

Lecture 1: **Silvester Tekavcic/Tiffany Tsang**

Lecture 2: Heather Re/**Charlene Soliguin**

Lecture 3: **Yulia Komina**

Readings Lec 1: **Samira Chowdhury/Lorraine Gomes**

Readings Lec 2: Natalie Chung/ **Nelumi Manikku**

Readings Lec 3: **Kaylene Tolentino**/Kim Wachockier

Readings Lec 4: Isaac Isaac

Music/Listening Lec 1: **Mitchell South**

Music/Listening Lec 2: **Caroline Fraser**

Music/Listening Lec 3: **Jacob Drobac**

Music/Listening Lec 4: **Alysia Silla**

Lecture 1:

Lecture One

British Ballad

- one of the main roots of American music..
- ballads tell a story
- “Barbara Allen” London 1666
- pure tone
- accent, she is from Kentucky
- voice, no accompaniment
- manipulation of her voice, sounds “yoddely”
- dying man asking for Barbara Allen, she looks at him and says “young man I think you’re dying”
- majority of popular music about love expressed through music
- repeated melody

A Tribe Called Red -Red Skin Girl (ATCR Remix)

- voices, tribe-like
- glitch and Aboriginal music
- mix of things
- 3-3-2 beat and 1234 happening at same time
- different rhythms
- most popular music is in duple meter
- designed to make you move
- many songs celebrate beauty not in polite terms -treating women as sexual objects
- how does music communicate different types of representations about race, class, regionalism?
- party music but also music asserting many things -their ability to be Aboriginal and updated about today’s world, also showing pride in music from their upbringing

What is Popular Music?

- massiveness (music of the masses)
- mass delivery systems
- business, marketability, and taste
- how it is circulated
- eg: Taylor Swift and Eminem (relatable, writes her own songs about her personal experience, biographical)
- the biographical becomes translatable to this mass thing that people can relate to
- when you know musicians' biographies, you may identify more with them
- sell-out: conforming to the trend; tension between the idea of music as art and from the soul and the idea that music is your job

Music and Identity

- pop music provides images of gender identity, ethnicity, and race

Popular music in America is closely tied up with stereotypes

Ex: Blake Shelton -Boys Roun' Here

*white town, black people coming; two cars rolling towards each other (stereotype on stereotype)

*supped up car vs. monster trucks; separation (eg: doing the dougie in Kentucky)

*everybody coming together and dancing together

*what it means to be a redneck, trying to counteract the stereotype

*images used as a quick reference point to a way of life, a set of values trying to separate from other ways of life

*song written by three of the richest men in Nashville

*dialect important for signaling race and class

Ex: Dave Chapelle: White People Dancing

Timbre: quality of sound, sometimes called "tone color"

-contributes to a performer is "soundprint"

-Ex: Nina Simone

Dialect

- genres associated with particular dialects
- "cross-over" ability related to dialect

Popular Music in North America

- We listen to popular music sometimes; sometimes we just "hear it"
 - o E.g. in the elevator; music helps prohibit the feeling of waiting
 - o Music as part of the experience; music produces an environment that is conducive to some sort of behaviour
 - o Music as sound, commodity, etc.
- Listening closely to music means listening to the micro details of a song
- "Barbara Allen"
 - o London, 1666
 - o A man lying on his death bed looking for Barbara Allen
 - o Is a ballad; tells a story in a series of verses sung to set melody

- o No instrumental, was “throaty”
- o In the middle of major and minor key
- o Repetitive melody
- o Most versions focus on Barbara Allen’s cruelty towards the dying man William
- Music as a form of communication; can move you physically, mentally, culturally, etc.
- “A Tribe Called Red- Red Skin Girl”
 - o Started with a drum beat then went into a rhythm comparable to a form of “dubstep”
 - Distinct rhythmic patterns
 - o Can be considered a political statement; the music depicts red skinned girls as beautiful from the perspective of an Aboriginal man
 - o Music represents identity and can assert a number of things like being Aboriginal
- What is popular music?
 - o Available to the masses
 - o Is a question of business, marketability, and taste (which is personal)
 - o Popular music is relatable; e.g. Taylor Swift with personal experiences
 - o Sometimes involves “selling out” in order to become mainstream
 - o Theme of massiveness, mass delivery systems that get the most listenership, business as defining popular music
 - o Music and identity
 - Music produces images of gender identity, race, and ethnicity
 - Can be closely tied up with stereotypes
- Blake Shelton- Boys ‘Round Here
 - o Emphasizes a list of stereotypes; ends up being a multicultural party
 - o Music as a way to access different cultural values and meanings that can deviate from personal experiences
 - o Without the video, one can focus on the twang, the guitar
 - o Timbre- quality of sound, sometimes called “tone colour”; one’s soundprint
 - o Dialect- genres associated with particular dialects
 - o Cross over- ability related to dialect

Lecture 2:

MUS306 Lecture 2: 1800s-1920s

The Coo Coo (Coo Coo Bird) – Dink Roberts

- played on banjo, African-American style, folk music
- banjo playing is regionally marked, an African-American instrument. However black banjo players today are not common
- buzzing texture
- short, repeating, interlocking rhythmic patterns

- poetic images and moments rather than long narratives, evokes emotion
- reflection of roots of popular music
- popular vs. pop music? Pop music will be clearly defined in 1950s. Both are mass produced, mass marketed, geared toward mass audience

Streams of American Popular Music

- making distinctions between these streams are difficult
- streams are separated due to individual identities
- in addition to the 3 streams provided in textbook, there are indigenous and French

Minstrel Show

- white representations of how blacks would perform music
- act of imitation, appropriation, parodies
- interesting phenomenon: “love and theft”
- first expression of distinctively American popular culture
- 1840s-1880s, predominant culture in U.S.
- characters of importance: Jim Crow, Zip Coon, Mr. Tambo
- Jim Crow – 1829, first U.S. international hit
- cakewalk: African-American parody of whites, ironically used by Jim Crow without realizing the origins of cakewalk
- Jim Crow is a dumb, goofy, dancing slave. Complicated character. Could speak back to those in upper class. Opened expression for who were white lower class who would not be able to say what they would about their position in society
- Zip Coon is contrasting to Jim Crow, a character that tries to be upper class, a “good negroe” stereotype (referencing textbook)
- these songs have more commonalities to Irish fiddle playing rather than African American music
- these songs spread, however losing original meaning of social context
- minstrelsy exists in the present day, ongoing appropriation

Stephen Foster (1826-1864)

- influential songwriter
- first professional songwriter
- his success was because of the era in which he lived. Popularization of sheet music and piano in middle class homes. Women learning piano important. Songs were able to appeal to masses. Took pre-existing styles and polished them

Jeannie with the Light Brown Hair

- Irish tender sound, leaps that contribute to this
- melody repeats with multiple verses
- divide melody into AABA – a standardization form, sets expectations for what songs should sound like in popular music. Conventionalized
- “Ethiopian” minstrel songs: described as having a “softened” description, not as racist. Allowed imagined black character to have a wider variety of feelings rather than entertainment

Ragtime Craze (1896-1918)

- started off as banjo music, piano music, then transposable to band instruments
- white and black perceptions of black aesthetics, played in the home
- importance of off-beat rhythms, which is attempt to adopt African-American aesthetic. Added “spice”

Maple Leaf Rag – Scott Joplin

- syncopated rhythms in melody, left hand is square, leads to interlocking rhythmic patterns
- Jelly Roll Morton version: improvisation. Musical styles are always flowing and never static. More unevenness, different rhythmic feel

Birth of Tin Pan Alley (TPA)

- music publishing industry in NYC
- 1885 – classical music was being published prior to establishment of TPA
- Jewish immigrants

What did TPA do?

- product: popular songs and sheet music which was how music was consumed
- technologies: sheet music, piano
- fostered social practice of sitting in the living room with the whole family

1890s – Product

- TPA represents the rise of modern music business
- negotiation between people who make and consume music
- values of sheet music has risen because of the importance and investment into marketing

Marketing/Promotion

- promoted by song pluggers where they would go to public places and play songs for potential consumers
- sheet music sold by specialized music outlets

Vaudeville – Distribution

- mostly via train
- theatrical practice descended from minstrelsy
- became most important medium for popularizing TPA song
- a variety show
- every city in America would have at least one large vaudeville theatre
- black segregation existed with theatres, performers, etc.
- influences: Romantic era lieder (Schubert and Schumann), English Vauxhall (pleasure garden) songs, minstrel songs

Common song types

- romantic
- waltzes, referencing ballroom traditions
- temperance songs, moralistic
- “ethnic” songs, catered to specific communities
- “plantation” (eventually “coon”) songs

Harry von Tilzer (1872-1946)

- “A Bird in a Gilded Cage”
- calculating composer, kept melodies to limited range

James A. Bland (1854-1911)

- most successful composer of plantation songs
- African-American composer from middle-class background
- worked through imagery of blackness established in mainstream popular music
- “Golden Slippers” videos with contrasting contexts, still in circulation in present day

Charles K. Harris (1867-1930), “After The Ball”

- was not able to write music
- became mega-hit pop song, paid a well-known singer to perform
- Harris was his own publisher
- AABA form – As may have slight variation
- chorus is repeated, something that is remembered. At this time, this function of the chorus is established. Arguable why the song became as popular as it was
- INTRO [W] VERSE (A A1 B A1) [W] CHORUS [W] REPEAT FORM 2x [W] OUTRO

Lecture 3:

"I Got Rhythm" (1930)

- Ethel Merman's full-throttle approach
- Became a jazz standard (but isn't really a jazz song)
- Rhythm changes
- Came from the musical "Girl Crazy"

QUIZ OUTLINE

Provide song title:

Select the genre that best applies:

- Gospel
- Hillbilly music
- Classic blues
- Country blues
- Ragtime
- Tin Pan Alley
- Chicago electric blues
- Vaudeville
- Country and western
- British ballad
- African American banjo

- String band

Provide decade song was composed or **recorded**: 1850, 1890, 1910, 1920

Also some multiple choice questions and stuff (know your composers and important people).

To study:

- Make a list of songs

-
- Make a list of terms

- Make a list of important composers

To study:

- Make a list of songs

- Make a list of terms

- Make a list of important composers

Technology and the Music Business in the 1920s-30s

- Piano, sheet music

- o Allowed people to hear music in their own home

- Gramophone, phonograph o Turntables

- o Records and plays music

- o Portable versions were available

- Microphone

- o Singing into the gramophone was a lot like shouting

- o Microphones were a big deal when they first came out

- Radio

- o Carradios and stereos could be a social experience

- o Allowed for a simultaneity of experience across the map o

Allows for an national popular culture like none before

Racism

- Race records: some made by blacks for whites, others made by blacks for blacks

- Black people had to use a different entrance

- Got paid less than white people

- Just like that ANT Farm episode

East St. Louis Toodle-oo (1927)

- Duke Ellington and his Kentucky Club Orchestra

- Jungle music

The Great Depression

- Less people bought records

- It sucked

Race Records

- "By the South's Greatest Colored Artists"

- It was meant as a compliment, a statement of pride

o Identification of a black audience with purchasing power

- **Blues**

o LeRoi Jones/Amiri Baraka

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- **Blues**

o LeRoi Jones/Amiri Baraka

o Songs may comment on the system instead of personal issues o Sliding and shit

o Se terms

- Mamie Smith
 - Hellainimportantpopularsingefromtheearlier20thcentury
 - §▪ Read about her in the book ○ OkehRecords
 - §▪ Talent scouts
- "Black Snake Moan" (1926)
 - BlindLemonJefferson
 - Slipsinandoutoftime
 - Individualperformance(playsguitarandsingsatthesametime)

Hillbilly Music

- Rechristened "country and western music", then "country music"
- Musicians grew up under minstrelsy, vaudeville, circuses, and the medicine show
 - AlsofamiliarwiththesentimentalsongsofTinPanAlley
- "Little Old Log Cabin in the Lane" (1923)
 - FiddlinJohnCarson
 - OkehRecordswentonanexpeditiontoAtlanta
 - §▪ Purpose was to record race records
 - §▪ People who recorded Little Old Log whatever thought it was fucking terrible
 - 1871:SheetmusicpublishedbyWill"Shakespeare"Hays ○ Encouragedlabelstopromotethisgenre
- Vernon Dalhart
 - Recordedthefirstcountryhit ○ "WreckoftheOld'97"(1923)
- §▪ Southern performers had little appeal outside of the south
- §▪ Recording sold more than seven million copies
- §▪ Exploitation of market without involvement of musicians from the South
- Nationalized and geographically decontextualized hillbilly

music

§ ▪ Exploitation of market without involvement of musicians from the

South

□ Nationalized and geographically decontextualized hillbilly

music

Week 3: Terms

- Blues
 - Blue notes
 - Sliding notes
 - Notes move, sound like it's greased
 - Classic blues
 - About personal expression
 - Each performance is very different (improvisation is popular) ○ Urban
 - Hybrid of Tin Pan Alley, Vaudeville
 - Comes from the rural South
 - St. Louis Blues - sold like crazy, also the subject of a film
- Country blues
- Hillbilly music
- Race music
- Tonic
- Twelve-bar blues
 - Form of classic blues
 - One of the most important roots of popular music going forward ○
Beat is really slow, no drums, hard to hear
 - 3 different lines, each is 4 bars

Readings Lec 1:

May not be on the quiz: sound film; disc jockey; Jazz Age; twelve-bar blues; major key; minor key; covering; cover version; rhythm and blues; vocal harmony groups; Top 40 radio programming; backbeat; Barbara Allen; black spirituals; broadsides; call-and-response; dance music; folk music; formal analysis; gospel music; groove; hook; lyricist; lyrics; old-time music; producer; rhythm; riff; sharecroppers; spirituals.

Chapter 1: Themes and streams of American music

- What does dividing of different musical styles and audiences tell us about the contemporary American culture> and who's making money from all of this?
- Listen closely to popular music, look at its history and the people and the institutions that produced it.
- Definition of popular music: in this book, we use the term "popular music" broadly to indicate music that is mass-produced and disseminated via mass media, that has at various times been listened to by large numbers of Americans, and that typically draws upon a variety of pre-existing musical traditions. It is our view that popular music must be seen in relation to a broader musical landscape in which various styles, audiences, and institutions interact in various ways.

Theme 1: Listening

- Listen critically - consciously seek out meaning in music by drawing on knowledge of how music is put together, its cultural significance, and its historical development
- Much of popular music is designed to not call critical attention to itself
- Hear the roots of today's music in earlier styles
- **Formal Analysis (not on quiz):** listening for musical structure, its basic building blocks, and the ways in which these blocks are combined - can tell us a lot about popular music
- Structure is not the only important dimension of music. In order to analyze the way popular music actually sounds, we must complement formal analysis with the analysis of musical process. We must not only understand songs but also singing
- Use concepts that are directly related to and important aspects to popular music:
 - 1) Riff (Not on quiz)- a repeated pattern designed to generate rhythmic momentum

- 2) The hook (not on quiz) - a memorable musical phrase or riff
- 3) Groove - a term that evokes the channeled flow of swinging, funk or phat rhythms.
- 4) Timbre - important to musical process. The quality of a sound. It plays an important role in establishing the “sound print” of a performer. Recording engineers, producers, record labels may also develop unique sound prints
- 5) Lyrics - words of a song. Most immediately accessible part of a song
- 6) Dialect - crucial factor in the history of American popular music. Some musical genres are strongly associated with particular dialects

Theme 2: Music and Identity

- Music is a medium through which we formulate and express our identity.
- Family members are the ones who influence our early musical values and those values we tend to reject later in life
- As we move into adolescence, music enters our private lives, providing comfort and offering us the opportunity to fantasize about romance and rebellion. Pop music provides images of gender identity, or culturally specific ways of being masculine and feminine. Ethnicity and race also powerfully represented.
- As you grow older, a singer’s voice may suddenly transport you back to a specific moment
- We make stories of our lives and music plays a role in bringing these narratives to life
- Popular music in America has been closely tied up with stereotypes. Ex. Women as sexual objects. The association of men with violence
- Stereotyping is a double edged sword. In certain cases popular performers have helped to undermine the “commonsense” association of certain styles with certain types of people.
- Why do people make and listen to music
-

Theme 3: Music and technology

- Sheet music to phonograph record to network radio to sound films to today’s digital recording and more
- Technology has shaped popular music and helped disseminate it more rapidly

- It has been argued that mass media create a gap between musicians and their audiences
- Decline in performing music for your own enjoyment. This decline in personal music-making is generally attributed to the influence of mass media, which is said to encourage passive listening. However, there are millions of people today in USA busy making music
- Although mass media encourage passivity, people are not always passive when they listen to recorded music
- In the end, there is no easy way to summarize the evolving relationship between human musicality and technology. For example: Guitar Hero

Theme 4: The Music Business

- In order to understand popular music, we need to understand the workings of the music business
- 19th-20th century, sheet music was the principle means of disseminating popular songs to the mass audience. This process typically involved a complex network of people and institutions.
- Up until the beginning of the 21st century, the process of making popular music was organized around a well defined set of roles - composer, lyricist and the arranger
- The rock n' roll in the mid 1950s introduced a variation on this model, in which performers were also songwriters.
- Many of the roles are still important today, although the advent of digital distribution has in recent years profoundly challenged the music industry's fundamental modes of operation. The traditional lines that once divided artist, publisher, record company, distributor, and the consumer electronics manufacturer have become blurred.
- While the internet has encouraged the establishment of small artist owned music labels and publishing companies, it is also important to realize that the music industry is also at the same time becoming more consolidated on the global scale. Transnational companies control 80% of the world's legal trade in commercially recorded music

Theme 5: Centers and peripheries

- The history of popular music may be broadly conceptualized in terms of a center-periphery model. The center—several geographically distinct centers like New York, LA, Nashville—is where power, capital and control over mass media are concentrated.
- The periphery is inhabited by smaller institutions and people who have been historically excluded from the political and economic mainstream.
- This model has shaped popular music—shaped mainstream popular taste

- Until the mid 1950s, pop music was oriented towards the tastes of white, middle class or upper class protestant urban people. Because they are the ones who made up the bulk of the expanding urban market for mass produced music
- The history of popular music in the USA shows us how supposedly marginal music and musicians have repeatedly helped to invigorate the centre of popular music taste and the music industry.

Readings Lec 2:

LECTURE 2 TEXTBOOK READINGS CHAPTER 4: TIN PAN ALLEY

Used forms inherited from 19th C popular music and influenced by the craze for ragtime and jazz music, created the most influential and successful songs of the period.

Irving Berlin grew up in the Jewish ghetto of NYC and achieved his first success writing ragtime-influenced popular songs. He was known as the most productive, varied, and creative of the TPA song writers. Began his career as a song plugger. After the success of his music, he set up his own publishing company and founded a theatre to stage his own shows. Wrote songs for Broadway and sound film; career spanned almost 60 years.

High proportion of Jewish immigrants in the entertainment industry (arrived in NYC due to rise of anti-Semitism in Europe. Many Jewish performers that worked the vaudeville circuit also became major celebs in Broadway and Hollywood (Ex Al Jolson). Lower class immigrants deprived of any upward mobility used music, dance and comedy to direct their ambition. Jews managed many of the theatrical booking agencies (1920s and 30s). Example is Irving Berlin. **Song forms** include verse refrains (verse: sets up dramatic context or emotional tone of song; refrain/chorus: AABA, 4 sections of equal length, and represents the main melody, basic pattern of lyrics, set of chord changes). Composers, arrangers etc use these common song forms with slight variations (predictability and novelty need to be at balance).

Very few TPA songs dealt directly with the troubling issues of the 1920s and 30s. They were designed to help listeners escape the struggles of life and their lyrics and performance style were linked to prominence of privacy and romance as cultural ideals (now, not just for the elites, but within the newly established middle class). TPA songs usually written in first person and helps listener connect their personal experiences more directly with singer. Songs about romantic love, written in a more down-to-earth speech. Torch songs about unsuccessful romances served as outlets for dealing with fear and uncertainty of great depression.

TPA songs attempt to tap into the aspirations of the listener. **Crooning music** reinforced the link between popular music and personal experience. Was facilitated by the introduction of electric microphone (mid 1920s), which allowed for a more private experience of music. Appeal of TPA performers and their performance styles crossed racial, regional, and class boundaries. Early blues and hillbilly music influenced by TPA.

Turn of the century also saw increasing influence of African American traditions like ragtime on the style of mainstream popular music.

Al Jolson called himself the world's greatest performer. He did minstrel shows and made Broadway debut in 1911. His style was derived from minstrelsy and vaudeville (blackface, used a loud stage voice, and exaggerated gestures).

A certain song may be considered a **standard** if it captures a certain era and is reminiscent of that era. But some popular songs possess an appeal that surpasses nostalgia. TPA era produced a lot of these standards (Ex. April showers). Another standard of this era is the song *I Got Rhythm* by **George Gershwin**, which illustrates the impact of African American musical styles on TPA composition. The song combines structural elegance with rhythmic vitality. For this song, the verse is almost as long, tuneful and complex as the refrain, unlike most other TPA songs. There is a striking difference in the musical character between verse and refrain.

TPA and Broadway

TPA supplied the product for which Broadway had a demand (the music) and Broadway offered a showcase for that product. It also worked in reverse, where TPA songs first made by Broadway stars attract TPA publishers and performers. (*synergetic relationship between TPA and Broadway*). TPA songs by of many different styles and by different artists could be incorporated into one show. The focus of Broadway shows was their musical numbers. New TPA songs would emerge from new composers and would have difficulty getting acclaim, until in some cases they were incorporated into shows (Ex Gershwin). Show was created at this time and this was a play that had more seriousness and depth to it, addressing racial issues and had a complex plot. With the growing connection between plot and musical numbers, connection between TPA and Broadway began to fade, and eventually, the presence of Broadway music in the pop charts became rare as rock n roll began to make charts (until *Hair* opened in 1968). This fading began in 1940s.

Readings Lec 3:

LECTURE 3 READINGS

CHAPTER 3 - Social Dance & Jazz

Page 73-78

Catching as the Small-Pox

Social Dance and Jazz, 1917-1935

o 1920s

Ø Crucial period in development of American popular culture

- o Millions of families owned a car, the quintessential symbol of independence and mobility
- o Telephones, previously exclusive luxury of wealthy, appeared in middle-class homes

Ø Modern American entertainment industry began to take shape

- o Phonographs, radio, Hollywood films and tabloid newspapers began to create a unified national popular culture
- o A new generation of celebrity performers emerged, their voices and familiar to the inhabitants of cities, towns, stretching from coast to coast
- o Organizations were set up to control the flow of profits from mass-produced music
- o Advances in recording technology encouraged development of new performance styles
- o Radio networks broadcast latest songs and artists coast to coast -> allowed people separated by thousands of miles to hear the same music simultaneously

- o Vaudeville entertainment declined gradually and was replaced by NYC prestigious theatre district, Broadway musicals featuring Tin Pan Alley songs composed by Irving Berlin, George Gershwin, Richard Rodgers
- o Hollywood films' "talkies" or synchronized sounds became an important medium for promoting songs and "star entertainers"
- o LA vs NYC as center of national entertainment industry
- o Mass media shaped daily experience of Americans in big cities, towns, small rural communities
- Ø **Period of mass law-breaking and social conflict**
 - o Modern organized crimes rose to new heights, partly in response to possibilities for illegal profits offered by the Eighteenth Amendment to the Constitution of the United States which prohibited sale and transportation of alcohol
 - o Ku Klux Klan and other racist, anti-immigrant groups flourishes
 - o The Great Depression threw millions of Americans out of work and exacerbated frictions between ethnic groups
 - o Boundaries of racial segregation remained rigid despite increased and direct influence of African American tradition to popular culture of white America

Technology and the Music Business

- o **1920s and 1930s**
 - o Production and consumption of popular music was deeply influenced by new technologies (eg radio and sound film) and by new institutions designed to protect rights of composers and music publishers
 - o The Great Depression severely affected the phonograph and film industries but boosted the popularity of radio by providing consumers with a cheaper way to hear a variety of music, both recorded and live.
 - o Music industry became increasingly centralized and organizations were established to control profits accrued from the performance of popular music in Hollywood films and national radio broadcasts.
 - o Record industry undergo rapid expansion after WW1 but was followed by precipitous decline caused in part by the introduction of radio and later exacerbated by the Great Depression
 - o An important shift in the industry was increasing reliance on phonograph records, rather than sheet music, as the main means of promoting songs and artists
- o **1919:**
 - Ø The song "Mary" composed by George Stoddard and performed by Joseph C Smith's Orchestra was the first hit song to be popularized in recorded form before it was released in sheet music. The record, released by Victor Company, sold 300 000 copies in 3 months and \$15 000 in royalties to the composer
 - Ø The fox-trot arrangement of "Dardenella" written by an African American composer Johnny S Black, performed by Selvin Novelty Orchestra, and released by Victor Company was the first phonograph record to sell millions of copies
 - Ø The term "novelty" was commonly used as a sales gimmick
- o **Early 1920s:**
 - Ø nearly 100 million records were being pressed each year in US
 - Ø Records were no longer a byproduct of the manufacture of phonographs
 - Ø Record companies no longer waited until sheet music sales of a given song had been exhausted before releasing a version of the song on record
- o **Mid 1920s:**

- Ø Important threshold: total national sales of phonograph disc surpassed those of sheet music for the first time
- o **1925:**
 - Ø Electric recording, microphone, replaced the older system of acoustic recording of projecting into a huge megaphone
 - Ø Introduction of microphone allowed recording engineers
 - o To manipulate musical sounds to produce certain effects (eg inducing a feeling of intimacy between singer and listener)
 - o To isolate and amplify particular sounds such as individual human voice
 - Ø As a result, a new manner of intimate and gentle singing emerged, called crooning (Crooners include Bing Crosby)
- o Radio networks were a major competition for phonograph record companies
 - Ø **1906:** First radio program in started out as a hobby for amateurs, which consisted of two musical selections and a poem in Massachusetts
 - Ø **1920:** First commercial radio stations in US were established: KDKA (Pittsburgh), WWJ (Detroit), WJZ (Newark, New Jersey) and grew to 564 licensed stations by 1922
 - Ø **1922:** Network radio idea was born when telephone lines were used to transmit a running account of a football game from Chicago to NY
 - Ø **1926:** First nationwide commercial radio network, the National Broadcasting Company (NBC) was established, followed by Columbia Broadcasting System (CBS), Mutual Broadcasting System and the American Broadcasting Company (ABC)
 - Ø **1927:** over 1000 radio stations in US
- o Popular music was an important staple of commercial radio
 - Ø Stations carried live broadcasts of dance bands and singers
 - Ø Establishment of the national network allowed listening in Chicago/San Francisco to hear celebrities live from New York
 - Ø First music stars created by radio: happiness Boys (Ernie Hare and Billy Jones) who began presenting their vaudeville-style act over WJZ in 1921
 - Ø Radio broadcasters went to the scene of musical performances rather than bringing performers in the studio
- o **1930s:**
 - Ø Further expansion of music broadcasting
 - Ø Superstar crooners competed for popularity on air, sometimes engaging in well-publicized feuds)
 - Ø Sponsors competed for access to the top shows and stars (including cigarette, automobile, soap and laxative companies)
 - Ø Disc jockeys or radio announcer, propelled by Program *Make Believe Ballroom* (1932), played records, provided entertaining patter (eg impersonating absent bandleaders), and helped demonstrate the commercial potential of radio by promoting the products of their shows' sponsor over the air
- o **Radio** had a tremendous impact on the musical experience and social habits of Americans
 - Ø A source of entertainment for people who could not afford a phonograph or discs during the Great Depression but were able to purchase a radio receiver
 - Ø Linked the smallest towns to the biggest cities and provided a source of excitement for working people
 - Ø Most important medium for promoting songs and artists and for using music to sell other products

- o **Sound film**
 - Ø Introduced in 1927
 - Ø An important means for the dissemination of popular music
 - Ø First film to exploit sound successfully: *the Jazz Singer* (1927) which was mostly silent but sound was introduced at critical points (projectionist made marks on disc to allow precise synchronization of film image with music)
 - Ø First “all talking, all singing, all dancing” film musical : *the Broadway Melody* (1929) won an Oscar in 1930 for helping to establish musical cinema as a legitimate form
 - Ø The Great Depression wiped out smaller studios and consolidated control in the hands of the major studios
 - Ø Became an increasingly important venue for popular music, challenging Broadway musical comedies and vaudeville shows
 - Ø Tin Pan alley music publishing firms bought by Hollywood film companies
- o **Licensing and copyright agencies**
 - Ø Control the flow of profits from the sale and broadcast of popular music
 - Ø ASCAO (the American Society of Composers, Authors, and Publishers) founded in 1914 in attempt to force all business establishments that featured live music to pay fees (royalties) for public use of music
 - Copyright protection covered only the purchase and mechanical reproduction of published compositions: composers, lyricists and publishers received no compensation from live performance of their music
 - Ø In 1917, ASCAP won: all hotels, theaters, dance halls, cabarets, and restaurants were required to purchase a license from ASCAP before they could play written or published by a member of the organization. Similar rulings were handed down regarding radio stations and motion picture studios
- o **The music industry exerted firm control over production and promotion of popular music in the period between two world wars**
 - Ø Big recording and publishing companies could not predict hit songs, but they limit public exposure to music outside the commercial mainstream (Tin Pan Alley Songs and music of ballroom dance bands)
 - Ø Promoted classical music, “race” & “hillbilly” records and variety of ethnic recordings to limited audience
 - Ø This is to prevent serious competition for big record companies, music publishers and film studios

Page 85-92

P85-100

Jazz as Popular Music

o Jazz

- Ø the next stage in “African Americanization” of ballroom dance music after ragtime
- Ø began in WWI and continued through the 1920s
- Ø Also known as “jass” or “hot music”
- Ø Emerged in New Orleans, Louisiana, around 1900
 - o From the confluence of New Orleans’s diverse musical traditions:
 - § Ragtime
 - § Marching bands
 - § The rhythms used in Mardi Gras and funery processions

- § French and Italian opera
 - § The Cuban habanera/"Spanish tinge"
 - § Tin Pan Alley songs
 - § Sacred (the spirituals) and secular (the blues) African song traditions
- Ø New Orleans's position as a gateway between US and the Caribbean
 - o Had a stratified population
 - § Culturally distinct white, Creole, black communities and residues of colonial French culture
 - § This encouraged formation of a hybrid musical culture
 - § Core impetus for jazz
 - δ the interaction between black musicians (live "uptown" and grown up surrounded by African American musical genres such as spirituals and blues) VS Creole musicians (lived "downtown" and received formal European-style musical training)
- Ø The term jazz carried multiple meanings
 - o musical references ("speeding up" or "intensifying") VS variety of sexual associations
- Ø 19th century
 - o Dance music repertoire dominated by grand ball tradition (polkas, mazurkas, schottisches and quadrilles)
 - o Earliest jazz band included some combination of violin, guitar, mandolin, and string bass (sometimes wind instrument like clarinet or cornet, a close relative of trumpet)
- Ø By 1890s
 - o "Hot" or "ratty" ragtime-based music were being performed
 - o Addition of wind and percussion instruments: drum set, cornet or trumpet, trombone and clarinet to project over the noise of boisterous crowd
 - § Also used in "official" band connected with public institutions and more informal neighborhood bands that performed in the streets during Mardi Gras)
- Ø First jazz recordings were made in NYC and Chicago (no recording studios in New Orleans/South)
 - o featured white group called Original Dixieland Jazz Band (ODJB) from New Orleans in 1917 in NY
 - § played in Chicago for 2 years before coming NY
 - § attracted large crowds in NY and landed a recording contract with Victor Records
 - § released "livery Stable Blues" and "Dixieland Jass Band One-Step" (1917)
 - § biggest recording hit: "Tiger Rag" (1918) composed by LaRocca (the leader and cornet player of ODJB who started playing "hot music" as a teenager)
 - o Controversy: ODJB first "jazz" phonograph recordings VS African American musicians in New Orleans
 - § ODJB were white musicians who played and help commercialize a form of music pioneered by African American musicians
 - § LaRocca falsely claimed jazz as the invention of white musicians in New Orleans
 - § ODJB "Tiger Rag" (1918) VS King Oliver's Creole Jazz Band "Dipper Mouth Blues" (1923) : were similar in structure but approach to music in both style and sensibility were different
- Ø **King Joe Oliver**
 - o Most critical role: teacher and mentor of Louis Armstrong
- Ø **Louis Armstrong** (1901-1971)
 - o a brilliant cornetists and singer
 - o known as "Satchel-mouth" or "Satchmo"

- o his six-decade musical career challenged the distinction between artistic vs commercial sides of jazz music
- o established certain core features of jazz: rhythmic drive or swing and emphasis on solo instrumental virtuosity
- o influenced the development of mainstream popular singing during 1920s and 1930s
- o **Early life:**
 - § born into poverty in New Orleans slums in August 1901
 - § encountered the cornet at 12
 - § emerged as an influential musician locally after WW1
 - § migrated to Chicago to join King Oliver's band as second cornet (where he developed his musical sensitivity and knowledge of harmony and countermelody)
- o **1924:** joined Fletcher Henderson's band in NYC
 - § Pushed group in a hotter, more improvisatory style to create the synthesis of jazz and ballroom dance music (later called swing)
 - § Exerted influence on NY jazz musicians (through his sophisticated, flowing solos, with long syncopated phrases that departed from the structure of a song and then rejoin it)
- o **1930s:** became the best-known black musician in the world as a result of his recordings, film and radio appearance
- o Placed 55 singles in Top 20 including "All of Me" (bestselling record for 2 weeks in America)
- o Most important and influential recordings: "**West End Blues**" (1928) -The Hot Fives
 - § composed by King Joe Oliver
 - § had commercial success
 - § impact development of jazz as an art form
 - § According to Jazz critic/ musician, Gunther Schuller:
 - v West End blues summarized the past and predicted the future, like any profoundly creative innovation
 - § The song began with a startling 15 sec trumpet cadenza
 - v Serpentine melodic phrase that lands on a stirring high note
 - v Longer and equally complex descent to the lower register of trumpeter
 - § First section: slow, stately tempo, melody played by Armstrong and clarinetist Jimmy Strong, joined by trombonist Fred Robinson between phrases
 - § Second section: trombone takes the lead with drummer switching to hand cymbals and pianist playing a steady tremolo (rapidly repeated notes)
 - § Third section: **call-and-response** duet between clarinet (low register) and Armstrong singing (introduced wordless "**scatting**" technique that profoundly impact jazz vocalists)
 - § Popular blues song, performed with grace and soul; a three minute, 15 sec intervention in jazz history; a performance that balances pre-composed material and improvisation with extraordinary grace and skill
- o His technique of rough, gravelly tone color, rhythmic drive and gift of vocal improvisation "scatting" influenced many leading jazz-influenced crooners of the 1930s including Bing Crosby
- o This approach was shaped by early New Orleans jazz where cornet and trumpet states melody of song
- o He spoke the importance of maintaining a balance b/w improvisation ("routining") and straightforward treatment of melody
- o He infused all his vocal performances with his own warm personality making his approach a precursor to highly personalized treatment of songs typical of later genres (rhythm & blues and rock and roll)

- o He was the oldest musician to score a number one hit “Hello Dolly!”
- o His rendition of “What a Wonderful World” made it into Top 40 in 1988 after his death
- o 1974: “West End Blues” was inducted into the Grammy Hall of Fame
- o 1990: He was inducted into the Rock ‘n’ Roll Hall of fame

Page 92-100

Dance Music in the “Jazz” Age

- Jazz Age - sparked by the OJJB recordings
 - o era in American popular culture
 - o cultural shift -- was initially regarded by the music industry as a passing fad of novelty
- A new subculture emerged from the WHITE UPPER and MIDDLE classes
 - o symbolized as the “jazz babies” or “flappers” (young women) AND “jazzbos” or “sheiks”(young men)
- models on black American prototypes → particularly styles of music, dance and speech
- promoted by the mass media (Hollywood)

- African American influence on the musical tastes of whitew
- provided expanded opportunities for some black musicians
 - o Noble Sissle
 - o Eubie Blake
 - BOTH launched their first successful all-black Broadway musical
 - portray romantic relationships between black characters without degrading stereotypes
 - seating arrangements changed -blacks could sit in white seats
- Jazz Age was ALSO an era of racial inequality - African American musicians still had to adapt to white stereotypes
- First successful sound film - The Jazz singer
 - o featured white vaudeville performer singing in black face
 - o increased opportunities for SOME black musicians
- Dance orchestra were STILL segregated
 - o dance bands began appearing in lists of mainstream popular catalogs

- Jungle music
 - o dense textures and dark growling timbres

- the most economically successful dance bands of the 1920s and 1930s were led and staffed by white musicians

Paul Whiteman

- Most successful dance band of the 1920s - Ambassador Orchestra - led by Paul Whiteman
- Paul Whiteman
 - o musician and business man
 - o “King of Jazz” → an attempt to promote a watered-down version of jazz to the public
 - o claimed that “made an honest woman out of jazz” → imply that African American music needed uplifting by white musicians
 - o he made a lot of contributions to jazz

- Widening the market for jazz-based dance music
 - hiring young jazz players and arrangers
 - establishing a level of professionalism
- “Whispering”
 - arrangement played at medium tempo, with a straightforward, bouncy fox-trot rhythm (appropriate for ballroom dancing)
 - after brief intro, main melody is introduced on cornet and violin
 - 2nd time, melody is picked up by the Swanee (slide) whistle → played an important part in selling the record
 - last chorus - lead instruments take a looser, more syncopated approach to the melody
 - hints of jazz influence → strummed banjo that stress offbeats, syncopation in cornet and trombone parts (esp. in last chorus), mildly energetic woodblock playing (reminiscent of ODJB)
- core of Whiteman’s symphonic jazz → from mixture of syncopation, careful arrangement, rhythmic pep and gentility
- first record challenged sales of reigning recording stars, as well as surpass the ODJB recordings
- between 1920 and 1934, Whiteman band had 28 #1 records and 150 records that ranked among the Top 10 → feat unmatched by any other recording artist in the entire history of American popular music
- at concerts and dances, he used a small “band-within-a-band”, made up of the best jazz musicians in his orchestra, to play “hot” music
- franchised his music and his image (good, humoured portly man with a pencil-thin moustache, embodied the good times and cheer before the Great Depression)
- by 1930, there were 11 official Paul Whiteman bands in NYC, 17 on the road, 40 established in hotels and dancehalls → “King of Jazz” became an industry
- identifies African music and the slave trade as origin points of jazz
- does not identify African Americans and Jewish immigrants as ethnic groups responsible for the creation of jazz, but does identify English ballads, Scottish bagpipes, Austrian waltz, Italian opera, etc. → gives a glimpse of the limits of white middle-class perceptions of American culture during the 1920s

-jazz was widely associated with feeble-mindedness, crime, immorality and explicitly linked with immigration and interracial sex → considered as primary causes of national degeneration

-jazz largely criticized by religious and political authorities

Factors that contributed to the large impact of jazz on popular music

-new music from New Orleans arrived at the right moment to feed into the craze for syncopated dance music that had already swept the nation

- white audience initially regarded jazz as an updated form of ragtime
- from the point of view of its white audience, jazz allowed them to experience black culture without having to come into close proximity with black people

-potential audience for jazz expanded as a result of the great South-North migration during WWI

CHAPTER 5 - Race Records and Hillbilly Music

pg 125-139

The majority of the 20’s and 30’s best selling music came from a small number of publishing firms in Manhattan. Powerful institutions at the heart of the music industry at this time, recording and publishing

companies, were more interested in music as means to acquire wealth rather than as a form of artistic expression. In-between WW1 and WW2, record companies began targeting new a “specific” audience, which lead to the emergence of different genres of music, in particular race music and hillbilly music derived from the folk traditions of the American South.

Musical diversification was encouraged by two factors

- Millions of people after the First World War migrated from rural communities to big cities
 - o Constituted an audience of
 - § Music that reflected their rural origins
 - § New, distinctly urban styles derived from older oral traditions
- Prevailing economic condition
 - o Peak in 1921 followed by a decline phonograph and disc sales
 - § Partly due to the expansion of commercial radio
 - o Market through 20’s for those working on idioms related to southern folk continued to grow

Race Records: recordings of performances by African American musicians produced mainly for African American listeners

Hillbilly (old time) music: performed band mainly intended for sale to southern whites

Similarities among them:

- both originated mainly in the American south
- rooted in long-standing folk traditions
- when both entered the market place
 - o blended older rural musical styles with aspects of national popular culture
- grew out of music industries effort to develop alternative markets and the process of urban migration

Race Records:

- Pre 1920’s records were made for the white American population. This was the case even when the music itself was performed and written by African Americans.
- After the 1920’s, the idea of recording closer to African American Folk traditions and sell the material to African American audience.

Mamie Smith

- the music industries discovery of black music and southern music in general is traced by the book to a set of recordings made in the 1920’s featuring Mamie, a vaudeville performer.

Ralph Peer

- first to use/ apply catch phrase race music
- used in a positive sense in urban black communities during the 20’s and was an early form/ example of black nationality

Race Record’s emergence set a pattern that is repeated innumerous times through out the history of American popular music. This is when various talented entrepreneurs, whom are often connected with a

small independent record label and take the lead in exploring and promoting music outside commercial mainstream.

The music business did not invent race music nor did it create its audience. The basis for an African American already existed and the companies, hungry for new markets moved to exploit or in some cases shape this sense of a distinctly black identity.

Classic Blues:

The first blues records by African American singers, like Mamie Smith, were not the country blues performed by sharecroppers and laborers in the Mississippi Delta and East Texas

- rather blues, classic blues, was written by professional songwriters who wanted to make money on the national fascination with “authentic negro music.”

-

Bessie Smith

- Hybridization enabled marginal music to begin crossing over into the mainstream
o St Louis Blues

- Her ability to attract an audience that crossed the color line has been credited as single handedly saving Columbia Records from bankruptcy

[pg 139-154](#)

Blind Lemon Jefferson: The First Country Blues Star

- The first recording star of country blues → Blind Lemon Jefferson
 - traveling street musician by 14
 - his first records were released in 1926
 - recorded popular ragtime numbers as blues and recorded church songs
 - wrote under a pseudonym, the Reverend L. J. Bates
 - What was different:
 - what his vocal quality is more NASAL and CLEARER
 - guitar accompaniments are sparser and less rhythmically steady
 - Used his guitar as an extension of his voice
 - call-and-response techniques → used his guitar to answer a vocal line

Robert Johnson: Standing at the Crossroad

- great influence on later generations of blues and rock musicians than Johnson
- guitar playing was remarkable
- 11 records containing 22 songs were released

Early Country Music: Hillbilly Records

- Hillbilly music: developed mainly out of the folk songs, ballads, and dance music of immigrants from the British Isles.
- By the end of WWI - the most isolated rural communities had felt the influence of urban institutions, tastes and technologies
- The first southern musicians to be commercially recorded grew up under the influence of minstrelsy, vaudeville, circuses, and the medicine show
- race record market (1920s) led to the first country music recordings

- 1st Generation of hillbilly music influenced by

- sentimental songs of Tin Pan Alley
- Anglo American ballads
- square dance tunes
- Radio
 - 1922 - First station to feature country artists
 - crucial to the rapid growth of the hillbilly music market
 - there were more than 500 stations nationwide (1922)
 - Many farmers and working-class people who could not afford to buy new phonograph records were able to purchase a radio on a monthly installment plan and thereby gain access to a wide range of programming
 - played a large role in popularizing hillbilly music (non-existent role in promoting race music not until the late 1930s - more reliant on phonograph) → radio stations owned by whites
- Televised country music shows
 - “barn dance” format
 - featured a variety of musical performers
 - string bands (combination of banjo, fiddlers, guitar & mandolin)
 - solo and duet singers
 - white gospel singers
 - Hawaiian guitar bands, harmonica players, saw players, whistlers, and yodelers
 - comedians specializing in cornball humor - relied on stereotypes of rural “hicks”, “rubes” and “rednecks”
- Most hillbilly musicians were employed as textile mill workers, coal miners, farmers, railroad men, cowboys, carpenters, wagoners, painters, common laborers, barbers and even occasional lawyers, doctors or preachers
- **Vernon Dalhart**
 - former light opera singer
 - recorded the first big country music hit
 - adopted a southern dialect and performed in a plaintive manner that country music fans found appealing
 - recorded only hillbilly songs
 - popularize early country music more than any performer
- **Mamie Smith & Bessie Smith**
 - hybridization between southern folk music and Tin Pan Alley pop
- crossover hit - a record that moves from its origins in a local culture or marginal market to garner a larger and more diverse audience via the mass media.

Pioneers of Country Music: The Carter Family and Jimmie Rodgers

- at the core of country music is the relationship between country and the city, home and migration, the past and the present → as main audience during the 1920s are rural people whose way of life has been transformed by mechanization of agriculture, changes in economy, migrants who left home for the city

- early country music showed images of tradition in a period of rapid change:
 - ballads and love songs celebrating the good old days, family, home and,
 - broken love, distance from loved ones, restless movement from town to town
 - these 2 images best personified by the 2 of the most popular acts, the Carter Family and Jimmie Rodgers
- both discovered by Ralph Peer at a recording session in Tennessee in 1927 → profound influence on successive generations of country and western musicians

Carter Family

-born in the isolated foothills of the Clinch Mountains of Virginia

-members:

- leader of the trio was A.P. “Doc” Carter → collected and arranged the folk songs and sang bass
- Doc’s wife, Sara → sang most of the lead vocal parts, played autoharp or guitar
- sister in law Maybelle → sang harmony, played guitar and autoharp, developed a guitar style which involved playing the melody on the bass strings, while brushing upper strings on the offbeats for rhythm

-repertoire included adaptations of old songs from the Anglo-American folk music tradition, old hymns and sentimental songs reminiscent of turn of the century TPA hits

-between 1927 - 1941, they made over 300 recordings for 6 companies

-they were not professional musicians when their recording career started in 1927

-stage shows were simple and straightforward, and avoided the vaudeville tours

-image of being firmly rooted in the rural past

-Doc collected song materials from black and white musicians and reworked them to suit the Carters’ vocal and instrumental format

-at the urging of Ralph Peer, Doc copyrighted all their songs, whether or not he had actually composed them himself

- fine line between original compositions and folk songs is blurry → since most compositions is (un)consciously based on preexisting material and any folk song is shaped by the tastes of particular performers

Jimmie Rodgers

-most versatile, progressive and widely influential of all the early country recording artists

-celebrated the allure of the open road and chronicled the lives of men who forsook the benefits of a settled existence (e.g. ramblers, hobos, gamblers, convicts, cowboys, etc.)

-major reason for his success was his receptivity to African-American influences

Popular Music and the Great Depression

- The Great Depression - major impact on the music industry
- Small record companies were wiped out
- Most people didn’t have the spare income to spend on records (10 cents a piece)
- Hit African American consumers pretty hard
- Successful African American musicians of the Depression era had records feat. in mainstream → jazz-oriented dance orchestras
- Hillbilly records affected (but not as much as race records)
- Increased in shares - account for 25% of the American market

- during the great depression - hillbilly music is when it was established
- Hillbilly and blues singers ⇒ social realism into popular music (contrast to 1930s, Tin Pan Alley and Hollywood ⇒ vivid fantasies of life among the elites.)
- chronicled the suffering (homelessness, unemployment)

Readings Lec 4:

Lecture 4 Reading

Chapter 5

- Many of the popular songs produced during the 1920s and 30s were produced by professional tunesmiths who worked for a small number of music publishing firms.
- Hollywood, Broadway and ASCAP were more concerned with guaranteeing profits than encouraging musical diversity.
- During World War II the companies targeted specific new audiences and published new types of music, in particular South American folk traditions. These audiences and genre of music were ignored prior to this time.
- Also derived new genres from older oral traditions.
- 1921:
- American record industry sold over 100 million discs. This was followed by a decline in the demand for phonographs and discs due to the expansion of commercial radio (cheaper and more variety).
- Southern folk tradition market continued to grow.
- The terms race and hillbilly were used to classify and advertise southern music from the 20s-40s.
- Hillbilly or old time music was performed by and intended for southern whites.
- Race records: recordings of performance by African American musicians produced mainly for sale to African American listeners.
- Companies that released hillbilly and race records advertised it in racially segregated catalogs and brochures.
- Race music and hillbilly music both originated in American South and were rooted in long-standing folk music traditions.

- Both blended older rural musical styles with aspects of national popular culture (minstrel show, vaudeville and Tin Pan Alley pop).
- Both provided the basis for forms of popular music that emerged after World War II.

Race Records

- Recorded performances by African American artists in the first two decades of the twentieth century were in the Tin Pan Alley mold and were aimed at the white market.
- Mamie Smith: responsible for the music industry's discovery of black music due to her recordings made in 1920.
- Perry Bradford discovered her and brought her to Okeh Recording Company to replace Sophie Tucker in a recording session.
- Started recording with Okeh Recording Company and her records became available across the Deep South.
- Race music/Race man were used to as an early example of black nationalism. Someone that wanted to express pride in his heritage referred to himself as a race man.
- Not all recordings featuring African American artists were automatically classified as race records. Ex: recordings by black dance orchestras or jazz bands with a substantial white audience were considered to be mainstream pop record catalogs.
- Paramount became the most important race record label. Its records were sold throughout the country and allowed for the cultivation of a substantial rural audience.
- Process: small record labels developed new musical trends and markets, while big record companies waited several years and then capitalized them.
- During the 1920s the African American-owned record companies began to emerge.
- Black Sawn: founded by Harry Pace. This company later expanded its catalog to include hillbilly and operatic records as well.
- Race record sales boomed within the African American communities, which is surprising because most lived in poverty. Although they lived in poverty, African American families deemed the sound of the phonograph a part of their everyday routine and thereby grew up with it.
- Companies moved to exploit the sense of distinctive black identity, which helped create a truly national African American musical culture.

William Christopher Handy

- The father of the blues.
- Played the cornet.
- His blues were inspired by Tin Pan Alley song forms and African American folk traditions.
- Big hit song was “St. Louis Blues.”

Classic Blues

- This musical genre emerged in black communities of the Deep South, especially from Mississippi Delta to East Texas.
- Blues dance arrangements bore some resemblance to the music played in southern black communities, but were an important aspect of African American influence on mainstream popular dance.
- Classic blues songs were said to authentic Negro music.
- Alberta Hunter, Ethel Waters, Gertrude “Ma” Rainey and Bessie Smith were all classic blues song performers.
- These artists were an important part of the process by which African American musical styles and musicians shaped the taste of the predominantly white mass audience during the 20s and 30s.
- Bessie Smith:
- Her version of “St. Louis Blues” create a kind of bridge or middle zone between black and white communities of taste. This middle zone created a fertile ground for the growth of distinctively American styles of popular music.
- Her recording introduced the blues to much of white America and a large section of black America.
- The song was a cross-over hit that sold well among whites as well as black.

Understanding Twelve-Bar Blues

- Bar or measure: rhythmic unit of music consisting of one accented beat followed by one or more unaccented beats.
- Beat: equal measure of musical time.
- Most popular music in America are organized in bars of two, three or four beats.

- March: each rhythmic unit of one, two is a bar. Written in two beats (in regards to accented and unaccented beats).
- Waltz: each rhythmic unit of one, two, three is a bar. Written in three bar beats.
- Blues: each rhythmic unit of one, two, three, four is a bar. Written in four bar beats.
- 12 bars refer to a particular arrangement of four beat bars.
- Bars are grouped in four and each four bars respond to a unit in the lyrics.
- Three-line poetic stanza, where the second line is a repetition of the first is common.
- Marked by specific chord changes are particular points in the pattern.
- Home chord, change 1, home chord, change 2, home chord.
- Chords:
- Home chord: tonic chord.
- Change 1: subdominant chord.
- Change 2: dominant chord.

The Country Blues

- First emerged in the Mississippi Delta. This region contained the most intensive cotton farms and was home to one of the largest populations of slaves in North America.
- The blues was the music of the impoverished black workforce and it provided a dynamic, flexible framework for publicly recounting aspects of individuals' experiences.
- Earliest blues have been influenced by various types of African American folk music.
- Basic features of classic blues form:
- A twelve-bar structure made up of three phases of four bars each.
- A basic three-chord pattern.
- A three-line AAB text.
- Country blues: versions of a song were passed down from generation to generation learned by ear and carried in memory.
- A form of music making where musicians could construct their own versions of existing songs or assemble new songs from parts of others.

Charley Patton

- Pioneers of the Mississippi Delta blues style.
- Performance techniques include, rapping on the body of the guitar and throwing it into the air.
- Styles included: blues, African American ballads, ragtime, Tin Pan Alley hits and church songs.
- Blues songs revolve around themes of lost love, sexual desire, work, violence and loneliness.

Blind Lemon Jefferson: The First Country Blues Star

- First recording star of the country blues.
- Recorded popular ragtime numbers as well as blues and recorded church songs.
- Used his guitar as an extension of his voice and not an accompaniment to it. He frequently played single-string passages on his guitar to answer a vocal line.

Robert Johnson: Standing at the Crossroad

- Had a great influence on later generations of blues and rock musicians.

Early Country Music: Hillbilly Records

- Developed mainly out of the folk songs, ballads and dance music of immigrants from the British Isles.
- Audience for country music: rural southerners and recent migrants to the city.
- The radio played a large role in popularizing hillbilly music among both southerners and a wider audience.
- Hillbilly musicians did not start as full-time professional musicians.
- Vernon Dalhart: recorded the first big country music hit. He was successful within the hillbilly music field.

Pioneers of country music: The Carter family and Jimmie Rodgers

- Country music is about the relationship between the country and the city, home and migration, the past and the present.
- Theme relates to the audience in the 1920s
- Rural life was being transformed by mechanization and there were changes in the American economy
- Migration to cities to find jobs and established a new life
- Early country music provides a stereoscopic image of tradition in a period of rapid change
- The two most popular acts of early country music are the Carter family and Jimmie Rodgers
- Both discovered by **Ralph Peer** at a recording session in Tennessee, 1927.
- They both influenced the successive generations of country and Western musicians.
- They had hit records and radio appearances
- ***The Carter family:***
- Was born in the Clinch mountains of Virginia
- Consider one of the most important groups in the history of country music
- Leader of the group was A. P. “Doc” Carter --> sang bass! Also collected and arrange the folk song that would become their repertoire
- He went on periodic song-collecting trips, material from black and white musicians was reworked in order to suit the Carter's vocal and instrumental format
- His wife Sara--> sang most lead vocals, played guitar or autoharp
- Sister-in-law Maybelle--> sang harmony, played guitar and autoharp
- Developed an influential guitar style --> playing the melody on the bass strings while brushing the upper strings on the offbeats for rhythm
- Their repertoire included old songs from the Anglo-American folk music tradition, old hymns, and sentimental songs reminiscent of the turn-of-the-century Tin Pan Alley hits
- They made over 300 recording between 1927-1941 for half a dozen companies

- They rehearsed at home and crafted the material into 3 min gems designed for the 78 r.p.m phonograph discs
- Most popular songs include: “wildwood flower”, “wabash cannon ball”, “keep on the sunny side” and “can the circle be unbroken”.
- They were not professional musicians when they started in 1927
- Their image was one of quiet conservatism
- Stage shows were simple and straightforward and they avoided the vaudeville circle and promotional tours
- Their approach to working with folk music set a pattern that shaped the country music business
- **Ralph Peer** urged Doc to copyright all of the songs the Carters recorded and then publish all of the songs thru his own Souther Music Company and split the profits 50-50 with Doc
- He copyright the songs even if he didn't compose them
- Most composition is based on preexisting material that changes depending on taste and performers
- **Jimmie Rodgers**, a man that carried home in his heart but wanted to change the world around him.
- He was the most versatile, progressive and wildly influential of all early country recording artist.
- His devil-may-care personality and his early death from tuberculosis contributed to his charismatic mystique (parallel to the black bluesman Robert Johnson)
- He was country’s biggest recording star
- His influences can be seen in Hank Williams, Waylon Jennings, Willie Nelson, and almost any contemporary male country music star.
- He chronicle the lives of men like ramblers, hobos, gamblers, cowboys, railway men, feckless lovers...

Popular music and the Great Depression (1929-ca. 1939)

- The Great Depression had a huge impact on the music industry
- In 1927, 106 million of phonographs were sold; in 1932 sales plummeted to 6 millions

- Many small companies, some including the ones that have pioneered race and hillbilly music, disappeared.
- Large companies like Columbia and Victor were forced to reorganized and consolidate
- Because people did not have spare money to buy records and discs, network radio became more influential
- Race record market was crushed which hit the African American consumers hard
- The first black-owned music publisher and film production companies also disappeared in the early 1930s
- Record companies relied in established artists and cut back on the expeditions that were characteristic of the early years of race record business
- The African American musicians that were successful during this time were the ones that were featured in the mainstream record catalogs (jazz-oriented dance orchestras)
- Hillbilly sales were not affected as bad as race records were.
- Despite the decrease in sales, hillbilly records increased its share of the overall market (in 1930 hillbilly records accounted for 25% of the total of American market)
- During the depression, country music business was really stablished. Stars would sign lucrative contract an appear on radio and Hollywood movies
- In 1933 Billy Hill's recording of "the last roundup" was a huge hit and sold over 100,000 copies. It crossed over to the pop charts and established the "western" music market. It also set the scene for popular cowboys singers such as Gene Autry and Roy Rogers.
- In the 1930s hillbilly and blues singers injected a note of social realism into popular music (chronicled the suffering of the homeless and unemployed) while TPA and Hollywood movies provided a vivid fantasy of life among the elite
- Example of songs that deal with the depression topic are TPA song "brother, Can you spare me a dime?" And hillbilly "all in down and out blues" by Uncle Dave Macon.
- One of the musicians most closely associated with the workers was **Woodrow Wilson "Woody" Guthrie**; born in Oklahoma in 1912.
- Began his career as a hillbilly singer performing songs of the Carter family and Jimmie Rodgers
- Quit school at 16 and then wandered in the southwest.
- In the 1930s migrated to California and his experiences drove him to compose songs that were more political in nature; eg: "This land is your land" and Talking dust bowl blues"

- In 1940 he was known mostly as a protest singer. His guitar had a sign that read “This machine kills fascists”
- He was direct influence on later urban folk musicians like the Weavers and Bob Dylan.

Chapter 6: The Swing Era (1935-1945)

In the Mood

- Jazz influence was indirect in the 1920s and early 1930s.
- In 1935 a new style of Jazz inspired a music called Swing--> initially developed in the 1920s by black dance bands.
- The word swing derives from African America English and was first used as a verb for the fluid rocking rhythmic momentum created by the well played music. Also refers to an emotional state characterized by a sense of freedom, vitality and enjoyment.
- References to swing or swinging are common in the titles of Jazz records made during the 20s and 30s.
- In 1935 swing begun to be used as a noun to denote a music genre.
- Between 1935-1945 hundreds of large dance orchestras dominated the national hit parade (best known directed by celebrity band leaders like Benny Goodman) appearing on the radio nightly and their performance were transmitted coast to coast. Also feature in jukeboxes and coin operated record players.
- Bands would tour and perform in dances and dance halls. They were a big-city phenomenon and a symbol of sophistication and up-to-dateness
- Swing music included dance styles, modes of dress and even architecture, more huge ballrooms were design to cater a larger and more diverse audience.
- Photographs of dance bands taken during the big band era indicated a shift in visual presentation from the 1920s “syncopated orchestras” where the musicians mugged and struck unusual poses
- Swing music also played an important economic role increasing record sales. Between 1935-1945 over half of the records that sold more than a million copies were dance bands
- Swing music pulled the American music out of the Great Depression

Swing music and American Culture

- Swing music provide us with a window onto the cultural values and social changes of the New Deal era.
- The basic ethos of swing music was of enjoyment which was encouraged by the repeal of Prohibition in 1933
- The audience for swing spanned the social boundaries that separated ethnic groups.
- Swing music was planned and written down in advance by professional arrangers and often read note-by-note by musicians. Little room for improvisation
- This highly structured way of making music has been correlated with the increasing bureaucratization of American life during the New Deal era--> growth of government institutions! Unions and big business.
- The big ban era saw the growth of bureaucracy in the music industry
- The swing craze was control and manufactured by New York-based booking agencies. The largest was MCA (music corporation of America) which became the dominant booking agency for big dance bands.
- These agencies serve as liaisons among the bands, the radio networks and commercial advertisers. Agencies also did the logistics for nationwide tours
- Most successful bands had sponsors such as tobacco, beer and automobile companies
- In 1937 when profit for the swing industry was \$80million, \$15 million went to the agencies.
- Musicians call MCA the “Star-Spangled Octopus”
- During this era network radio was the most important mean of promoting popular music
- Constant radio exposure was need to obtain popularity. Swing had lots of exposure
- Some of the most desirable places for swing band to perform were hotels and ballrooms where they were expected to lose money. However, this places were important because the had a “wire” (a connection to a local radio station).
- The 1930’s also saw the appearance of radio shows featuring phonographs records rather than live performances. The most famous of these was the *make believe ballroom* shows where disc jockeys and radio personalities spun records and attempted to created a live broadcast from a hotel
- The first Top 10 radio show was “your hit parade” sponsored by Lucky Strike Cigarretes.

- This show is one of the most popular of the radio era and was the ancestor of the top 40 shows of the rock'n'roll era and MTV's music video countdown
- Swing was put to all sorts of political uses
- Some left-wing saw it as a utopian embodiment of racial democracy and others as possible precursor of totalitarianism
- Conservative decried swing as an outgrowth and intensification of the moral decline marked by the ragtime and jazz crazes of the 1910-20's.
- Psychiatrists payed it to monkeys, some blamed the music for the wave of sex crimes
- Religious authorities were not thrilled with the music or the dance moves. On 1938 Archbishop Beckman in New York said swing permitted cannibalistic rhythm orgies..... (Pg158, third paragraph, last 4 lines)
- This type of criticism echoed the racist tone of attack on syncopated dance music in the 20's
- American society remained segregated along racial lines. However, personal relationships and exchange of stylistic influences between black and white musicians became more direct and intimate
- Photographs of this era provide evidence that swing audiences were mixed in racial terms.
- Some of the white swing bands met with success in venues in Harlem (Apollo theatre; African America neighbourhood) and most successful black dance bands always counted with white fans among the audiences.
- The influence of black English on the speech of white youth became more direct during this period (term like: cool, hip, with it, in the groove)
- These vocabulary evoke a particular attitude or stance towards life.
- The dance styles that paralleled swing music provide further evidence of the increasing centrality of black styles and sensibilities in the American popular culture.
- In the late 20's a style was develop in Harlem --> "Lindy hop" which differ from jazz dance styles
- Lindy had more fluid horizontal movements and provided scope for improvisation--> solo dancing which later incorporated "airsteps"
- Clothing was expensive looking, jackets, ties, skirts. Lose clothes were hip and allowed for the acrobatics in the dances
- The development of the swing, the dance, the talk, the clothes; all are link to Harlem and it's famous night clubs and dance halls.

- The cultural energy and creativity of black New York was also expressed thru cultural forms, live performances and mass media.
- Harlem is the portal thru which black styles and sensibilities entered the American mass culture from the 20's to the 40's.
- Clubs owned by Italian and Jewish mobsters, like The Cotton's Club, was for mostly white people.
- The most successful dance orchestra in this club was lead by Duke Ellington and Cab Calloway
- The band was accompanied by "brown beauties", men in ape costumes and a jungle scenery. This is reminiscent of the 19th century minstrelsy
- While the swing era represented a step forward in communication across racial boundaries, this was not full equality.
- Only a handful of dance bands were racially integrated (Benny Goodman was a pioneer)
- White bands had substantially more top 10 records than popular black swing orchestras
- Black musicians did not have the same radio air time and had difficulty having their records included in the coin operated jukeboxes
- The main audience for swing was college-age adults and teenagers
- "Jitterbugs" were avid young dancers that studied the recordings and perfected the dance steps and sometimes follow their favourite band from town to town.
- Most of the big bands banished from the scene after WWII, but this genre influenced post war rhythm and blues and western music

Benny Goodman: "The King of Swing"

- The founding Moment of the swing genre happen in the summer of 1935 when a dance band lead by a young clarinetist name Benny Goodman embarked upon a tour in California.
- Goodman was born in Chicago. Son of Eastern European Jewish immigrants
- His first record was done in 1927, the. Work as a freelance musician during the depression years.
- His career was boosted by **John Hammond**, a Jazz enthusiast and promoter who much later also helped Aretha Franklin, Bob Dylan and Bruce Springsteen to get recording contract with Columbia Records where he was the A&R.

- Hammond arranged Goodman's first recording and pushed the band in the direction of the more strongly jazz-influenced music played by most black dance bands.
- His big break came in 1934 in the show Let's Dance where he was one of the bands that represented the "hot" syncopated music.
- Soon he hired more jazz musicians and also purchased a group of Fletcher Henderson's arrangements that became the centre of Goodman's collection of charts.
- He was a jazz improviser, an astute businessman and a strict disciplinarian insisting his band players play perfectly.
- He brought to Henderson's arrangements a neatness and smoothness that appealed mostly to the white middle class audience, the target audience of record companies.
- The initial audience reaction was not enthusiastic and the tour was not a great success until they arrived in California where masses of people were waiting for the concert. Their popularity had been building up by the network radio appearances.
- Teenagers and young adults loved the approach he had borrowed from Henderson.
- This was the birth of swing. A national cultural phenomenon that was created in one hand by the intensified impact of black music styles and in the other by the intervention of mass media.
- This was an opportunity and dozens of swing bands sprang overnight. By the late 1930's metronome magazine listed over 300 bands.
- Swing became an industry with bands, radio networks, Hollywood studios and corporate advertisers continually promoting one another generating millions in profits and pulling the recording industry out of its depression era slump.
- Goodman was crowned the king of swing. Some difference between the king of Jazz (Paul Whiteman) and the king of swing are:
- Whiteman remained as a classical musician all his life while Goodman was a fine improviser.
- Whiteman's band played syncopated ballroom dance that borrowed from jazz; Goodman's group was really a jazz band.
- Whiteman never included musicians of color in his bands while Goodman hired black players in his band.
- Goodman's success is owed in part by the adoption of the style innovated by Henderson and other African American musicians.
- His success was also determined by the access to radio play, recording contracts, and corporate backing.

- While the integration of African American in white bands meant better pay and wider exposure, this also made things more difficult for all black dance bands who saw some of their most promising talent, and a portion of their audience, drained away.

American Popular Music, 4th Edition, Larry Starr (Pages 168-192)

Duke Ellington and the Swing Era

- During the Swing Era, Duke Ellington continued to develop his unique approach to jazz composition and arrangement
- Ellington's idiosyncratic approach generally meant that his band enjoyed less commercial success than more mainstream-sounding dance orchestras during the height of the big band craze
- By the Swing Era, he had already been leading a band for almost 20 years and making records for over 10
- Band's reputation was augmented by its recordings, network radio broadcasts, and the public relations efforts of Ellington's manager, Irving Mills
- However, there is some evidence that the new generation of swing bands threatened to displace Ellington and other long-standing bands in the hearts of younger listeners
- Some younger listeners felt his "weird chords have grown stale"
- Howeverm he continued to be an innovative composer and arranger, intent upon exploring sonic textures, colors, and moods and absorbing and extending the creative gifts of his talented musicians
- Creative approach limited mainstream audience

Kansas City Swing: Count Basie

- Although bands relied heavily on arrangements from Tin Pan Alley, the blues also remained a mainstay of swing music
- William "Count" Basie led one of the big bands most closely associated with the blues tradition
- Gained his experience as player and bandleader in Kansas City, Missouri
- Large nightclub scene
- Many of the greatest jazz musicians honed their improvisational skills in Kansas City ("K.C") at competitive all-night jam sessions or cutting sessions
- K.C black dance bands developed their own distinctive approach to playing hot dance music

- **Territory bands** toured the southwestern United States, developing a hard-swinging, powerful style with lots of room for improvised solos
- More closely linked to country blues tradition than NY style bands
- Less formal education
- Often played with a looser, less precise feeling, and relied heavily on “head charts,” arrangements that evolved during jam sessions and were written down only later, almost as an afterthought
- Boogie-woogie blues piano tradition – sprang up during early 20th century – became a popular fad during the big band era
- Style developed in environment of barrelhouses, rowdy nightspots, etc..
- Solo pianists – cheap form of entertainment – responded to rowdy environment by developing powerful style that could be heard over the crowd noise
- Pianists play a repeated pattern with his left hand, down in the low range of the piano, while improvising polyrhythmic patterns with his right hand
- Greatest boogie-woogie players were said to have “a left hand like God”
- K.C big bands were strongly influenced by the boogie-woogie style
- Genre later to exert a strong influence on rock’n’roll through the influence of “southwestern” musicians
- John Hammond heard Count Basie’s band on a late-night shortwave radio show
- Excited by band’s loose but energetic sound – worked to sign Basie on with MCA and secure band’s engagements in Chicago and NYC
- Got Basie a record contract with Decca

Superstar of Swing: Glenn Miller

- From 1939-1942 – Glenn Miller Orchestra was the most popular dance band in the world, breaking records for both record sales and concert attendance
- Worked as a trombonist on numerous recordings before launching his own band in 1937
- His popularity was boosted by live radio broadcasts from hotels and dance halls
- Peppy, clean-sounding style that appealed to small-town Midwesterners
- Miller band marked the apex of the Swing Era, racking up 23 number one recordings in a little under four years

Country Music in the Swing Era: Roy Acuff, Singing Cowboys, and Western Swing

- Appeal of so-called hillbilly performers and their music, based in Anglo-American folk traditions, continued to grow between 1935-1945
- White southerners uprooted by the Great Depression – formed enclaves in urban centers
- New urban audience for hillbilly music, a genre referred to by its increasingly cosmopolitan listeners, and eventually by the music industry, as country and western music, or simply country music
- Spread among many ppl not born in the South
- Late 1930s – listeners throughout the country were exposed to country music on the radio , including far-reaching stations
- By end of WWII, over six hundred hillbilly radio programs on the air nationwide
- Shaped many musical tastes, despite ppl making fun of the singers' nasal voices
- Number of other factors contributed to expansion of country music during the war:
- Formation of BMI – opportunities for country songwriters to publish and receive royalties
- American Federation of Musicians' recording ban created more recording opportunities for hillbilly musicians
- New record companies like Capitol Records achieved success with large rosters of country recording artists
- Number of small independent record labels (“indies”) specializing in hillbilly music also sprang up during the war
- The war also helped expand the audience – brought millions of servicemen into more contact with their southern-born counterparts
- Heard over Armed Forces radio network to boost the morale of the troops
- Themes of sentimentality, morality, and patriotism, already prominent in hillbilly recordings of the 1920s played a key role in country music's popularity during the war
- The object of this epithet was Roy Claxton Acuff
- Most popular hillbilly singer of the Swing Era
- Like many, he began his career with a traveling medicine show and formed his own band in 1935 – Joined regular cast of WSM's Grand Ole Opry and soon became its biggest star

- Performed in a style self-consciously rooted in southern folk music
- Sang old-timey songs with southern twang, and his band used instruments derived from the southern string band tradition
- Acuff was a traditionalist, only accepting innovations that fit with the musical traditions he grew up with in Tennessee
- Another important development of late 1930s and 1940s was the rise of the singing cowboy
- Heroic image of old cowhand, popularized after WWI in novels, movies, etc... was adopted by many country musicians during the Depression years as a substitute for the often denigrated image of the hillbilly
- Wild West – long place in American imagination
- West associated with movement, independence, and future versus the South that evoked tradition, religious morality and the past
- Gene Autry – first successful singing cowboy
- Regular appearances on *National Barn Dance*
- Early performances – hillbilly singer – big break came when he moved to Hollywood in 1934 and got a big part in a cowboy movie
- Gene institutionalized the image of the singing cowboy, a heroic figure as adept with his voice and six strings as with a six-shooter
- Developed a style designed to reach out to a broader audience
- Like Acuff, Autry was able to crossover with hits in the pop and hillbilly market
- Paved the way for other western recording artists
- Helped to bring country music to a much wider and more diverse audience- including the millions of fans of cowboy movies
- Established the “western” component of country and western music
- Increasing professionalism of country music and links between western themes in popular music and Hollywood films
- *Sins of Pioneers* made this evident
- Sang in many cowboy movies and represented the cosmopolitan side of western music

- Specialized in sophisticated vocal harmonies
 - Were known for writing their own songs
 - Vocal trio
-
- Another important part of the “western” element in country music was western swing
 - A concatenation of country fiddle music, blues, boogie-woogie, and swing music
 - Developed in Texas – reflected that state’s diverse musical traditions
 - Seminal figure in the national popularization of western swing was Bob Wills
 - Musical career ran from 1920-1960s
 - Formed his own group – The Texas Playboys – 1935
 - Made daily radio appearances in Tulsa, Oklahoma
 - Tours of “southwest territories”
 - After being discharged from the army, he relocated to California and opened his own nightclub, attracting huge audiences composed of migrants from the southwest territories who were already familiar with his music
 - Became so popular that even mainstream swing bands were asked by dancers to add western swing-style numbers to their repertoires
 - Heart of Texas Playboys’ style was southern string band music
 - Based on old fiddle tunes and other types of dance songs
 - Call and response riffs and instruments from big band swing
 - Balance between traditionalism and innovation was key to Will’s ability to build a large and diverse audience
 - Bridged the long-standing division between mainstream pop and country music
 - Bob Will’s success also based on his ability to hire and retain first-rate musicians
 - Bob Wills acted as impresario during Texas Playboys’ performances
-
- Although western swing bands did not dominate the country charts after WWII, the style exerted a permanent influence on country music

- Particularly the emphasis placed on live performances and improvised instrumental solos (called “takeoffs”)

Latin Music in the Swing Era

- Swing Era was a crucial development of Latin music in the United States
- 1930s and 1940s – immigrants from Latin America came to NYC, LA, and other American cities, bringing with them more nuanced and diverse versions of music from their home countries
- Some of these musicians formed their own outfits, while others joined existing American dance bands
- Most American dance bands still kept a few tango arrangements in their repertoire
- The argentine style, Cuban musical genres, etc... continued to infiltrate ballroom dance music
- Swing Era – new generation of Cuban musicians migrated from Havana to the ballrooms and dance clubs of NYC
- This generation of musicians have grown up with African-derived musical traditions and created novel fusions of Afro-cuban music with big band jazz
- Led to the development and rise of mambo, Latin jazz, and decades later, salsa music
- Other Latin and Caribbean traditions also influenced the pop mainstream during the Swing Era
- Beguine, Calypso, Mexican genres like mariachi and corridor ballads, and Brazilian music
- Hollywood films also popularized this music, but were basically swing numbers larded with south-of-the-border musical stereotypes
- Still played important role in filtering Latin influences into mainstream popular music in US
- Xavier Cugat – bandleader who did the most to popularize Latin music during the swing Era
- “Rhumba King”
- Led a dance band called the Gigolos at the famed Coconut Grove
- Three decade stint at the Waldorf-Astoria Hotel – home to most prestigious of Manhattan’s ballrooms
- His basic strategy was to play standard American ballroom dances such as the fox-trot and then insinuate Latin rhythms, song texts, and instruments into them
- Incorporated Afro-Cuban percussion instruments

- His band was a training ground for Latin music stars
- Cugat himself was an unabashed showman, who made full use of theatrical effects to woo his audiences, including holding a chihuahua in one arm as he conducted with the other
- Throughout the Swing Era, Cuba continued to exert its influence on popular dance music
- Two genres that would shape the future of Latin music in US
- Mambo, and Latin Jazz
- Mario Bauza – did the most to introduce authentic Afro-Cuban music into big band jazz
- “Father of Latin Jazz”
- Bauza met young jazz trumpeter Dizzy Gillespie
- Strong interest in, but had little knowledge of Afro-Cuban music
- Taught him how to feel simpler Cuban rhythms using vocables and nonsense syllables

ASCAP, the AFM, and the Decline of the Big Bands

- Swing Era lasted almost exactly a decade, ending almost as suddenly as it had begun
- By close of 1946, many of the top dance bands in the country had either broken up or formed smaller, more economical units
- Evidence that mainstream popular taste had already begun to shift during the war
- Sudden decline of the big bands also involved changes in the music business
- Some swing bandleaders joined the armed forces
- Number of well known musicians were killed in the war, including Glenn Miller
- Music business affected by shortages in gas and vehicles, which made it difficult for the bands to travel to engagements
- Also, limits on supply of shellac for pressing phonograph records, restrictions on ownership of radio receiving and broadcasting equipment, a 20% entertainment tax and a midnight curfew all had effects on the big band live music scene
- Situation of big bands also adversely affected by a series of struggles among powerful institutions in the music business, including record companies, the radio networks, the music licensing agencies, and the musicians’ union

- Bitter feud between the four big radio networks and ASCAP
- ASCAP had licensed around 90 percent of Tin Pan Alley songs – it had been working for a number of years to ensure that its members received royalties from the radio industry for the broadcast of their songs
- Profits from network radio broadcasts rose – ASCAP turned up the legal pressure on the networks to turn over a larger portion of their revenues
- 1940 – radio networks counterattacked and formed a rival licensing agency called Broadcast Music, Incorporated (BMI)
- Its “open door” policy allowed songwriters working outside Tin Pan Alley to claim royalties from the use of their songs by the broadcast media
- Struggle between ASCAP and radio networks came to a head, and ASCAP called a strike, withdrawing the rights to broadcast any material composed by their members. This move wiped out overnight a lion’s share of the big band repertoire, which, as we have seen, relied heavily on arrangements of popular Tin Pan Alley songs
- The bands, unable to play either their most popular arrangements or their theme songs on the air, had to quickly assemble a replacement repertoire free of ASCAP songs
- Battle between ASCAP and radio reached ridiculous extremes
- During 1941 ASCAP began to take note of the appearance of melodic phrases from licensed songs in the solos of swing musicians and to charge for their use, This meant that all ‘improvised’ solos had to be written out and approved by the radio networks before they could be played on the air
- To further complicate matters, in 1942 the musicians union AFM called a strike against the record companies.
- He claimed that the union’s members were not being properly compensated for their performances. He wanted the record companies to make sure that musicians received a share of royalties when their records were played on radio broadcasts and coin-operated jukeboxes
- In 1943 Decca and Capitol Records – both new companies – signed a new contract with the union and were able to resume recording instrumental music
- Biggest companies, however, did not agree to the AFM’s demands until 1944

- By that time the swing bands had been dealt a severe blow, and within a year or two many of the professional dance band musicians whom Petrillo had claimed he was protecting were thrown out of work
- This, along with other developments, created the conditions for the postwar success of other styles of music including country and western and rhythm & blues (see Chapter 7)
-

Music/Listening Lec 1:

Barbara Allen: British Ballad, recorded by Jean Ritchie 1961

Solider's Joy: Hillbilly, recorded by Gid Tanner and the Skillet Lickers 1929

Long John: (omitted from quiz)

Coo Coo: African-American banjo, recorded by Dink Roberts (date?) 1974

Stagolee: Country blues, recorded by Mississippi John Hurt 1928

Music/Listening Lec 2:

Lecture 2 Music Listening

Zip Coon (pg. 48) Minstrel Song

- Published in New York in 1834
- Genre not clear: African American Banjo (?)
- Verses sprinkled with images of banjo playing, wild dancing and barnyard animals.. Chorus consisted of non-sense syllables “Zip a duden duden duden zip a day”
- Later Walt Disney ‘Song of the South’ (Zip a dee do da zip a dee day)
- Same melody adopted by both black and white country fiddlers for song ‘Turkey in the Straw’

Jeanie with the Light Brown Hair (pg. 53)

- Published 1854, Released 1992
- Tin Pan Alley
- Music and Lyrics by famous Stephen Foster, performed by Thomas Hamposon
- AABA melodic structure
- Sentimental Irish Style

Maple Leaf Rag (pg. 63)

- Original by Scott Joplin (best known composer of rag time music), composed in 1898

- Genre: Ragtime
- Prof stressed the version by Jelly Roll Morton. This version made evident that the set composition became the basis for improvisation.

April Showers (pg.113)

- Originally recorded in 1921 and again in 1932 by same artist Al Johnson (one of the most famous Tin Pan Alley Singers)
- Genre: Tin Pan Alley

I Got Rhythm (pg.118)

- Recorded in 1947
- Genre: Tin Pan Alley
- Performed by Ethel Merman
- Upbeat!

Music/Listening Lec 3:

- 1) "April Showers" performed by Al Jolson and recorded in 1921 or 1932 (there is two dates in the book); Genre - Tin Pan Alley
- 2) "I Got Rhythm" music by George Gershwin in 1930, performed by Ethel Merman and recorded in 1947; Genre - Tin Pan Alley
- 3) "East St. Louis Toodle-oo" written and performed by Duke Ellington, recorded in 1927; Genre - Jazz (Dance Music Jazz)
- 4) "St. Louis Blues" music by William Christopher Handy in 1914, performed by Bessie Smith and Louis Armstrong, recorded in 1925; Genre - Blues
- 5) "Little Old Log Cabin In The Lane" by Fiddlin' John Carson in 1923; Genre - Hillbilly music

Music/Listening Lec 4:

1. Black Snake Moan by Blind Lemon Jefferson
Recorded in 1927
Genre: Country Blues
— — — —
2. Blue Yodel by Jimmie Rodgers
Composed in 1927, recored in 1928

Genre: Country Blues

3. Gospel Ship, Recorded by the Carter Family, Written by A.P. Carter

Recorded in 1935

Genre: Country, Southern Gospel

4. Wrappin' it Up, Composed by Fletcher Henderson and Recorded by Fletcher Henderson & his Orchestra

Recorded in 1934

Genre: Swing / Big band

5. Caravan, composed by Juan Tizol and Duke Ellington, Recorded by Duke Ellington and His Orchestra

Recorded in 1937

Genre: Swing / Big Band

6. In the Mood, Composed by Joe Garland and Arranged and Andy Razaf, Recorded by Glenn Miller and His Orchestra

Recorded in 1939

Genre: Swing / Big Band