 'Now that's what I call Seriously Retro Electro' *Nude*. Summer 2010.
- Hurley, A. W. (2009). *The Return of Jazz: Joachim-Ernst Berendt and West German Cultural Change*. New York; Oxford: Berghahn Books.
- JustSomeMotion. (2012). *Jamie Berry Feat. Octavia Rose – Delight (JSM)*. <https://www.youtube.com/watch?v=bve6r9MybJM> [accessed April 2014].
- The Latest (2010). 'White Mink: Black Cotton' *Latest 7*. <http://thelatest.co.uk/7/white-mink-black-cotton> [accessed April 2014].
- lescharts.com. (2014). C2C. <http://lescharts.com/showinterpret.asp?interpret=C2C> [accessed April 2014].
- Lewis, J. (2005). 'Things... you might now know about Killing Joke' *History*. <http://www.killingjoke.com/history/> [accessed March 2014].
- Maconie, R. (2005). *Other Planets: The Music of Karlheinz Stockhausen*. Lanham, MD: Scarecrow Press.
- McCarthy, A. (1971). *The Dance Band Era: The Dancing Decades from Ragtime to Swing*. London: Studio Vista.
- McCarthy, A. (1974). *Big Band Jazz*. London: Barrie and Jenkins.
- Merriam-Webster. (2014). *Sampling*. <http://www.merriam-webster.com/dictionary/sampling> [accessed March 2014].
- Miller, P. D. (2008). *Sound Unbound: Sampling Digital Music and Culture*. Cambridge, MA; London: MIT.
- Mister Gallagher and Mister Shean*. (1931). Directed by Dave Fleischer. USA: Paramount Pictures. [Film].
- Mueller, J. (1986). *Astaire Dancing: The Musical Films*. London: Hamish Hamilton.
- NFL. (1999). *Super Bowl Entertainment*. <http://www.nfl.com/superbowl/history/entertainment> [accessed January 2014].
- NU.nl. (2010). *Caro Emerald verbreekt record Michael Jackson*. <http://www.nu.nl/muziek/2316253/caro-emerald-verbreekt-record-michael-jackson.html> [accessed April 2014].

- Official Charts Company. (2010). *2010 Top 40 Official Singles Chart UK*
Archive: 13th March 2010.
http://www.officialcharts.com/archive-chart/_/1/2010-03-13/ [accessed April 2014].
- Official Charts Company. (2013). *2013 Top 40 Official Albums Chart UK*
Archive: 18th May 2013.
http://www.officialcharts.com/archive-chart/_/3/2013-05-18/ [accessed April 2014].
- Official Charts Company. (2014). *2014 Top 40 Official Singles Chart UK*
Archive: 5th April 2014.
http://www.officialcharts.com/archive-chart/_/1/2014-04-05/ [accessed April 2014].
- Oswald, J. (2004). 'Bettered by the Borrower: The Ethics of Musical Debt' In:
 Cox, C. & Warner, D. *Audio Culture: Readings in Modern Music*. New
 York; London: Continuum.
- Oswald, J. (1988). *Plunderphonics*. (Album notes). Released by John Oswald.
 [Music CD].
- Oswald, J. (1985). 'Plunderphonics, or Audio Piracy as a Compositional
 Prerogative' *Wired Society Electro-Acoustic Conference*. Toronto,
 Canada.
- Ouellette, F. (1973). *Edgard Varèse: A Musical Biography*. London: Calder
 and Boyars.
- Petty, W. C. (1999). 'Chopin and the Ghost of Beethoven' *19th-Century Music*.
 22 (3).
- Prendergast, M. (2003). *The Ambient Century: From Mahler to Moby – The
 Evolution of Sound in the Electronic Age*. London: Bloomsbury.
- Rickert, D. (2005). 'Benny Goodman: "Sing, Sing, Sing"' *Swing Set*.
[http://www.allaboutjazz.com/php/article.php?](http://www.allaboutjazz.com/php/article.php?id=16281&page=1#.UuZeMtLFJnL)
[id=16281&page=1#.UuZeMtLFJnL](http://www.allaboutjazz.com/php/article.php?id=16281&page=1#.UuZeMtLFJnL) [accessed January 2014].
- Rietveld, H. C. (1998). *This is Our House: House Music, Cultural Spaces and
 Technologies*. Aldershot: Ashgate.
- Ross, A. (2008). *The Rest is Noise: Listening to the Twentieth Century*.
 London: Fourth Estate.

- Schaeffer, P. (2004). 'Acousmatics' In: Cox, C. & Warner, D. *Audio Culture: Readings in Modern Music*. New York; London: Continuum.
- Sicko, D. (2010). *Techno Rebels: The Renegades of Electronic Funk*. Detroit, MI: Painted Turtle.
- Simon, G. T. (1971). *The Big Bands*. New York; London: Macmillan.
- Snoman, R. (2009). *Dance Music Manual*. Oxford: Focal Press.
- Stewart, V. (2010). 'Hail the kings of hip-hop swing' *London Evening Standard*. <http://www.standard.co.uk/lifestyle/hail-the-kings-of-hiphop-swing-6525511.html> [accessed April 2014].
- takeSomeCrime. (2010). *Parov Stelar – Catgroove (TSC – Forsythe)*. https://www.youtube.com/watch?v=twqM56f_cVo&feature=kp [accessed April 2014].
- Verma, R. (2011). 'Electro-swing – Tonight we're going to party like it's 1929' *The Independent*. <http://www.independent.co.uk/arts-entertainment/music/features/electro-swing--tonight-were-going-to-party-like-its-1929-2276174.html> [accessed April 2014].
- Wagner, A. (2013). *Sounds Just Like*. <http://www.soundsjustlike.com/> [accessed March 2014].
- Weidenaar, R. (1995). *Magic Music from the Telharmonium*. Metuchen, NJ; London: Scarecrow Press.
- White Mink. (2014). *Electro Swing Speakeasy*. <http://www.whitemink.co.uk/> [accessed April 2014].
- WhoSampled.com. (2014). *Amen, Brother*. <http://www.whosampled.com/The-Winstons/Amen,-Brother/sampled/> [accessed March 2014].
- Wiemers, K. (2012). *BoomSwing*. <http://boomswing.com/> [accessed April 2014].
- Willett, R. (1989). 'Hot swing and the dissolute life: youth, style and popular music in Europe 1939-49' *Popular Music*. 8 (2).
- Windham, R. & Vilmur, P. (2009). *Star Wars: The Complete Vader*. London: Simon & Schuster.
- Wörner, K. H. (1973). *Stockhausen: Life and Work*. London: Faber.
- Yorke, R. (1976). *The History of Rock 'N' Roll*. London: Eyre Methuen.

Young Frankenstein. (1974). Directed by Mel Brooks. USA: 20th Century Fox.
[Film].

Recordings:

- Barnet, C. (2009). *Swing And Sweat*. History.
- Basie, C. (1992). *The Complete Decca Recordings*. GRP Records.
- The Beach Boys. (1963). *Surfin' U.S.A.* Capitol Records.
- Berry, C. (1958). *Sweet Little Sixteen*. Chess.
- Berry, J. (2013). *Delight*. Flak records.
- Bowie, D. (1997). *Earthling*. BMG.
- Canavaral, C. (2012). *I Dance Charleston*. Billybong Records.
- The Casa Loma Orchestra. (2008). *Boneyard Shuffle*. Hep Records.
- The Chiffons. (1962). *He's So Fine*. Laurie Records.
- Chinese Man. (2007). *The Groove Sessions Volume 1*. Chinese Man Records.
- Crosby, B. (1999). *Bing Crosby and Friends: 1938-1949*. Dutton Vocalion.
- Dr. Cat & DJ Pony. (2013). *Can the Frog Tap Dance?* Green Queen Music.
- The Electric Swing Circus. (2013). *The Electric Swing Circus*. Ragtime Records.
- Ellington, D. (1977). *The Carnegie Hall Concerts: January 1943*. Prestige Records.
- 5 In Love. (2010). *Swing What You Got!* Preiser Records.
- Goodman, B. (2012). *The Real... Benny Goodman*. Sony Music.
- Harlem Wildcats. (2013). 'Mouthful O' Jam' In: DJ Swing Maniac. *Mouthful O' Jam*. Green Queen Music.
- Harrison, G. (1970). *All Things Must Pass*. Apple.
- Henderson, F. (2009). *99 Hits: Fletcher Henderson Vol. 2*. 99 Music.
- Jamko. (2013). 'Boogie Woogie Piggy' In: Dr. Cat. *Ghetto Swing*. Green Queen Music.
- Jurassic 5. (2000). *Quality Control*. Interscope Records.
- Kormac. (2010). *Word Play*. Scribble Records.
- Lamuzgueule. (2012). *Radio Béret & Disco Zina*. Rock'volution.
- Miss Kookie. (2010). *Puttin' On The Ritz*. Polydor.
- Mr. Scruff. (1999). *Keep It Unreal*. Ninja Tune.
- Nirvana. (1991). *Nevermind*. DGC Records.
- N.W.A. (1988). *Straight Outta Compton*. Ruthless Records.
- Plasma. (2001). *Shadow Kingdom*. Bushido Recordings.

Presley, E. (1960). *It's Now or Never*. RCA Records.

Primal Scream. (1991). *Screamadelica*. Creation Records.

Stelar, P. (2012). *The Princess*. Sonic Records.

Stelar, P. (2013). *The Art Of Sampling*. Etage Noir Recordings.

Swing Republic. (2011). *Electro Swing Republic*. Freshly Squeezed.

Williams, J. (1980). *Star Wars Episode V: The Empire Strikes Back (Original Motion Picture Soundtrack)*. Sony Classical.

The Winstons. (1969). *Color Him Father*. Metromedia.

Appendices:

Appendix 1

UK top 40 for the week beginning 22/02/14

The tracks highlighted in bold would be categorised into EDM genres. All of the information provided is believed to be accurate at the time of writing.

1.	Rather Be – Clean Bandit feat. Jess Glynne
2.	Stay The Night – Zedd feat. Hayley Williams
3.	Happy – Pharrell Williams
4.	Shot Me Down – David Guetta feat. Skylar Grey
5.	Crying For No Reason – Katy B
6.	Dibby Dibby Sound – DJ Fresh vs Jay Fay feat. Ms. Dynamite
7.	Feelin' Myself – will.i.am feat. Miley Cyrus, French Montana and Wiz Khalifa
8.	Timber – Pitbull feat. Ke\$ha
9.	Ready For Your Love – Gorgon City & MNEK
10.	Dark Horse – Katy Perry feat. Juicy J
11.	Dance With Me – Le Youth feat. Dominique Young Unique
12.	Riptide – Vance Joy
13.	Hey Brother – Avicii
14.	If I Lose Myself – Alesso & OneRepublic
15.	Proper Moist – Dapper Laughs
16.	Braveheart – Neon Jungle
17.	Trumpets – Jason Derulo
18.	Can't Remember To Forget You – Shakira feat. Rihanna
19.	Demons – Imagine Dragons
20.	Drunk In Love – Beyoncé feat. JAY Z
21.	How Long Will I Love You – Ellie Goulding
22.	F For You – Disclosure
23.	Let It Go – Idina Menzel
24.	Million Pound Girl (Badder Than Bad) – Fuse ODG
25.	Lover Not A Fighter – Tinie Tempah & Labrinth

26.	Counting Stars – OneRepublic
27.	Wild Heart – The Vamps
28.	All Of Me – John Legend
29.	Team – Lorde
30.	Adore You – Miley Cyrus
31.	Wake Me Up – Avicii
32.	The Monster – Eminem feat. Rihanna
33.	Roll Of Honour – The Irish Brigade
34.	Best Day Of My Life – American Authors
35.	Roar – Katy Perry
36.	Goodness Gracious – Ellie Goulding
37.	White Walls – Macklemore & Ryan Lewis feat. Schoolboy Q & Hollis
38.	Thank You – Busta Rhymes feat. Q-Tip, Kanye West & Lil Wayne
39.	What Now – Rihanna
40.	Selfies – Nina Nesbitt

Source:

Official Charts Company. (2014). *2014 Top 40 Official Singles Chart UK*
Archive: 22nd February 2014. http://www.officialcharts.com/archive-chart/_/1/2014-02-22/ [accessed February 2014].

Appendix 2

Interview with Tom Hyland, 19/11/13

Tom Hyland is the guitarist for The Electric Swing Circus. The band was formed in 2011, and in Birmingham, U.K. Hyland also runs the *Swingamajig* festival, Birmingham's *Hot Club de Swing* night, the 'Ragtime Records' label, and manages the band The Fresh Dixie Project.

Chris Inglis: So to start off, do you want to tell me about how you got into the whole scene, and what attracted you in the first place to electro swing?

Tom Hyland: Yeah sure, I was browsing Facebook as you do, and someone linked me to a track, which was Nick Hollywood's *Deep Henderson*, I had a listen to that, and I fell in love, I listened to it on loop, and I was like, "right, where's this music been all my life", and so I started checking round. A friend of mine had told me to listen to Caravan Palace before, but I just didn't, and then obviously through electro swing, found Caravan Palace, I was like "shit, this is awesome", so yeah, just it kind of spiralled from there and I got a massive love for a musical genre that I never knew existed.

CI: About how long ago was this?

TH: Christ, about 2011, maybe 2010. Early 2010?

CI: Oh right, so not too long ago then?

TH: No, no, I mean, electro swing as a genre has really, well as a genre it's a very young genre. There's been, obviously the music's existed forever, there were electro swing tracks in the 80s, but yeah, as a genre electro swing has really only come into it's own in the past sort of four years or so.

CI: So do you want to tell me how you started forming the band, how did that come about?

TH: Yeah, well I was playing in another band, with Chandra our drummer, and we were sort of having this idea for a band that had a performance element to it as well, the reason we're called The Electric Swing Circus is we started off using the performance element, but it didn't really work for us. But yeah, we were just jamming, just jamming round people's houses, getting mates involved, and I don't really know how it happened, but our line up, it just fell into place, we're really lucky, we should have done some sort of audition process, but before we had a band, we were just a load of mates that just used to meet up and jam, and then those mates turned into a band somehow, and we got our first gig.

CI: Did you sort of introduce them to the style, or did they already kind of know about it?

TH: Well I suppose I introduced them to the style of electro swing, yeah, but exactly how we do things, like it's very much, although I manage the band, I don't lead on it, it's not my thing, it's very much our thing, everyone brings their own element to the band. We don't play traditional, there's a sort of a stereotypical electro swing, which is house, and sort of minimal swingy samples, and it's not really our sound, we've got quite a unique sound, it's quite a UK sound, and that really comes from, I suppose maybe the others listening to other things, and doing other things, and I think that's really good for us.

CI: Ok, yeah, and then, since the start of it, what's really happened? Do you want to go through kind of everything that's happened with the band?

TH: Oh Christ, ok, so the first gig was 2011, in September, we played at the Book Club in London, for Chris Tofu's electro swing club. We managed to bag that gig, I don't know how we did it but it was a really good first show, 400 people, sold out in London, not to come and see us obviously, just because they were all coming to see electro swing, and we just happened to be the band, but it started us off on the right foot. We got a video produced, *The Penniless Optimist*, and that, I think it's on 175,000 views at the moment,

like it's done really well, I mean for a band, that many views is really good, and we get a lot of our fans through people who see that on YouTube and then come to our Facebook page. We also did the *Everybody Wants to be a Cat* video, that went really well, then first summer of festival gigs in 2012, we played Boomtown, Secret Garden Party, One World, Bestival, what else did we do, we did loads of stuff, we did about 15 festivals last year. Then European mini tour, we did France and Germany, and we also, what else have we done, last year, pretty much it. I mean we've toured quite a few clubs, done quite a few things, but it's just sort of been a band gigging I suppose. We recorded an album, that was last year as well, 2012, which came out this year, 2013. We also put on our own festival, called Swingamajig.

CI: Yeah, I was actually at Swingamajig.

TH: Oh really? What did you think?

CI: I thought it was brilliant.

TH: Cheers.

CI: I was going to ask you about that next actually, am I right in thinking that Swingamajig is the UK's first electro swing festival?

TH: Well, sort of, it's the first of its type. There's been a few electro swing festivals before, more club based, mainly arranged by a DJ called Chris Tofu.

CI: He was at Swingamajig, wasn't he?

TH: Yeah, he played a set there. He set up a day long electro swing festival in early 2011, and has also created 'White Mink', which is this running festival of electro swing, and it's been running for a year, so I don't know exactly what the taglines going to be, I should probably ask Chris about it, because he knows much more about these things than me, but I will do. Actually, if you're

looking for an interview with him, if you can pin him down for one, he'd be a really good person to speak to about electro swing*.

CI: Ok, well yeah, I'll see if I can get in contact with him. There's a few things I'm hoping to ask just in regard to what you think it is about the genre, like why do you think that swing is coming back into fashion?

TH: Well ok, let's look at what other genres are around, so there's dubstep, which is a new genre, there's grime but that's been around for a while, there's trap. All these genres are kind of, they're a little bit moody. I think electro swing's a chance for people to just have a good time. It's not about being moody, it's not about being super serious, it's just about having fun, I mean don't get me wrong, I'm not against those genres, I'll listen to them in my own time, but it's, you know, if you're at a festival and you want to have a good time, you just want to have sort of a little bit of a dance, and electro swing's great for that. There's been a lot of parallels drawn with swing music, the great depression, and the current recession, which I think makes a nice marketing spin, but I'm not really sure.

CI: I guess I hadn't really thought about that, but I might look into it.

TH: I mean, there is an element of escapism, like, life's a bit shit at the moment, and one of the things with electro swing is people get dressed up, they go to electro swing parties, basically forget your life, forget all your struggles, and just have a bit of a dance and pretend something else. I think there's an element of escapism in electro swing, and ok, maybe, there is an association there with the recession, but yeah, I just think it's a really fun genre, that's why people like it.

CI: Yeah, I suppose the fun and the enjoyment is a big part of it, isn't it, it's not just sort of listening to the music.

TH: Yeah.

*An effort was made by the author to contact Chris Tofu, however a response was not received.

CI: And then also, what do you think the future holds?

TH: Right, you see for me right, electro swing isn't necessarily a genre in itself. It becomes a genre when you play electro swing tracks together, right? So, house is a genre, and you get electro swing house tracks. You get dubstep, which is a genre, ghetto funk, you get electro swing dubstep and ghetto funk tracks. Electro swing is a flavour, basically you're adding swing to existing electro genres. So I think electro swing is always going to exist, what going to happen is, as the electronic genres evolve, then electro swing will just evolve alongside it. Adding swing to whatever people are listening to at the moment, now you're starting to get things like electro swing trap, like that would have been unheard of a year ago, and now it's starting to come out, so that's just a good example of electro swing evolving with the times, I think it will always just do that.

CI: Do you think it's going to stay, well I suppose underground probably isn't the right word, but do you think it will get any more mainstream, or do you think it will still sort of stay quite a kind of unique think to certain people?

TH: I don't think there's going to be a big new musical genre in the way there has been in the past for a while, you know, before it's been very much like, garage and that, jungle, drum and bass, like you could follow progressions, with the big genre that everyone listens to, I suppose with everything like grime in London, that sort of thing. I think there's going to be a lot more smaller genres, and if look at the way that traps taking off, yeah, there are some A list stars artists doing it, they do a bit of it, like it's not going to be the way that dubstep was, I think dubstep's going to be the last one for a good deal of time, I think. And yeah, so electro swing, by definition then is always going to remain a fairly underground genre, but I will expect there to be sort of, the occasional thing popping out into the mainstream like, the will.i.am track which was recently done that's an absolute travesty, but it's still electro swing track, so, kind of flying the flag. And you see electro swing tracks on adverts now, Parov Stelar's been used, there's some electro swing on the

recent Great Gatsby film, and when these things come out, electro swing will get it's five minutes of fame.

Appendix 3

Interview with Luca Gatti, 30/11/13

Luca Gatti is a DJ who works under the name of 'Dr. Cat'. Originally working in Italy, Gatti is now based in London. A frequent collaborator with DJ Pony Montana, in 2010 the two of them set up and began running the label 'Green Queen Music'.

Chris Inglis: So what started you off making music?

Luca Gatti: Well at the beginning of my career, I wasn't producing tracks, I was session playing for major artists in Italy, I was touring for them playing keyboards, and songwriting. I then started producing about 20 years ago, or thereabouts, and 17 years ago I moved to London. At that time in London, it was all to do with global bits, Asian, Indian music, you know, the mixing of the sitars, and all of the drum and bass scene that was big at that time in the underground. It wasn't anything as commercial as it is now, so right at the beginning of the production career, I was really doing loads of stuff for music soundtracks, and theatre, and advertisements, and I was mixing up quite a lot of stuff, lots of the electronic listening material, which you might be surprised at, I'm doing something quite radically different at the moment, but I was doing that for quite some substantial time. I'm really like an electronic producer as opposed to an electro swing artist really, I don't consider myself an electro swing artist as such, but I've definitely delved into the electro swing more and more in recent years, and the thing that really started me on that, was listening to the first time to Parov Stelar. A friend of mine, who was also my business partner on my label, one day he came to London, and he played me this bunch of tunes, and I was like, "wow, what is that?", it's like, this is absolutely awesome. There wasn't even a kind of electro swing terminology as such, you know, it was just a bunch of artists taking samples, and producing music around samples from the 1920s and '30s, which is known now as electro swing, but a few years back it was just, I would say, electro house. You know, that's what I call it still nowadays, although the ramification of electro swing now is way way way bigger than it was a few years ago, you

know. So just to put it in context, sometime people think this is all I do, in reality I do loads of production work, as well as doing electro swing. The electro swing is a lot of fun for me, it brings a smile to my face, it brings happiness into my studio, and I love doing it. We try to be as humourous as possible when delving into the electro swing, I don't know if you're familiar with some of the tracks we've produced, like the Electromuppets?

CI: Yeah, I've heard it.

LG: And Lee Morday, and Pony Swing, and all of this stuff, we're not taking ourselves seriously when doing these things, and I think that's a good way of producing music and having fun with it. Going back to the electro swing, I think the scene has kind of gone from a tinyish night called 'White Mink', around which numerous other nights sprouted around England and throughout Europe, you know, it's a fun night out, it's got all to do with dressing up, and looking nice, and just going out and having loads of fun, you know? Things have changed slightly since then, White Mink was a purist night almost, a dressing code, strictly electro swing, and swing. Nowadays you've got a variety of things that span from the pure electro swing to the kind of grimy, dubsteppy, and funk swing, in fact I just did a compilation album called *Ghetto Swing*, just to represent the variations of the style, because it's not only electro, but it's also dubstep, it's also hip-hop, it's also funk, and so Ghetto Swing is to kind of try to group them away from the house, club version of the electro swing.

CI: That's one of the things I was going to ask you about, how you created ghetto swing, and how that's sort of now a new genre of itself.

LG: Yes, although I want to be really careful about the word 'ghetto', because it can easily turn to 'gangster', which is not really what ghetto swing is about. I think its ghetto because it's reminiscent of the style, but it's not ghetto as gangster. It's ghetto because its niche, and it's nothing to do with gangs or violence, or anything like that, and for me the idea was born last year when I was doing some gigs in New Zealand. I was talking to the manager of this bar

just before the gig, discussing the electro swing, and he was playing some really interesting tunes which I hadn't heard before, some of which was proper ghetto. And so, I kind of said wow, this is like a new mixture of swing and electro swing, and ghetto music, and I thought, "wow, ghetto swing, ghetto swing sounds good, ghetto swing sounds good", and also there are tracks out there that can identify the genre. So I started researching it, and I was surprised actually by how many, I think I put together about a hundred tracks before selecting the 15 or 16 that went in the album. Unfortunately, some of the best tracks, I could not take, because of sampling copyright, and you know, you can only sample stuff out of copyright for official releases, and I would say half of this stuff had samples that were stealing copyrights, so I couldn't use them. And also because I wanted to get away, I know it's a niche market, but it's a very very busy niche market, in that up to maybe two years ago there was one compilation a year, now there's a compilation a month, and so, I didn't want to go and compete with the housey, clubby electro swing compilations. As well as giving different viewer aspects of the scene, I also didn't want to get into competition, and by researching the ghetto swing style, I realised there was nothing like it online. If you put ghetto swing in, nothing comes up, I mean now you'll find my release, but before that you might get ghetto funk, but you didn't get ghetto swing, and so I thought it was a good, original title that sticks very well in people's minds, when you say ghetto swing. Actually now, I'm thinking of doing another one pretty soon, called 'Ghetto Swing: The Story So Far', because I want to include other tracks which never made the first compilation. Because I was very picky about the tracks being not heard by people, so some of them were already out, but I was very picky in commissioning original material to artists, so that the compilation could have also an originality in terms of, people haven't heard the tracks before. Not only is it a compilation, but it's a compilation of mostly unheard stuff, and now what I want to do, I want to just bring out all of the tracks that are already out on the market, but have never been grouped together on one album for people to have, so I think pretty soon in the new year I'm going to start working on volume two, which is going to be 'Ghetto Swing: The Story So Far'.

CI: I was also going to ask you about your label, I know Green Queen Music isn't strictly electro swing, but do you feel that it's been helpful in contributing to the genre?

LG: I think we are big because we have contributed into the style, I mean, when I made that compilation, still if you look in the grand scheme of things, it's a drop in the ocean when compared to the house market, or pop market, or the blockbuster styles, you know, it's a drop in the ocean. I think every time you do any type of work or research, like yourself, you're doing this big research for your thesis, I think any time you do any type of work, whether it's music, whether it's literature, whether it's art, whatever, and you're doing research, and you digest the research, and then you make a package of it and you put it out there for people to view, to use, to buy, to assimilate, I think you contribute. I mean, yes, there are horrible, horrible things out there that people research into art, and it's a complete waste of space and time, I mean I could give you an example in the electro swing scene, but I won't [laughs]. But, to come back to your question, do you feel you contribute, yes of course, because you know, you do things with passion, with interest, and you try to do things to the best of your knowledge. In my case, I wanted the artists to understand what I wanted to do, and I managed to have a good third of them to write tracks positively for the compilation. So in that, I contribute not only to the world of electro swing, but I kind of stimulated artists, and I made them make music, so I'm very happy for that. It took quite a long time and it was a bit stressful, and some artists kind of questioned me sometimes, but yes, I think you contribute a lot when you do this type of work and if you do it in a certain way, you can contribute a lot, definitely. I mean, loads of people didn't know for example, about the various aspects of electro swing, most of them knew what they knew from the Parov Stelars, you know, they didn't know there was a grimy aspect, they didn't know that people were doing hip-hop around electro swing, they didn't know there was such a kind of, underground, if you want, aspect of the scene, which is in itself underground. We need to kind of put it all in context, for people that know about electro swing, it seems that this thing is everywhere, but not many people actually know about it, in fact generally people don't know anything about it, they don't even know the

genre exists. We in the scene, we kind of feel that it's blowing out of control, which it might be, but the reality is, it's not a mainstream product, it's still a very niche, underground product. Saying that, I think it's not going to take long for the major labels to step in, and begin to buy artists, and turn them into blockbuster products. It won't be long until you find an electro swing CD on a bestseller list.

CI: So you think, there's a very positive future for the genre?

LG: Well you know, sometimes when the corporate steps in, it's very good, because they have a capacity of bringing in the product to the mass market, where an independent label can't. It's very localised, what happens in Berlin is pretty much unknown in London, what happens in Austria is pretty much unknown in Rome, what happens in Rome is pretty much unknown in Madrid. It's all like independent entities, small labels like ours, and you know, the Freshly Squeezed, you know, the small labels that are doing what we do, you know, loads of hard work, two man, one man bands, there's no budget for promotion, no budget for marketing, very tiny budget for social media campaigns. When the big corporates step in, they have enormous budgets, they can be out promoting at the same time, worldwide on the same day, they have this capacity because they have offices throughout the world. And so, that's very good, but I also know that it can be a bit of a disaster for the scene, as, you know, when it gets to the masses then everyone jumps on the bandwagon, and starts making music, and before you know it there's a lot of crap out there. At the moment the scene is very much under control, it's mostly made out of, I would say, fairly good products. Once it's out there and it's gone global, then you get lots of rubbish, like you get dubstep, like you get drum and bass, you know, in every blockbuster genre you get lots of music, but mostly crap music.

CI: Finally, the last thing I'm going to ask you is just, why you think it is that swing has decided to be used again now?

LG: I think it's, you know, style is a type of wave in history. They become very successful, they peak, they disappear, they morph into other things. I mean, if you look at the story of swing, you know, swing was the ballroom music, was the club music of the 1920s and '30s, up to early '40s. When jazz came in, and swing morphed into jazz, swing kind of disappeared, because it morphed into jazz, jazz morphed into blues, blues morphed into rock, and there's almost a reversed process in the moment, where rock has revolved back into blues, into jazz, and back into swing. Also, fashion has got a lot to do with it, because 1920s and '30s outfits are big at the moment, on the high street. So it makes a lot of sense for people to enjoy that type of music, and to dress like that, and fashion goes to music like water goes to the river, pretty much. Also, there's a very, very good reason for it, because copyright is out for these tunes. 1920s to 1930s, I think we're up to '37 at the moment. '70s on, you can use these tracks, and no one can say anything, it's public domain. So, one very good reason for electro swing being big at the moment, is because anyone can go and lift these sample from the records, and make some new tracks, without anyone calling and suing your ass. We just released an album, called *Mouthful o' Jam*, which, actually I'm going to send you a link so you can download it, it's pure 1920s and '30s sellers, dragging from a collector of swing music, which we have mastered, and re-released about, well actually last week. So that's another very good reason why electro swing is where it is at the moment, because tracks are without copyright, and you can use them again.

Appendix 4

Various e-mail exchanges with artists working within the electro swing genre

Many artists have been contacted with requests for interviews over the course of the writing of this paper, and a number of them, whilst not available for a full interview, were happy to respond to questions sent via e-mail. The following is the responses given to the questions asked:

a) Hugues Payen, 12/02/2014

Hugues Payen is the violinist for Caravan Palace. The band was formed around 2004, and released their first album in 2007, which reached number eleven in the French charts. Caravan Palace have since become generally regarded as one of the most important acts within electro swing.

What first led you to start playing in this style of music?

We (Arnaud, Charles, and Hugo) were playing in a jazz manouche band, in caf  s and weddings around Paris, but we also were electronic music producers, so it was quite natural for us to combine these 2 activities at a moment, even if at that time (2004-2005), there were no other artist to refer to.

What is it that specifically draws you to the style?

(not sure to understand the question!!)

Charles has been commissioned to make a soundtrack for a silent porn-film from the 20's. The producers wanted something that would sound new, but made with old stuff... They were inventing electro-swing!!! Charles asked us to make it with him, and our friends, naturally curious about that project, listened to the result and loved it. So we decided to go on that way for a few months, who transformed into years!!!

Do you have a specific working process when composing these songs?

It's a hard process, very long and tedious. We first compose sketches in our own home studios, then we send it to the other members via email, and decide if this is a good way to lead or not. Then begins a very long moment of

structuration and arranging (between a month and a year!!). The "problem" is that we are four co-composers, and we want everybody to be satisfied with every choice/idea.

How do you feel your place within this movement has affected the genre?

We are very lucky and proud to be one of the first band to play that music, but the style took a little time to cross the oceans and continents. So there were a moment when we switched from a "nobody" status to a "cutting edge of a brand new and fresh style" status! Parov Stelar was the other one to travel all around the world to "spread" that music, and thanks to him, the public discovered our own music and style. We also proved that it wasn't a DJ music, but could be a live music, with real musicians, and a real singer.

Can you suggest any reasons as to why this style is only just becoming popular in recent times?

In France, people immediately liked what we proposed, and we sold a lot of our first album there, in 2008-2009. But to become a "worldwide" popular style, it needed to enter the "good" ears, i.e english, german and american ears. DJs were crucial for that, for they organized a lot of "electroswing parties" throughout the world, from Canada to Japan, via Liban, South Africa, or Russia! A few person specialized in that genre, like "White Mink Black Cotton" (Nick Hollywood) in England, Kallias in Germany, or Don Mescal in Montreal, and so on...

What do you think the future may hold for electro swing?

If that genre is able to renovate, it could last for years! American are just discovering it, and the concerts we did there are encouraging. We personally try to renew our own music at every album, and you can feel that a lot of DJs took it very seriously and try to find new ways for it. And Electro swing still waits for its worldwide hit!

b) Tobias Kroschel, 19/03/14

Tobias Kroschel is a DJ who works under the name of 'Sound Nomaden'. Alongside DJing, he is also well known within the electro swing world for his blog, *Sound Nomaden's Global Cup Music Blog*, and also for writing for electro-swing.com.

What first led you to start playing in this style of music?

A friend of mine organised a private party under the theme 20's and asked me to look for some music for the party. That's how I started to think about a mix of 20's swing music and electronic music. Later I discovered Parov Stelar, Caravan Palace, Chinese Man, Club De Belugas, G-Swing...I always liked a mix of different genres with electronic music. Before Electro Swing I played and listened a lot of Balkan Beats, Cumbia Digital and so on. Happy music that you can play in the Clubs and brings sth. interesting, sth. new to the people. I never liked mainstream music, I was always searching for sth. special. In this case it was Electro Swing.

What is it that specifically draws you to the style?

I like the happy vibe of Electro Swing, the party culture with its dressed people, old black and white movies and all the retro attitude mixed with modern styles. I totally like Swing music and the way people dance to it.

Do you have a specific working process when composing these songs?

No, sometimes I hear an old sample or song and think, this is sth. you should work with. Sometimes I compose a pianoline and build a song around it. Sometimes I play some midi Brass lines and start working with that. There are many ways to make a new track.

How do you feel your place within this movement has affected the genre?

In the beginning when I started to play Electro Swing and make tracks there were pretty few people who knew this kind of music. In Germany I was one of the first who really played Electro Swing and produced tracks and spread

the word about it. I made some Mixes and Tracklists, posted this kind of music on my blog and connected with people worldwide that were dedicated to Electro Swing as well. I have started to put all my free time into this music, that's why I think I have affected this movement quite a lot. I brought the sound to festivals and clubs all around Europe and even Australia as one of the first. I have met a lot of DJ's and producers that told me they started with Electro Swing because they heard it in my Sets or saw it in my blog posts. It's a good feeling if you do sth. and push sth. because you just love it and see how it grows.

Can you suggest any reasons as to why this style is only just becoming popular in recent times?

I think it's the combination of old and new that makes it so interesting for a lot of people. A lot of modern music is so "cold" and artificial, Electro Swing has more character, sth. old and dusty, real instruments and musicians that are combined with the modern technologies of contemporary club music.

What do you think the future may hold for electro swing?

The Electro Swing scene worldwide is still growing and that's great. For me personally it has passed its zenith already because I've played and listened to it too much in the past 4 years. The most new tracks and artists that are popping up now are not really bringing sth. new to the genre for me, so for me it's time to dig deeper and look for new directions. I like that some producers, DJ's and promoters open the genre to some other retro and vintage styles such as blues, rock'n'roll or even classic. That's what keeps it all interesting.

Appendix 5

Interview with Richard Shawcross, 7/12/13

Richard Shawcross is a DJ who works under the name of 'C@ in the H@'. Alongside C@ in the H@, Shawcross also occasionally performs under the name of 'The Doctor', and is also a member of The Brotherhood Of Filth, and the Alternative dubstep orchestra. Shawcross also runs the 'Ragtime Records' label with Tom Hyland.

Chris Inglis: So to start off then, do you want to explain how you got into music, and then specifically what led you to use swing?

Richard Shawcross: Okay, well I got into music, I guess it runs in the blood really, my mum is a musician, and my gran was really into it, and when I was a kid, she's a piano teacher as well so I got into piano from as far back as I can remember to be honest with you, and then obviously progressed into different things, different types of music. As I got older I found out about different types of music, learnt the guitar, and then obviously got into dance music, so got some turntables, and started doing DJing on turntables for fun, and then thought I'd give production a try, because that quite interested me, so I got into that when I went to uni really. The swing stuff, as far as production goes, I was working a show at the NEC and there was this band playing *Puttin' on the Ritz*, and I was like, "that would be really cool to remix", so I just went and found the original Fred Astaire version, and had a go at remixing that, really enjoyed it, and then thought, "wow I want to do more of this, I really love it", you know? DJing, swing wise, I used to do a dubstep group with DJ Switch and another guy, General Riddim, we used to do like, dubstep turntablism, and Switch just introduced me to a load of electro swing music, which I hadn't really heard before, and yeah, started DJing that in my sets as well. So I guess that's where both sides of, DJing and production, how I got into swing really, I mean the beats just sit natural for me so, yeah definitely, just took to it a lot.

CI: I know you've got a few other projects, other than C@ in the H@, would you say this is your main one, or have you got any preference?

RS: Yeah, well I'm doing more gigs as C@ in the H@ than any of my aliases, I do really enjoy it. The shows, there's so much energy with electro swing nights, there's so many people there just to have fun, I started off DJing drum and bass, and there's a lot of serious people at those nights, you know what I mean, stroking their beards, not really there to let their hair down and have fun, you know? And I think if you're gonna go out dancing, it's just, you want to have fun really, so I really enjoy doing the electro swing nights for that reason, it's all about having fun, and there's lots of that at those nights really.

CI: Do you think there's anything that you've brought to the genre that wasn't there before it?

RS: Yeah, I mean when I started producing I hadn't really heard any bassy, like electro swing with bass in it, so I thought, because I had been producing dubstep for a while, I thought I'd get my influence of dubstep into the genre, and as far as DJing is concerned, like, I really like the swing beat. There's not a lot of DJs that actually play much stuff with the swing beat, especially when I first started out. There's a lot of swing house, you know, a lot of 4/4, four to the floor, not really, they ain't very swingy, you might find, like the hi-hats are quite swingy, or some of the other subtle musical elements, or they're just using swing samples, but the actual beat itself wasn't really a swing beat, so I like to put as much into the set as possible with a full proper swing beat, you know? So I think that's one of the things that I've brought to the table of electro swing, those two things.

CI: One of the things I'm asking everyone is, just generally why you think it is that swing's sort of coming back around now?

RS: Well, I think with a lot of genres, I mean everything goes round in cycles, doesn't it really, and with swing, it's quite like jazz in a way, it's quite broad. You like, find with dubstep it's all around 140 BPM, or 70 BPM, whichever you

want to call it, drum and bass is all around 175 BPM, house is all pretty much within 10 BPM of 125, it's all quite limited with tempo. But, like jazz, swing music, electro swing is so broad, you might go to see someone play a set and it'll be all swing house, you might see someone play a set and it's all like hip hop based, swing remixes and stuff. So it's quite, you know, there's a lot of interest there, there's a lot of variation, so you don't get bored as quickly necessarily. Like, I can go to a swing night, that's just swing all night and not be bored, whereas I might be if it's another genre of music, even if it's another genre I really like, because there's not much variation in tempo. Going back to say, drum and bass, I remember seeing John B and played one like, electro house track and everyone was moaning about it, it's like "come on man, a bit of variation, you know, mix it up a little bit". I can't even remember what the question was now, I'm just rambling.

CI: It was why do you think swing's being used, just about nowadays?

RS: Yeah, I mean also, sample wise, there's a lot of stuff that's now in the public domain, so people that are worried about sample clearance, you can dig up the old stuff, you know, the publishing's still in copyright, but the actual track's themselves aren't, so it's a lot more open season for that kind of thing, you know? So that's another reason I think why a lot of producers are getting into it. But yeah, it's really fun to chop up, and a lot of, when you're chopping up other genres of music to sample, like more modern music, it's been recorded better so you have to find a bit of the track, if you want to use that sax sample you've got to find a bit of the track where there's no beat, or be having to fit in with that beat when you're sampling it, when you're putting your beat over the top. Whereas with electro swing, a lot of the stuff that was recorded in say, the twenties, was just a microphone in a room, so you don't really hear the beat, the beat's not a driving force behind the track so much. Like, you can hear it, but it's in the background, there's no heavy kick taking over the track. You can pretty much sample as much of the track as you want, and fit it into your productions, without, you know, so you've got a lot more selection to choose from if you're chopping up an old swing track, you know?

CI: So the final question is just, what do you think is going to happen with the future of this type of music? Do you think it's going to get bigger, or it's going to stay sort of underground?

RS: Well a lot of the time you find with genres, that they niche out a little bit, if that can be used as a word, like you'll have subgenres, and then sometimes, like with dubstep it gets so popular that it just caves in on itself. I don't think that will happen with swing, because it's quite a melodic music, so it's not got the same, cool thing that the kids will be interested in, it's not really the kids that are really loving the music so much like it was for dubstep. You know, when the kids get into something, it could be really cool music, and then it can do that explosion, you know, and then cave in on itself, but I don't think that will happen with swing. What I would like to see happen with electro swing, is what Chris Tofu's trying to do, he's trying to say that, when you see him play he'll always sit on the mic and he'll say "sounds of the 1920's to the 1950's remixed", and I think that's really cool, because it's doing the opposite of subgeneralising, it's opening the playing field up, so you've got all these different types of music that all do fit in really well together. You know, it's vintage remixed, that's basically what it is, rather than splitting it up, splitting up the scene so everyone's doing their different things, it's bringing everyone together, everyone can do their different things, but all together. I think that will be really nice if there was more of that, and I think there is more of that coming through, there's already a lot more openness to different styles within the scene, you know, so that's where I'd like to see it go. Obviously you can never really fully predict what's going to happen to a music scene ultimately, although it was pretty obvious with dubstep that it was going to get really big, and then when these things get really big they do, kind of, the people that got into it first, you know, the cool people so to speak, lose interest in it because all the commercial people like it, and then it loses it's driving force because the people that are really making the good music move into a different genre of music. You know, that's pretty much what happened with dubstep but yeah, I don't think that will happen with swing because it will never get as big, anywhere near as dubstep got, for example.

Appendix 6

Interview with Andrew Hill & Emma Knight, 12/12/13

Together, Andrew Hill and Emma Knight run Leicester's *Electro Tease* night, which is held bi-monthly. Hill is a composer, specialising in electroacoustic music, whilst Knight, under the name of 'Eliza DeLite' is a burlesque artist, who in 2012 won the prize for 'Best British Female' at the World Burlesque Games.

Chris Inglis: I'd first like to know just how you got into the general genre of electro swing?

Emma Knight: Good question, I think the first time I heard a piece of electro swing I didn't know that that's what it was, and it was years and years and years before I fully got into it, it was just this one track, I think it was iTunes free single of the week sometime in 2006. It was a song called *Jazzhole* by Free The Robots and I loved it, I loved that track, and it was just one of those really cool tracks that I had on my iTunes, and it was actually years before, I would say probably 2010, 2011, that we started listening to electro swing, and it was only then, I think there was a playlist on Spotify or something and it was on there and I felt "oh God, of course, this makes sense now, this is why I'm enjoying electro swing", essentially that's what the *Jazzhole* track was.

CI: Andy, how about yourself?

Andrew Hill: Well I've just remembered that my sister and I had a CD, it was Jive Bunny, *Swing the Mood*, and I must have had that in the '90s, the mid-'90s, that was out, but I've only just literally remembered that right now. It had like, *Rock Around the Clock* or something on it, that was all remixed, tracks remixed together. But really I suppose, we've kind of got into electro swing more latterly, because Eliza, because she started getting these playlists and playing them back, and I quite liked the idea of taking swing music, and kind of re-appropriating it, and re-working it.

EK: I think I was hearing it a lot, I say a lot, I heard it a couple of times doing burlesque events and things, and vintage events. You'd hear the odd track played, like interspersed with the normal selection of rockabilly, and you know, proper traditional swing, and there'd be the occasional track put in there, and I really got into it, and I started, it was that kind of thing where I'd ask the DJ what the track was, and I'd save it, and I'd keep it, and I'd slowly find more and more tracks that I liked, and then suddenly it turned out to be an actual legitimate genre, where you can get a whole album. So, for a while, I was hearing the odd track played here and there, and in 2011 when I was given the opportunity to start up Electro Tease, or should I say to start up my own burlesque night, but you know, in Leicester, I mean I've been doing it for five years now but when I started there wasn't much going on in Leicester, but now it's really saturated with hundreds of different burlesque nights. And, I really wanted something to kind of set the night apart, make it something other than just another burlesque night, because that's just, you know what, even though I'm a burlesque performer, I can understand how boring it probably gets, where it's like, burlesque has become so fashionable now, I kind of despise the word a little bit because it's such a cliché now. So when it came to setting the night up, I thought it would be really really good if there was somewhere where people could go to hear that kind of music, you know, and that kind of music alone, because as I said, I heard the odd track here and there, they were the tracks that I really enjoyed when I was out at these other events, but there wasn't anywhere that to my knowledge, that was playing strictly electro swing.

AH: Yeah, it was a kind of diversifier, wasn't it, so that we had two appealing things, we had the burlesque show, and then you've got the music as well, so people come down for the club night. I think it's, the thing that I quite like about it is, you get people who are swing aficionados, and they like dancing to swing music, but the thing about the electro swing is that it kind of opens it up to more people as well, it becomes less of a niche thing, you know, if you don't know the swing dance moves then you can still kind of get up and have a dance to it, and, it's also obviously full frequency range, whereas all these old recordings don't have any bottom end.

EK: Well this is why I always say, people are like “what do you like about electro swing?”, my thought is that electro swing is, you know, swing, jazz, when it came out originally, in the ‘30s and ‘40s, and even ‘20s, that for them, then, was like mind-blowingly awesome music. You know, people listen to it know, and they feel nostalgic, and quaint. But, you know, when you turn on the radio today and you hear a piece of dubstep music or something, and you’re like “this sounds awesome”, because it’s got the bass, and it’s got the power behind it, that’s because, you know, obviously our technologies are far more advanced than they were then. Back then, a good bit of, you know, saxophone, or a good like, bit of drumming, that like, cut the mustard, that was really awesome, that was the best thing they’d ever heard, so I think the awesome thing with electro swing is that, me listening to a piece of electro swing, it probably makes me feel the way people back in the ‘30s felt the first time they heard swing, you know? It brings it back into fashion, and I think, I’m not really into so much of the kind of, regular modern day music really, don’t get me wrong, there’s loads of stuff I like that’s in the charts now, but I’m not really a drum and bass fan, I’m not really a pop fan, like there’s a few songs that are good, but because the swing appeals to me, the electro swing appeals even more because it’s got the power that means it stands up to the level of any other modern music that we have.

CI: Okay, well you’ve already delved into it a little bit there, but do you want to say more about how the actual club night was first set up?

EK: Well, I set up Electro Tease in 2011, I think I probably had been performing for a few years by then, when I started performing in Leicester there wasn’t much of a scene, there was maybe one regular night, there was one performer in the city, you know, and yeah, now it’s become such a big thing in Leicester, and I think I’d been running the university society for a year, and I’d been a part of it for a few years, and things were going well for me as an individual performer, but I didn’t have quite enough time on my hands to dedicate what I needed to, to fully let my own art flourish. I was so busy looking after the 30 girls, organising their shows, you know, meeting up with

them every week and trying to, like, nurture them and stuff, so I kind of gave up doing that, I finally came to a point, I said “right I’m handing in my resignation” with that, but I still had the desire to have something to organise. And the great thing about running Electro Tease is, I don’t have to organise weekly meetings, you know, it’s a show, it’s a one-off event, it happens once every two months. I don’t have to, you know, I’m booking professional performers, like myself now, you know, we have a range of routines, you book the routine you want, you pay them their set fee or whatever, and they just turn up on the day, do the job, you pay them, they go off. You have a really awesome time doing it, but you know, there’s none of the faffing in between. So just when I’d handed in my resignation for the Demon Belles, and I had actually just found the Basement as a venue for the society, and then handed in my resignation, and then the Basement manager said to me, “well we’re looking to put on a burlesque night anyway, we’ll let the Demon Belles use it, but we want to do something else as well, do you want to do that?”, and I’d been thinking, well I’d like to start up a night, so it was a mutual, happy coincidence. And you know, they said to me “you’ve got free reign, what you want to call it, how you want to theme it”, the restrictions that we have to work with are, you know, it has to be on this night at this time, but the rest of it was completely up to me. So, you know, I was just, I was sick of seeing burlesque nights where everyone rocks up in polka dot dresses, and faux vintage hairstyles, they’re quaint, and they’re pretty, and they’re nice for those people, who like to play at the whole vintage thing, but I just think they lacked any kind of creative oomph, and there was so many of them, so that’s when I started to gather my own collection of electro swing music, that’s when I really started to actively search for electro swing music. Whereas before, I’d heard the odd track here and there, and I’d sort of saved it, and like, gone out and found that one track, this was the first time that I’d started doing a lot more research, looking a little bit deeper, mostly online, to find electro swing music to play, because if we we’re going to have a night where that’s all we play, we need a good selection of it. I mean, we’ve been doing it since 2011 now, and I’d say we probably built up the majority of our collection in that first year, I think we’ve slowed down in the second year because, obviously there was a lot of existing electro swing for us to collect back then, now it’s a case of when

something new gets brought out we add that as well. I think we've pretty much found everything that's already out there, to the point now that Andrew's already thinking of making his own, you know, having a go at doing some of his own electro swing.

AH: It's interesting, you were saying, I think that is a strong part of it, like not wanting to do events that pretend to be vintage, you know, that are trying to be a reproduction of something, do something that's inspired by it, but that's a new thing.

EK: With Electro Tease, what I wanted to create, was a really fun, happening, underground party, and I think we do need to, I mean we're just taking a break from it now for about five or six months, and I think the importance of that is that we need to refresh a few ideas, because we have been running it for two years now, and you do have to keep things fresh to keep them feeling fun and party like. You know, after a while it becomes a little bit formulaic, because it's the same every time, I'm not going to lie, I think it's lost its edge at the moment, also because electro swing has become so popular now, so it caught up. It was always going to happen, it's not like we were always going to be able to keep that to ourselves, now you go to burlesque shows and they're playing electro swing, so we need to look at how we can keep that fresh, and that might be by doing maybe some more live mixing, or something.

AH: Performing maybe, musicians playing.

EK: I think, the polka-dots and teacakes and vintage burlesque events, you'll find at least, they'll be one in every town and city now, all over the country, they're everywhere. Some people still love it, but to my mind they're a bit boring. I want to kind of really evoke you know, the feeling that you would have had during like, 1920s prohibition, that kind of underground, like what you're doing's a little bit naughty, I mean we're not doing anything naughty but we want to kind of evoke that sort of slightly decadent feeling that's slightly raw around the edges.

AH: The Basement also informs it as well, doesn't it, I think that space itself is very much like an underground kind of jazz bar.

EK: You've got the bare brick work, but you've got the decadence with the cocktails, and the lighting and things like that.

AH: And I guess, so it kind of fits their aesthetic, fits with our aesthetic I think, which was part of an inspiration I guess.

EK: Which I think is how electro swing ties in with it, because you've got, you can kind of mirror that with the, you've got the kind of decadence of the instruments that were used, the saxophones, the drums, you know, all the instruments that were used, the double bass, I'm not a musician. But you've got the rawness of the beats they're putting over the top, so it kind of mirrors that feeling.

AH: Yeah, because we quite like Caravan Palace as well, we went to see them down in London, and that was the first time it kind of blew my mind, seeing people perform it live.

EK: That was really good.

AH: That was really great, to see like, the bass player switch between a synth, an upright bass, and like, a Fender jazz bass or whatever, see him switch between tracks, and see the guitarist move from a laptop to playing guitar and stuff, that was the first time that I kind of saw it and thought, "yes you could do this live".

EK: Yeah, it doesn't have to be remixed, there's a lot, the majority of electro swing I think out there is remixed stuff, it's old material that's been remixed, and there's nothing wrong with that at all, and then you've got the likes of, Parovoz, and The Electric Swing Circus, and Caravan Palace. And also, Tape Five, you've got Tape Five as well.

AH: Tape Five, yeah, they do some pretty good, they're kind of a live band.

EK: But our favourite, my favourite is the Swing Republic, and they're not, I don't think they do live, I think they are remixed, but I mean, their track *Drum Boogie*, I loved it that much that I used it for one of my routines, and I use it for what would be a traditional feather fan dance, but it's kind of got a dubstep beat over it, which kind of makes it a little more impactful.

AH: Yeah, I suppose that's a good example of the kind of, modern, normally fan dances should be quite kind of floaty light things, and now this is one to a dubstep kind of beat, which is pretty good. But I'm kind of, recently I suppose I've been going on to, kind of SoundCloud, and looking around for tracks and things, and I kind of, I'm starting to favour tracks that are more, that have more development, you know, they take inspiration from an original track, but they develop it and they do more of their own thing with it, because you get a lot of tracks where they've just taken Louis Armstrong or something and just put a 4/4 beat on underneath it.

EK: The number of times I've heard *It Don't Mean A Thing*, that must have been, I have to say it's probably got to be the most remixed track for electro swing, there's about at least 50 different electro swing versions of that. Whereas something like *Drum Boogie*, if you listen to the original track it sounds really quite different, it gives a completely different tune, because they've re-ordered the parts of the song in the version that I use, and you get used to that tune, you listen to the old version, and it's actually a completely different structure.

AH: Yeah, so I think that's better, I like that better, because it's kind of, you're taking the inspiration from it, you're not limited I guess as well, from a compositional perspective.

CI: The other thing I'm just interested in now, you mentioned that you're thinking of doing some of your own stuff, obviously you're a composer as well,

so have you done anything like this before, what would you be thinking of doing?

AH: Not really, I'm pretty bad with beat-based stuff, but, well we've just moved houses so I've got a studio, and so I'm kind of really looking forward to doing some stuff, and I've had kind of, lots of ideas for tracks, so I'm thinking, at the moment I'm kind of thinking I'll probably take some tracks that I like, and chop bits out of them, and re-order them, but I might find that that doesn't work. I mean, it's very possible that that won't work at all, and it might be better to just try and start from scratch, you know, kind of, composing some pieces that are new pieces, in the style of. So taking that kind of jazz influence, but yeah, we'll have to see how it goes. I mean the next challenge, if I compose it, I'll probably do it all in MIDI, and then try and get people to play it live, because I'd always rather record stuff live if I can. That's the good thing about being around the music technology, you've got lots of people that play lots of different things. It's a good excuse as well for me to learn more instruments, so I might just kind of buy some instruments and teach myself how to play them, see how we go. But that could equally be a disaster, because you always think it's a lot easier than it actually is, you forget how difficult it is to actually learn an instrument, once you've done one, you know, you think "oh, it's easy to play that", you forget the hours. I suppose the other thing with the electro swing, and the burlesque, is that it enabled us to do something together really, to do something creative together.

EK: You've certainly over the last year gotten a bit more involved in, shown a bit more interest in the whole thing.

AH: It saves me having to stand in the corner with a video camera and look like a perv. I can hide in the DJ booth with all the knobs.

EK: I would like to take credit for the fact that, I'm pretty sure I got you into the electro swing.

AH: Well there you go, it's on the record now.

EK: It's the one musical genre that I found before you did.

CI: Okay, also I'm wondering, if either of you have any theories why it is that it's just coming out now, what is it about now?

EK: I think it's like everything, it's like fashion, it takes a few years for it to come into the foreground. It's like fashion, it's like burlesque, it's like anything that becomes popular, as we mentioned at the beginning, we both, without realising had been listening to electro swing far longer than we realised. Something like *Jazzhole*, you know, it turns out that was the first piece, there's also another track I've got, which isn't technically electro swing, so I'm not going to mention that, but yeah.

AH: I think it might be something to do with, I don't know, I'm not a cultural historian, but I think it might be something to do with the millennium. You know, being in a new century, I think it might be the fact that now we're in a century, people are looking back to the old century, and they're kind of thinking, yeah.

EK: People are feeling nostalgic, but they're finding ways to make it cool, because you know, it's not necessarily, you know, someone might secretly really like listening to a little bit of Benny Goodman, but you know, it's not cool, so [laughs] maybe they have to find a way to make it cool. I think it's cool, but you know, not everybody does.

AH: But I see it more, in your fashions as well, as in the stuff that you buy, that you've got stuff from, dresses from the 1980s, that are inspired by the 1940s.

EK: Fashion repeats itself.

AH: And I think it's probably a similar kind of thing with music, and I guess that the stuff's so available now, and it might also be, I don't know about this, but maybe it's, the rights have elapsed on some of those tracks. I don't know, so

it's now, you can't be sued if you sample those tracks, because the rights have completely gone on them.

EK: The other thing as well, it's not just the rights, but things like the internet and stuff. Tracks are becoming more and more easily available, you know, no longer do people necessarily have to be sifting through piles and piles of vinyl to find these, they can just go online, and if they know the right places to look, they can probably download some stuff. But I think there's been a general, I use this as like a kind of umbrella term, vintage revival, and I put everything under that in terms of fashion, burlesque, and electro swing as well. It is all harking back to a certain era, so it's not just electro swing, it's not just burlesque, it's not just vintage clothing, it's like everything. And through this, you know, you've had things come out into the major major mainstream, things like *The Great Gatsby* film, that's celebrating that kind of era, the '20s, you've got things like *Mad Men*, you've got things like *Downton Abbey* you've got all these like, big TV and film productions, there's the film *Burlesque* which I hate, and is not in any way a decent representation of what burlesque is, but even things like that. These are things that are reaching everybody, so electro swing itself might not have reached everybody yet, but most people, you know, a large percentage of the Western population are going to have seen films like *The Great Gatsby*, or watched things like *Mad Men*, and through watching these films, they'll be hearing electro swing, and they'll be seeing the vintage fashions, and it slowly creeps its way everywhere.

AH: Yeah, didn't someone say the other day there's a will.i.am electro swing track?

EK: No, my God, no, that was me, I was listening to the radio the other day.

CI: It's absolutely awful.

EK: No, actually, there's one that's shit, that one he did that was a remix of the Charleston song, the, I can't remember how it goes. Oh, the one where's he's like, in the video, he tries to scat in it.

CI: Yeah, that's the one.

EK: Yeah, that one is terrible, but I was listening to the radio the other day, I Shazamed it, it's the best way to find anything, it's-

AH: *Don't Mean A Thing*, is it?

EK: No, *Straighten Up And Fly Right*, Nat King Cole, the song *Straighten Up And Fly Right*.

AH: It's him and somebody Cole isn't it?

EK: Natalie Cole, I don't know if that's like a descendent of Nat King Cole, maybe, maybe not. But I heard it, I was like "this is really good", so I looked it up and I was really shocked when I saw it was will.i.am, I was like "really?" It's far better than that other one, I can't remember the name of it, *Bang Bang*.

CI: Yeah, that's what it's called.

EK: Bang, bang, bang, bang bang, that one. That one's terrible.

AH: It's certainly becoming a more popular thing, now you'll be in places and you'll hear it come on in the background.

EK: Yeah, where were we, we were like somewhere the other day?

AH: We were in the champagne bar and it was playing in there.

EK: No, even a non like, likely place for it to be. We were Christmas shopping, we were looking at Christmas decorations, we were in TK Maxx or something, and some electro swing came on.

AH: Yeah, TK Maxx, and it came on.

EK: So, I think as well, if a particular track's successful enough it might make its way onto something, like one of the *Now!* albums or something, you know that kind of thing, or get used in an advert, and get stuck in people's heads.

AH: It's difficult, you never really know, when you're into something you never really know how popular it is I guess, because like, we know a lot about it, but-

EK: That's the thing, we've been into it for a good few years now, and I have seen it get more popular, and it's always that whole, you're glad it's popular, but there's that slight annoyance, it's that whole, "oh I was into that band years before they went", you know it's that whole thing, you do get a little bit of that, I do anyway. "I've been listening to electro swing way before anybody else has", that's not true, but I mean, I've been listening to it for a long time.

CI: I was going to ask you what you think the future's going to bring with it, but you've sort of gone into that there, unless there's anything more you want to add?

EK: I think it'll just keep up, it'll work its way into the mainstream.

AH: Yeah, I think it'll come back in, and I think kind of, more and more jazz influences will come back into pop, I think maybe, which is a good thing.

EK: Which is good, which is good, because you know, Michael Bublé needs pushed off his pedestal, he really does. It's just the only thing we've got.

AH: And maybe, maybe I hope they'll be more live performances, more people doing it as it gains more attraction, people will start going, "well I can sit in the studio and do it, but maybe I'll perform live".

EK: Well that's the thing, when we went to see Caravan Palace, about a year ago, that was their first UK performance. They're French, and that was the first time, they were doing a little tour, they performed in London, and Bristol,

and somewhere else, Birmingham probably, or Manchester or something, and they started in London. And the fact that, I'd been listening to them for a couple of years, and the fact that that was their first UK performance really does, that kind of thing makes you realise how you can see, like we've been listening to them for ages but it is only just now that people are really paying attention to it.

Appendix 7

'Interview with Parov Stelar for "The Princess" album'

'Parov Stelar' is the alias for Austrian DJ Marcus Füreder. Füreder released his first album as Stelar in 2004, and has since become generally regarded as one of the most important acts within electro swing. Füreder also runs the 'Etagé Noir' label. Whilst he was not available for an interview himself, his management helpfully provided a pre-prepared mock interview.

Do you see the new album „The Princess“ as a continuation of your current work, or is there something in the new album which you think makes it completely different from your previous creations?

All of my albums have a certain connection with each other of course, but it is not like you can say that this is "Godfather part 3" or anything. It is natural for an artist to want to produce something new for the next album, but it is also important to ensure that the artist's style and handwriting is easily recognizable on a new piece.

What is the major difference between „the Princess“and its predecessors?

Well firstly it took a lot longer to finish, or rather I should really say I gave myself more time to finish it....Two and a half years to be exact. It was originally planned for the album to be released much earlier, but this time I decided to wait long enough until I could happily and confidently say: "Now I am finished". "The Princess" is less experimental than "Shine" or "Seven and Storm" were. It is important that the different stages in my life and the experiences which I have been through are recognizable in my songs. This is why there are so many different influences and approaches on this album.

Is there a closer connection between this album and the previous one „Coco“? Coco is very similar in terms of complexity and you didn't put it in the same category as the "concept" albums....

Yes, there are definitely some similarities between the two. The double CD, which operates as a division between two different aspects of my music for

example. I personally believe however that CD 1 is very different in comparison to “Coco”, and I feel very differently when I hear this album. The songs are much more atmospheric and mature.

You mentioned earlier that your music reflects certain moments in your life. The first CD from “The Princess” is not as dark as “Coco”. Does that say something about the way your life has developed in the last two and a half years?

Yes, most definitely. I was fascinated by everything dark, grimy and somber before – suffering, sexual abstinence to increase pleasure etc, but over the past few years this has changed. To use an old saying, the glass is now half full rather than half empty. I think you can hear and feel this in the new work and I am certainly a much more positive person these days. I think it is more difficult to impress and please people with something beautiful and awe-inspiring than it is to destroy something. Burning a house down is probably much more exciting and spectacular than building one, but it is also much easier as well...

What are the reasons for this change towards the positive?

It is a development which has heavily depended on my own will power to want the change, and also self-confidence. I notice a lot when working with young artists that they often focus on the tragic side of life and they are constantly trying to process these emotions. It has a lot to do with self-confidence as I mentioned before, the confidence to just say “yes” to something which might be risky or uncertain. Under these circumstances it is often much easier to say “no”. Having a “yes” attitude means you take a firm stance on things and you have to accept that you might be criticized for the decisions you make and their outcomes, which is not always easy. Accepting criticism for saying no is much easier to take. This is how I went into “The Princess” project, in a positive manner and I remain 100% behind it.

How did you decide on the album title „The Princess“

In my opinion “The Princess” stands for glamour, glitter and everything that people associate with life as musician. At the same time however, the title

stands for much darker aspects which you might not notice at first – the pressure of being stuck in a certain role, and the need to fulfill expectations of this role, while at the same time trying to break away from it. People perceive someone the way they want them to be, while the princess just lives in her tower.

So that means the title is very much based on yourself rather than anyone else?

It is not really based on me personally, but more on my occupation and the artist that is Parov Stelar, although it is true that the barriers between the artist and the real person are rather blurred.

How would you sum up the album in a nutshell?

The album possesses a very mature melancholy in my eyes, it borders on pessimism but never crosses into it. At the same time, and especially on CD 2, the album gives you the opportunity to forget....To just close your eyes and dive into the party, to celebrate and absorb the positive energy which comes with the music.

What has changed for you on a personal level over the two and half years of producing the album?

A lot has changed since making the last album “coco”. The size of team has increased and I have a lot more responsibility resting on my shoulders than before. With every day that goes by I notice that it is becoming more and more difficult to go into things with the same easiness and relaxed attitude that I used to have. The more in the limelight you are, the easier it is to get pushed into a certain direction, and the more open you are to attack from others. A young artist with a debut release is pretty free from pressure as there is not that much to lose. This changes once you achieve a certain level of success, every new release becomes a case of putting everything you have achieved up to that point on the line. I felt a considerable amount of pressure at the beginning of “The Princess” project, but after a while I realized that I just had to get over it and put it to the back of my mind. In a way I am quite a selfish person and I love the risk involved in making something new. It is

however pretty difficult to really evaluate one's own music and maybe some people think "that sounds like the stuff he made before" and others think "why doesn't he make music like he used to?" It is kind of like when you don't notice how quickly your kids are growing up and changing, but a relative who doesn't see them that often notices it instantly and is like "Wow, they have grown up quickly", and you're like "huh?"

On the last album you worked with a number of independent artists but this time you chose to work with people you already knew. Why was that?

Yeah in the end the whole thing turned out to be somewhat of a "family affair". Lilja (Bloom) was of course with me again, and this time I also worked more intensely with my live band on the album, much more than I previously had done.

Do the other musicians have an influence in the actual writing and composition of the music or are they simply performers?

Let us put it this way, they are performers with plenty of freedom to experiment. I explain the fundamentals and the song idea always come from me. All of the musicians also have their own solo projects so none of them have desire to take centre stage in my project. It could quite easily be the other way round, where I function as a performer for one of them if need be. For my project however I am the one who lays down the foundations and the rest has to be built around this, meaning the freedom is also rather restricted. We are all good friends though and get along very well so there are no problems. To be honest, the singers are probably the ones who have the best chance to break away from my direction and put their opinions across, but even then it is often so that we are able to agree on something easily without any problems.

Can this still be called a producer project?

Yes I think so, there is simply too much of a difference between the album and what we do live. When we are on stage there is little influence the producer can have, the rules are different out there and I can only vaguely set

the direction. I trust my musicians 100% however in this situation. They all have so much experience and know what they are doing so there is no real need for me to get involved too much.

What are the live performances of the album going to be like?

We are not a traditional band that has a certain plan for each album tour and sticks to this. I still see myself as a producer; constantly making electro, club friendly music and these tunes could easily be released as singles or EPs. The album is simply a way of collecting and presenting these tunes together. We are constantly integrating new tracks and continually developing our live set and we had a completely different set list in 2011 in comparison to 2009 for example. We will be adding more new numbers to that list with the release of the new album of course, and in addition to this we will be playing almost all of the songs from Coco's 2nd CD and a few classics as well.

What music influenced you during the development of the new album, or more specifically what have you been listening to recently?

Mostly new music to be honest, this is where I get most of my inspiration from at the moment. I really like the last Muse album and I enjoy listening to the stuff released on the Kitsune or Etage Noir specials. I don't think there really has to be a connection between what one listens to at home in private, and what one produces, but of course you need to enjoy listening to what you produce yourself. It is interesting to take a step back and look at yourself and the music you listen to....to assess what elements have been taken out and used as influences in the production of your own music. I also find it really exciting to find out that fans of my music also have the same or similar musical tastes as I do, even though this music might not be anything like the music I make. The connection lies in the fact that it is always emotional music with pop appeal, but still with plenty of underground character.

What has changed for you personally over the last two and a half years?

Being the manager/owner of a company was something I never actually wanted; it was more or less thrown upon me. Being in a band is easily done and you can easily get out if you want to, but this doesn't work at home or

amongst your friends, and things are much more complicated now. This is what makes the situation at the moment so difficult because a lot of the people I work with are my friends, and I hope that these long-term friendships will not be harmed by the situation. I notice that this pressure often makes me very overwrought.

Let's talk about the concept of „home“. What is home for you? Is it a place, or perhaps more of a feeling? You are on the road quite a lot; does this also change the concept of home?

I think home is a place which is defined by feelings. Home has become more and more important to me over the last few years. One of the most beautiful things in the world after make-up sex is coming home, and I think anyone who has been on tour for long periods of time knows that coming home also means being able to be yourself again. This is also something that is becoming more difficult, I notice that people look at me differently now when I am at homeor maybe home is just smaller than it was before.

How long are you normally at home before you start getting itch to move again?

Not long if I am brutally honest. I really look forward to coming home but after a week (at the most) I start getting the urge to travel again. We are like circus children...once you get the bug you just can't get rid of it.

Describe a typical day in the life of Parov Stelar when he is not on tour

I play a lot of sport to keep me fit for the long tours and I spend a lot of my time in the studio. There is always something to do, not just musically. I like producing videos and graphics and I get this work done when I am in the studio. Lilja has an atelier next door so I pop by every now and then. You could probably say that I actually live in my studio when I am not on tour.

Appendix 8

Interview with Jürgen Jagfeld, 20/03/14

Jürgen Jagfeld is a DJ who works under the name of 'Cab Canavaral'. Jagfeld began DJing in 2007, and alongside this, also performs as the saxophonist in the band 5 In Love. On top of this, Jagfeld also runs the label 'Billybong Records'.

Chris Inglis: The first thing I want to know is just, how you first got into music, and then specifically what made you start using swing?

Jürgen Jagfeld: So my musical history?

CI: Yeah.

JJ: When I was a child, my parents are quite musical people, so my mother played the violin, and my father also, and so when we were children we had to go to music school. I started with recorder, then I wanted to play the saxophone or the trumpet first, but I didn't know that it was the trumpet, and I wanted to learn this instrument which can speak, and then my parents told me "ah, this must be the saxophone", so I wanted to learn saxophone, but first I had to start with clarinet, and then the saxophone, and at the end it turned out the instrument that I really listened to, and wanted to learn when I was a small kid was the trumpet, but now I'm quite glad that it's not the trumpet, that I play the saxophone. Yeah, and I never intended to be a professional musician, because I was a bit lazy in practising and so on, there were so many things more interesting than practising. But yeah, when I got my first saxophone at 17 years I stopped this music school thing, and I learnt it on my own, and I founded a band together with some friends, and we all didn't really have a clue about jazz and swing and so on, but we tried it, we listened to records and we started to play together, and yeah. I have some recordings from that time and it's really awful to listen to them now [laughs], but it was a good start I think. For me, it was good training because I started to learn the music by listening to something, and not to get it explained by somebody who knows it,

I had to work it out on my own, that's not so bad. Then I decided to study music therapy, that's why I came to Vienna, because I grew up in Munich, and yeah, because this was the combination I can deal with music, and I can work with people in social work somehow and I still wasn't convinced that I was good enough to be a professional musician. I studied music therapy and everything went well, and I got the chance to do an audition for the University of Music, for saxophone, jazz, and I went there and they took me. So that was the first time when I really got a teacher, a very good saxophone player in Austria, maybe if you're in jazz, you may know Wolfgang Puschnig, he played together with Carla Bley, and so on. Then I learnt the saxophone for myself, because I joined a band, my band, 1994 or 5, the name was '5 In Love with Betty', and I'm still playing with these guys as 5 In Love, we play this traditional swing thing for lindy hop dancers, Nat King Cole, Cab Calloway, and also some modern tunes arranged in swing like *Girls Just Wanna Have Fun*, *Billie Jean*, *Walk Like an Egyptian*, and yeah, that's my musical history.

CI: Okay, great, so what do you think it is about the electro swing style that really attracts people to it?

JJ: The funny thing for me was, I think I'm the only one in the scene who came from that direction, from traditional swing into electro swing, because most people I meet, they have been DJs for techno, minimal tech house and so on, and then they discovered the swing thing, and merged, but yeah, they started from the other end, from the electronical end, and I come really from the traditional end. For me it was the fascination to have this groovy swingy stuff, also these funny tunes and these funny lyrics, and that special kind of lifestyle, and to add some beats underneath so it works also on a modern dancefloor. That's also I think a challenge for me when I do a new track, because I don't want to lose the swing feeling too much, I think that's a problem if you have the original swing tunes, they often play with 180, 190, over 200 beats per minute, so that's too fast to do. Yeah, you can make a techno track, a very fast techno track, so you have to slow down them, the original material, but yeah if you add a straight beat then it loses this swing feeling. There are many electro swing tracks which don't really swing. At the

beginning I really had a problem with that, but now I like them too, for me it's something different, and yeah, this electro swing thing is, you can't mix them up, it's also a completely different audience when I play for a traditional lindy hop swing crew, also as a DJ, I never would play electro swing style because it doesn't fit. Other way around, it's okay, when you play a traditional tune, a good tune at an electro swing party then everybody is happy, but the lindy hop dancers, it's not possible to dance to this music like they want to, because it's often too fast, and loses a little bit of the swing character.

CI: Another thing, when you create songs, do you have a sort of working process? So would you say that, I don't know, you start off electronically, or what would you do?

JJ: Well the funny thing is, when you caught me now I was just working on some new ideas. I can tell you how it started for me with this electro swing thing, it was when we recorded an album for my swing band, and it was the first time we all did it on our own, we didn't book a studio, we did it in our rehearsal room with a digital mixing console and a laptop, and we forced our drummer for the first time successfully, that we record with a click. Before we just recorded like we played on stage, without a click, but this time we succeeded to record with a click, so I had all these files, recorded sessions on my hard disk, and then just for fun I played around, edited a kick bass and an electronic high hat, and that was the beginning, so it was very close to the original material, and I just put some beats underneath it. That's also still my approach, also when I have to do remixes, I like to keep it close to the original song, because I think if a song, or music or something catches me, because it has the structure of melody, of different parts, and yeah, I try to work with this structure and don't like so much to destroy it, or to mix it up completely new, so my productions are quite, how can you call it, analogue? Or inner flow somehow, I'm very close to the original stuff I work with.

CI: So would you say then that the way you do it is a bit different from perhaps other, do you think you've added anything new to the genre?

JJ: I think, there are other producers that also produce very musically, like Minimatic in France, and some stuff, also Bart&Baker is very melodic, and from the British, I like very much Kid Kasino, and also some of the ghetto swing styles, they mix it sometimes with dubstep, but I like when I listen to a track, and then I can tell “hey, he did understand the original too, and it’s not only taking some samples but working also with the original material with the right musical feeling, and also respect for the original stuff”. Some productions lack this, like they think the main thing is the beat, and then there is some additional samples from the swing era, and yeah, it works too, but that’s not so much the thing that catches me.

CI: One thing that I think is interesting is, there was an album released, obviously *Cab Canavaral Remixed*, and I think it’s interesting that a lot of electro swing songs are remixes of a lot older songs, but then this album is now remixes of the newer songs that are trying to be those older songs as well. Would you agree, or have you got anything to add to that?

JJ: With this album, *Cab Canavaral Remixed*, it was a special thing, I had this original composition of myself, the original production *I Dance Charleston*, and also this song I did a rework of, *Why Don’t You Do Right*. And together with Dominik Tamegger, who is the master of ceremonies at the big swing party in Salzburg, we decided we would do a remix contest, because it would be interesting who would take part, and at the time I had just founded the label, Billybong Records. The plan was, the winning tracks we would put on this compilation, but we didn’t know what we could expect, who would take part, some people we asked, like Skeewiff, and Tobi, Sound Nomaden, and also I asked Grant Lazlo, but he had no time, but he was in the jury, so, we had a jury and they helped us to select the tracks. These things happened just without a big master plan behind, we do a new tune and we try to remix it, yeah it was just an idea, we did it, and when I look back, many things I’ve done were like this, a stupid idea maybe, and then we did it and something comes back and then, yeah, we put it further or pushed it.

CI: Do you think there's any kind of different relationship between the producers and the listeners of this type of music, in this genre than in any other.

JJ: In electro swing?

CI: Yeah.

JJ: There is a very close relationship, that's one thing I really like about the scene. Via Facebook and SoundCloud, the whole electro swing family is connected, and it doesn't matter if you are in the UK, or you are in the Netherlands, or in Austria, or in the USA, you know each other, and you know what everyone is doing. I don't know that party people, are not so into this internet thing too, from they're interests they like to go to parties and to dress up nicely, I don't know if they really follow everything on the internet as much as I do, or some members of this electro swing crew, or family, or fans. But I think there is a very close connection, because many DJs who play the songs, they produce themselves, and they listen to other productions and they follow other producers, so there's also inspiration, there's a big exchange of ideas. The nice thing is, about this genre, that there's not so much struggling, so you have two people doing the same thing and they fight each other, it's more of a cooperation thing. Sometimes there are competitions, this competitive way of thinking, but I think overall it's quite nice, and everybody tries to help the other, and that's a thing I like very much about it.

CI: Do you have any thoughts as to why it is that this style of music is only sort of coming back into popularity now?

JJ: Yes a little bit, because I also played some years ago for minimal tech parties, and stuff like this, and recently I was invited to play saxophone again with this crew I had played with at that time, and they still do they're thing, and I was really bored [laughs]. And I think it's this opportunity for the people to dress up, there is also, some people don't like this styling thing about it, they just want to go to an electro swing party because of the music, but I think, I

personally like it, because it's something special, you dress up before you leave your home, and when you come to the party, I realise when the people are dressed and they come to the party, they are in a very good mood. They are partying when they enter the door, they are in the right mood, and it's quite nice, and also, we never have problems with aggression or fights, or something like this, people, the crowd is really well behaved, and I don't know if it's the outfit, or if it's a special kind of people who are fans of electro swing, or it's the music which makes people happy, and yeah, keeps away this aggressive behaviour.

CI: Just one more question I was going to ask, is, what do you think the future is going to hold for electro swing?

JJ: In my opinion, or it's also my development, at the beginning I was very, only this very melodic electro swing thing, like Caravan Palace, and Tape Five, and so on. Then more and more I accepted the housier stuff, yeah, Parov Stelar also, he's in between the melodic, and the housey stuff, and then there's very tech things, I don't like so much, but my development, now I play quite a lot of this ghetto swing stuff, so the slower tempi, because there, the music swings more. For me, I always loved funk, and so this development is more funky than the straight house thing. I still like the housey stuff too, and I think the future will open the genre also for the soul era. I think there will be a development, so you have swing from the '20s to the '30s, maybe also some '50s or something like this, rock and roll, RnB, and I think the next thing will be, a retro groove, motown, soul, I don't know, RnB. And you already have it, like there are many remixes of Ray Charles, things, and they work really very good on the dancefloor. So I think, maybe in the near future you won't speak so much about electro swing, but electro vintage, I don't know. So I think this could be the future of it.

Appendix 9

Interview with Forsythe, 25/01/14

Forsythe is the dancer for the YouTube channel 'takeSomeCrime'. Originally from Canada, and now living in Australia, in 2010 Forsythe uploaded a video of himself dancing to Parov Stelar's *Catgroove*, which has since accumulated over 18 million views, and as a result Forsythe has been invited to perform with Parov Stelar live. Preferring to remain anonymous, he will be referred to as his alias, 'Forsythe' throughout this paper.

Chris Inglis: What I'd first like to know is, how did you start off dancing, and then specifically, when did you start dancing to the swing, electro swing style of music?

Forsythe: Well, it didn't start with the electro swing type dancing, before I started dancing alone in the basement I didn't really have any sort of training, I suppose that's something that's significant, I just, my father bought me a camera, camcorder, very cheap DV recorder, little tape inside that instead of recording audio, it records video. But I didn't know what to do with it, I had no purpose for a camera at the time, I just wanted to make him feel like I was using it, so I started using it to record my karate movements, because I was in karate at the time, I was a kid. And yeah, after a while, I'm not sure what it was, I'm not sure what the order was, I got inspired by something I saw on YouTube, or I just got bored of the dancing, and I started doing things to music and it started from there. And now on top of that inspiration piled on, everything from YouTube, everything from the internet, or maybe some TV, but yeah, it started off. It was a strange start, because at the time I was into heavy metal music, not really hardcore heavy metal but something more like Death From Above 1978 or whatever. It was a duo band, a drummer and a bass player, from then, that went on to electronic music, because they went on to electronic music to do MSTRKRFT type music, that's the new band that they made, or one of them went on, I don't know the history exactly. But they did a kind of, very minimalist dance type beat, and I realised that might be okay, I wasn't so into it before then, but I was still young at the time. And from

then on I just kept going with dance music, and when it came to the electronic jazz stuff, electro jazz, Parov Stelar, Caravan Palace, all that type of stuff, that just happened by accident. I just had somebody link me a song, I don't know who it was, I don't remember, it was just, somebody sent it to me. I just was inspired by that one particular song, it was the first song that I did that was electro jazz, and that turned out to be the *Catgroove* song. It wasn't exactly practised beforehand, it wasn't anything, I just sort of felt like it would be, sounds like something that would be done in a suit, sounds like something that would be done with a lot of flamboyant arm movements and that was that. I'm not sure what more to say about that, you can stop me and ask me something if you like.

CI: I'm wondering what it is, you went into it a bit, but is there anything specific about the style of music that attracts you specifically?

F: Before heavy metal I used to listen to blues music, very old style, and there's something that really grabs on to me, both the string instruments and really grungy sound of blues. From then on that went onto jazz, just regular jazz, the standard stuff, and my parents made me go into piano and such, like that, I mean I like piano and everything, but it was sort of a prerequisite so that I may go into karate, because that's what a kid really wants to do. The education and music sort of went into that, and I think it just came altogether, it was just the combination of the new dance type beat with loops from the past all together. So the melody of the past combined with something that makes you want to move in an energetic way, it just worked perfectly together. It didn't seem so much as a revival to me as it was, a good idea. It seemed new to me, it didn't seem like something that was like a reinvention of the past, it didn't seem like a re-hashing so much, but I suppose that's what it is when you put loops into a song, it is something like a borrowing of the past, but I'm sure there's new material as well.

CI: I was going to ask as well, I know on YouTube, your *Catgroove* video that you mentioned before, if you type in 'electro swing' that's one of the first ones that comes up, and it's got obviously millions of views. I was just wondering,

do you think you've in any way aided the movement, helped more people discover it?

F: To be honest, until you've mentioned me, until you've sent me the email, I guess I wasn't so arrogant to think that I could contribute so much. But it feels good, it feels good to think that there's some sort of contribution. There have been people who, I've gotten a lot of opportunities since the first video and the other videos, people seem to be enthusiastic about the type of dance that seems to have spawned from that video, that initial inspiration. Part of me wants to say that you know, no, I don't think I'm really that involved in that sort of thing because it's the music that counts really, that's what people listen to. They get hooked on it, maybe from the dance, maybe from other ways, but it's the music that is the core of the movement itself. I would say that I've at least directed peoples ears in the right direction, so if I can get credit for that, that's wonderful by me, at least in some small way. We'll see though, it still seems to be growing, and if I can take a larger part, if I can take part in the music itself, then that's good as well.

CI: Have you had any opportunities where you've been more directly involved with the music since then?

F: There were a few situations where somebody was to, or at least they told me that they wrote a song specifically so that it could be danced in that style, to the electro swing style music, but I can't really be certain of that. I did try one of them, and another one that was sent to me wasn't exactly, it didn't quite fit the channel, I didn't feel too great dancing to that one so I didn't really do it. In that sense, I wouldn't say that I was exactly involved with making the music, at least that the dance or whatever I did inspired them to make the music, so in like some kind of a not so direct way, maybe. But in the future, I am thinking about that, or giving it a shot, I have never done electronic style music before, or actually put something out that is of quality, played around with it before, but who knows. There's things, there's opportunities still coming out, in fact I think that I may in the future have more part in the music itself,

because I'm going to meet a lot of the artists in this coming tour in Europe, so we'll see, we'll see, it's optimistic.

CI: That's great. I wanted to know as well, you might have to explain quite simply for me, because I don't know too much about dance, but if there's anything that makes this style of dancing any different from any other style?

F: Well it's hard to say with definitive certainty how it is different, because a lot of movements can look similar, a lot of movements have been inspired by past movements that have been done long long ago, for example, there have been a lot of videos showing that the moonwalk, that Michael Jackson supposedly created was done long long ago by other dancers and other artists, but he just made it famous. Not to discredit Michael Jackson or anything, he put it together, in his own style, and all that. So I can't exactly say that it's completely different from any other style, but I would say that the type of dancing that I do to electro swing, it lets the body move together in a sort of fluid way, in the sense that you don't just concentrate on one part and forget about the rest, sometimes when you do a sort of locking and popping type of movement you let half of your body flop, like just completely relax, and then another part does the, whatever gestures that it's supposed to do. But in this particular way that I dance, the legs are moving at the same time, they might be doing a completely different type of motion while the arms are doing something far smoother, like for example the rotation, it's continuous, it's smooth, while the legs could be doing a sort of shuffle. It's mixing, just like the music it's mixing something modern with something that might have been a little bit older, for example sometimes I might do a shuffle with the footwork, and it can just seamlessly mix in with something like the Charleston type movement, although I didn't know it was called Charleston at the time, it was just something that people pointed out to me afterwards. I saw an older style video, and I saw the footwork going like this, but I had no idea what the name of the movement was, I just sort of imitated, and it turned out to have a name. People started assuming what the styles were, if you were to look at some of the comments I think that they know a little bit more about the types of dances, the categories and such. But I'd say that everything that I see on

YouTube, whatever that is, I'm sure that contains hip-hop, breakdance, whatever that might be, it's all in there. So I suppose, I'm kind of thinking while I'm talking to you, I didn't have these answers prepared, I think that part of what makes it unique is that there are no delineations between the styles. I just took what I thought felt right with the music, I didn't set out to do a hip-hop move, and then a swing move, and then a Charleston move, and then, you know, a modern French electro dance move or something like that, it was all together, there weren't any barriers there, so everything is sort of, I would say it feels natural to do. It lets the music more or less dictate the movements. So in a sense the music sort of wrote the dance, maybe I don't even deserve credit for it. I just kind of, accumulated the styles, the movement that I thought looked good, and felt good to do, and it just sort of came together. I would have to think about it a little more, I might need to come back to that after I think about what the difference is between previous styles, it's a difficult question, it's like, psycho-analysing the dance itself, going back into that, it's sort of introspective.

CI: Well yeah, we can come back to that in a bit if you want, I want to ask as well, do you have any ideas of theories about why you think it is that it's now, as opposed to any other time that this movement is becoming popular?

F: Well, I know this has started quite a ways back, I don't know what year it started when they started doing remixes of music and loops and tracks, when the electronic movement started, there's all these things with repeated drum beats starting, and repeated voice lines, and repeated instrumental tracks, and orchestral tracks, it made it far more accessible to someone sitting in a basement, typing away, making their music on a computer to use an orchestral sound, like a trumpet or whatever, some oboes or something, that would be used in jazz, in his own music, that might otherwise be quite simple and quite dancey. Maybe it was something inevitable, I think that there is music that the discovery of it at least was inevitable, I think that everybody tries to explore their own, every spectrum of music through the past with these remixes. The reason that it became popular right now, and not before, I'm not sure. I don't think anybody can really know that, I don't think anybody can

really know that, it's like also asking why the dance itself, the *Catgroove* dance itself became popular at that particular time, and why did it get popular and not some other dance? It's got to be a combination of everything together, like the suit, the colour of the floor, and the wall, and the dance I suppose. But it's just, all things timed well, and I suppose maybe also the right people to see it, and maybe they would share it to their friends and everything like that. I do think the electro swing movement is something that is more, at least in America and Australia here, it's propagated by word of mouth more than by radio, and by anything else. So it seems sort of like, at least it began, I don't listen to a lot of radio, but it seemed like it began like a cult sort of following. And maybe there was also dancing, I haven't seen any concerts around here anyway, it's not as big in Australia as it probably should be I think, but we'll see. I hear in Europe it's huge, it's getting bigger and bigger.

CI: Yeah, it's getting pretty big in Europe, yeah. I mean, that was the one final question I was going to ask you, what do you think the future will hold, do you think it's going to get a lot bigger?

F: Yeah, I think it's got nowhere to go but up. I mean of course, every genre of music sort of plateaus and maybe peters out to be superseded by something newer, and you know, it's inevitable, because generations change, but I think it's got a lot more to go, personally I think it's got a lot more to go before it's done. There's also this delayed effect, the ripple effect where maybe it'll sort of die out in Europe, but it'll just get to the United States and spread, like an infection. So that'll probably extend its life a little bit. But I don't think it'll ever die, now that it's here, there's always going to be someone who just likes that kind of music. And also, it's not just a genre itself, it's also just good music. You don't necessarily need to have, well the way that I see it, is there's a lot of genres out there that a lot of people just say "no, that's not for me, I don't like it", like country music, it's had its time, it's been and gone. Disco is a good example because that had a horrible falling out, and nobody listens to that at all, it's just, well I don't want to say it like that, it seems like right after disco hit it's high it dropped out, people started making fun of it, rock and roll came back in and everything. But there are still some music, some bands out there

that just do it well, and they keep it alive, and that's all that really matters, and if one person appreciates it at least, which hopefully it's more than one, then it's got a purpose to survive. The creativity can keep going with that particular genre. But I can definitely see electro swing getting much bigger, because everyone that I show, not absolutely everyone, some of the older people, well, older people, no, older people do get it. That's another thing that's amazing about electro swing, it's got that old appeal to the older crowd, and it's got the appeal to the newer, to the younger crowd, so that's maybe why it's getting so popular, its got aspects from each generation. So compare it to any other generation, like for example, dubstep. I don't think it's got much appeal to the older generation, the younger generation, of course they can see it and everything like that. I'm not sure if it will go into whatever the next generation is, but electro swing just seems to grab something classic, and puts an inoffensive beat on there, something that's just bouncy, something that's just fun and energetic. You put electro in, electro dubstep, I'm not sure what would happen there [laughs], I don't think it'll be, I think its two opposites, not exactly, but. Yeah, again, I don't really know too much, I'm speculating just like any other person. Maybe I dance to this music, but I don't think that exactly makes me an authority on the genre.

CI: Well that's pretty much everything I was planning on asking you, I don't know if you have any more to say on what you were going on before, about the dance moves?

F: What I believe makes the dance different from other styles of dance is that, it is, just like electro swing, a delicate mix of new and old styles of music. Not any combination would yield pleasant results. It might have been sheer luck that I stumbled upon some movement styles that work across time and genres in a similarly pleasing way as electro swing. In a more subtle look at the movements, I think I'd say that unlike many types of modern dance, this one is continuous. It tries to follow the music with every beat, not stopping motion just to follow the melody, or the harmony. It tries to do both, which is very exhausting by the way. Also, it might be notable that after I did the first dance to *Catgroove*, I was contacted by Parov Stelar's manager and he had me fly

up to Vienna to do a live performance with Parov. He told me that I had at least in part been responsible for the popularisation of that group. I'm not sure about electro swing itself, but yes.

Appendix 10
Accompanying CD track listing

Disc	No.	Title	Artist
1	1	<i>Smoke Rings</i>	The Casa Loma Orchestra
	2	<i>Roseland Shuffle</i>	Count Basie
	3	<i>Sing, Sing, Sing (With A Swing)</i>	Benny Goodman
	4	<i>Puttin On The Ritz</i>	Fred Astaire
	5	<i>Ecuatorial</i>	Edgard Varèse
	6	<i>Gesang Der Jünglinge</i>	Karlheinz Stockhausen
	7	<i>Love To Love You Baby</i>	Donna Summer
	8	<i>The Adventures Of Grandmaster Flash On The Wheels Of Steel</i>	Grandmaster Flash
	9	<i>On and On</i>	Jesse Saunders
2	1	<i>Piano Sonata No. 2: Marche Funèbre: Lento</i>	Frédéric Chopin
	2	<i>Embryons Desséchés: Edriophthalma</i>	Erik Satie
	3	<i>Collage #1 (Blue Suede)</i>	James Tenney
	4	<i>Amen, Brother</i>	The Winstons
	5	<i>Lucas With The Lid Off</i>	Lucas
	6	<i>Swing Set</i>	Jurassic 5
	7	<i>Puttin' On The Ritz</i>	Miss Kookie
	8	<i>Can The Frog Tap Dance?</i>	Dr. Cat and DJ Pony
	9	<i>I Dance Charleston</i>	Cab Canavaral
	10	<i>The Penniless Optimist</i>	The Electric Swing Circus
	11	<i>On The Downbeat</i>	Swing Republic (feat. Bing Crosby)