

## 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