

Chicago Jazz

The Move: New Orleans to Chicago

- The Great Migration
- Racially Open Environment
- Prohibition 1920-33 had no effect
 - o Strongly organized crime
 - o Night clubs could still open
- Three Group of Musicians
 - o Black New Orleanians
 - King Oliver's Creole Jazz Band
 - o White New Orleanians
 - New Orleans Rhythm Kings
 - o Younger White Chicagoans influenced by the previous two groups

Main Figures

- | | |
|---|----------------------------|
| - Chicagoans | - New Orleanians Diasporas |
| o Frankie Trumbauer – C melody saxophone | o Joe King Oliver |
| o Bix Beiderbecke – cornet and piano | o Louis Armstrong |
| o Benny Goodman – clarinet | o Jelly Roll Morton |
| o Gene Krupa – drums | o Sidney Bechet |
| o Tommy Dorsey – trombone | o Kid Ory |
| o Jimmy Dorsey – clarinet, saxophone, trumpet | o Bunk Johnson |
| o Eddie Condon – guitar | o Baby Dodds |
| | o Johnny Dodds |
| | o Johnny St. Cyr |

Features

- Cornet-lead improvisation
- Formalizing rhythm section as: piano, guitar, bass, and drums
- More written arrangements
- More dynamics, solo breaks, and musical maturity
- Development of individual improvisation and less collective improvisation
- Even the melody starts to take turns rather than all play at the same time

Austin High Gang

- Chicago High School, Austin High
- Influenced by black group and white group from New Orleans
- Joe Sullivan, Dave Tough, Jimmy McPartland, Frank Teschemacher, Bud Freeman, etc.

Bix Beiderbecke

- First generation to learned jazz from the recordings
- Self-taught on cornet through playing with the recordings
- Played with the Wolverines (white New Orleans cover band)
- Played with the Austin High Gang
- 1927 join Paul Whiteman and His Orchestra in NYC, became the soloist

Louis Armstrong (1901-1971)

Biography

- Dropped out of school at 11 years old
- New Year's Day 1913, shot blank his stepfather's gun, got arrested detained at Colored Waif's Home, where he had been musically trained in a military fashion. Armstrong started from tambourine and worked his way up through many brass instruments and finally placed to play cornet.
- 1919 replaced King Oliver in Kid Ory's Band, then worked on Mississippi Riverboat
- 1921 returned to Kid Ory's Band
- 1922 moved to Chicago to play second cornet in King Oliver Band
- 1924 moved to NYC to join Fletcher Henderson and His Orchestra, became the soloist
- 1925 returned to Chicago and recorded with his group, the Hot 5
- 1926 scat singing in "Heebie Jeebie"

Musical Innovations

- Improvisation
 - o Well-constructed
 - o Outshine the rest of the collective improvisers
 - o Motivic development
 - o Standardized jazz idioms through his solo
- Rhythm
 - o Swing feel
 - o Sophisticated rhythms
 - Over the bar line
 - Shifted accents
- Technique
 - o Extended range, especially high range
 - o Fast leap and arpeggios
- Vocal
 - o Throaty and growl voice
 - o Scat Singing

Hot 5 and Hot 7 (1925-28)

- "Cornet Chop Suey"
 - o Clarinetism
- "Potato Head Blues"
 - o Chord arpeggiations / Laying out harmony
- "Big Butter and Egg Man"
 - o Motivic and development / Telling a story
- "Heebie Jeebies"
 - o First scat singing
- "Hotter Than That"
 - o Polyrhythm
- "West End Blues"
 - o Virtuosity / Versatility / Gutbucket / Upper Range