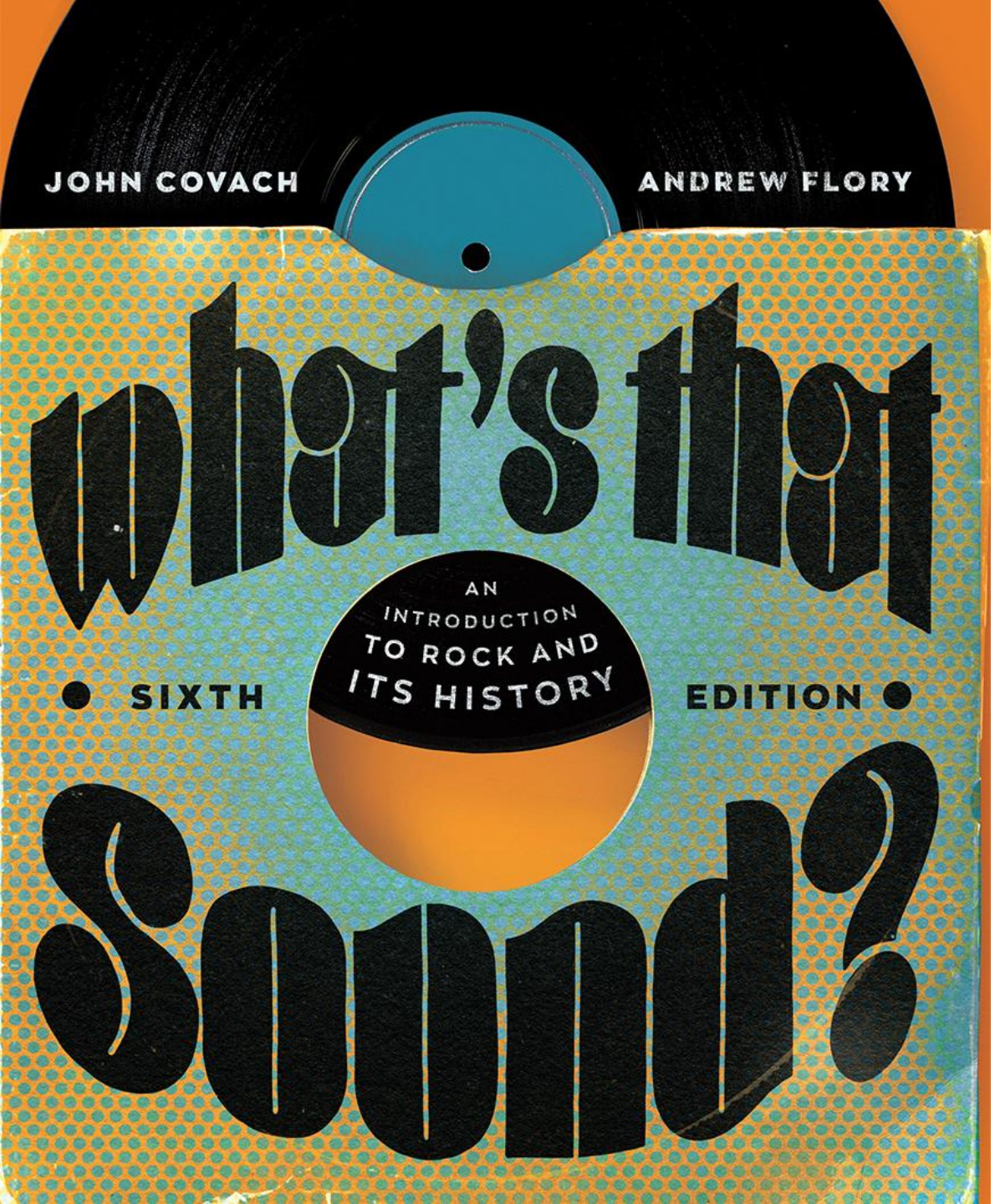


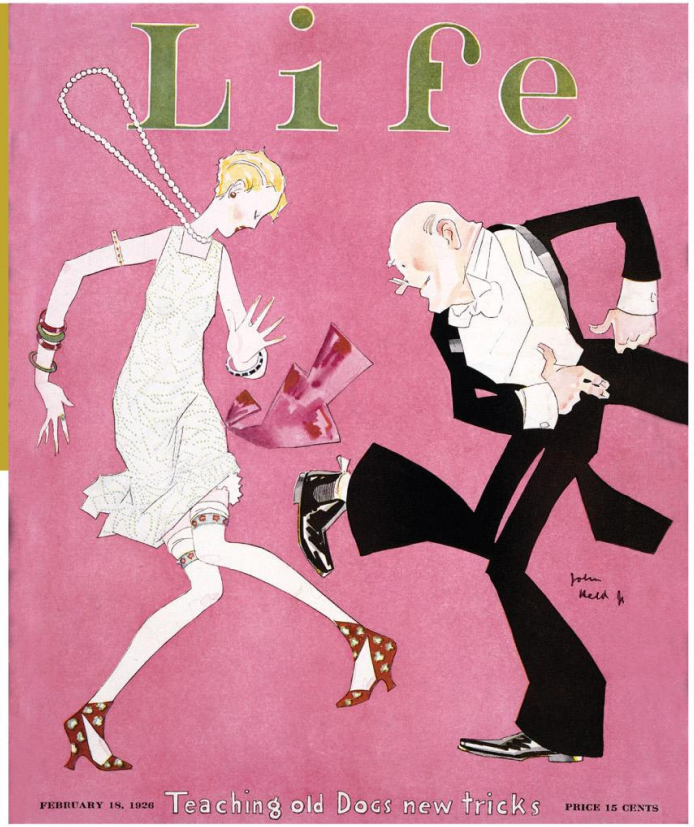
LECTURE SLIDES
Chapter 1

The World Before Rock and Roll

The Nineteen Twenties, Thirties, and Forties (1)

- The 1920s, ’30s, and ’40s were shaped by the end of World War I, the stock market crash of 1929, and World War II.
- Following the horrors of World War I, the 1920s, dubbed the Jazz Age, were characterized by simultaneous fear and relief.

This cover of *Life* magazine from February 18, 1926, shows a “flapper” teaching an older man the Charleston, a popular dance of the time. Many women smoked, danced, and drank in public for the first time in the 1920s.

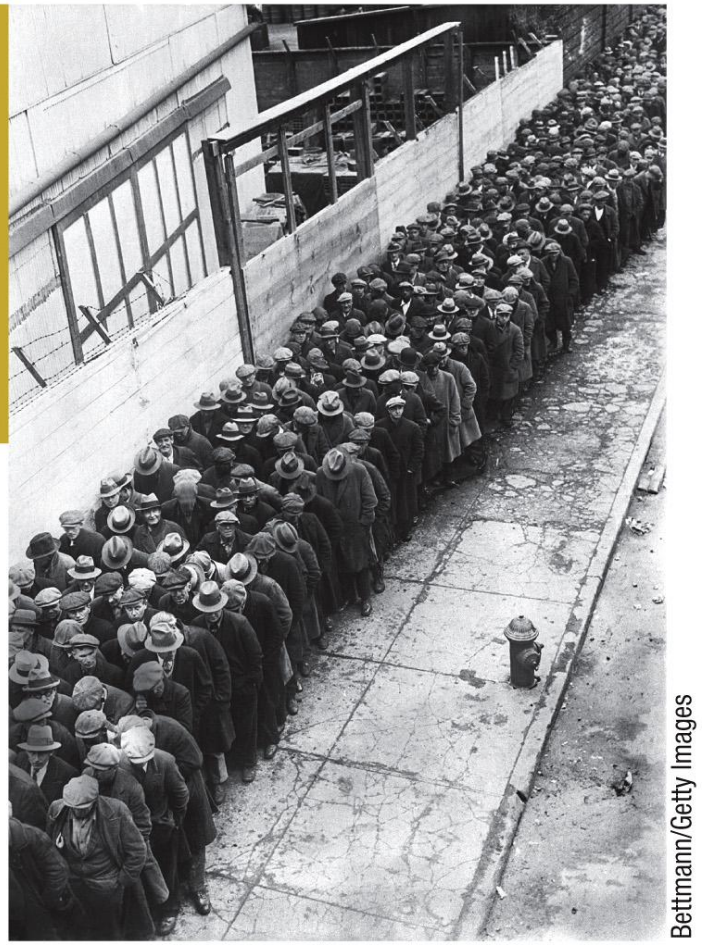


Everett Collection Historical/Alamy Stock Photo

The Nineteen Twenties, Thirties, and Forties (2)

- The stock market crash of 1929 brought an end to the excitement and freedom of the decade and sent the economy into turmoil.
- Franklin Delano Roosevelt was elected in 1932 and promised Americans a “New Deal” to help them get back to work.

During the Great Depression, nearly 25 percent of the American labor force was out of work. Here, hundreds of homeless and unemployed people wait in line seeking shelter in New York in 1930.



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The Nineteen Twenties, Thirties, and Forties (3)

- Just as the Depression was beginning to ease in the United States, Hitler came to power in Germany, and World War II began; the United States joined the fighting after the bombing of Pearl Harbor in 1941.
- After World War II, a sense of optimism returned; more Americans attended college, and the birth rate increased (known as the “baby boom”).

Introduction

- Elvis Presley's appearance on Ed Sullivan's *Toast of the Town* in 1956 was controversial.
- Elvis's appearance illustrates what conditions were in place that allowed rock and roll to develop and saturate American culture.
- This chapter will examine the history and development of technologies and musical styles that helped rock and roll to emerge as it did.

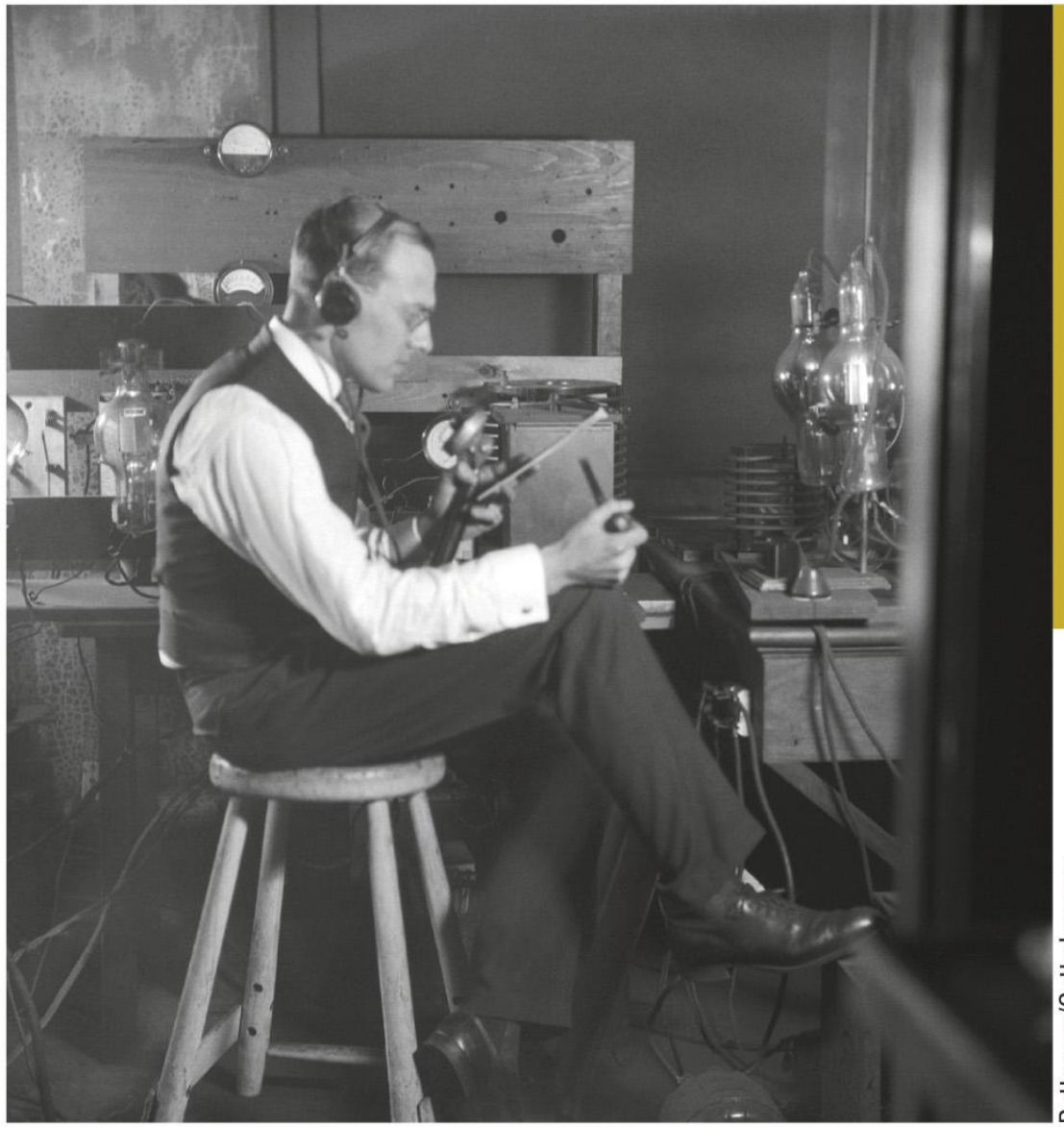
Building a National Audience for Music and Entertainment (1)

- National Versus Regional
  - Until the advent of motion pictures and radio, most American culture was regional; people knew mainly the music they could perform themselves or hear performed in person.
  - Radio technology, developed in the late nineteenth century, was initially used for military and maritime communications; in the 1920s, commercial broadcasts began, and stations were linked into national networks.
  - The programming of radio networks created a national audience for mainstream pop, whereas country and western and rhythm and blues were not widely heard on the radio and therefore remained regional styles.

Building a National Audience for Music and Entertainment (2)

- The Rise of the Radio Networks in the 1920s (How Did They Work?)
  - High-power transmitters were used by “clear channel” stations, which could reach large regions.
  - Radio networks link stations together; early networks such as NBC’s used phone lines.
  - Before 1945, it was considered unethical to play recorded music on the air, and audiences expected that what they heard was being broadcast in real time.
  - Network programming included soap operas, adventure shows, comedies, variety shows, and feeds from dance clubs.

Building a National Audience for Music and Entertainment (3)



Bettmann/Getty Images

Many of the first radio stations developed from modest beginnings. This photo shows the original facilities used to broadcast the results of the 1920 presidential election. This small setup, originally housed in a garage, would soon become Pittsburgh's KDKA.

Building a National Audience for Music and Entertainment (4)

- The Migration of Big Corporate Money Away from Radio to Television
  - In the 1940s, companies like the Radio Corporation of America (RCA) began to put their resources into television, as national audiences migrated from radio to television.
  - Rock and roll was able to spread quickly because the national audience could be reached through television programs, whereas radio could once again be used to appeal to regional audiences.

Building a National Audience for Music and Entertainment (5)

Among many of the radio shows that survived the move to television, *The Lone Ranger* became one of the most popular small-screen staples of the 1950s. The Lone Ranger (Clayton Moore, left) is shown here with his faithful sidekick, Tonto (Jay Silverheels).

Pictorial Press Ltd/Alamy Stock Photo

Tin Pan Alley (1)

- Sheet Music Publishers and Professional Songwriters
  - The sheet music business, a second major influence on the mainstream popular music business, was concentrated in an area of New York City known as Tin Pan Alley.
  - Tin Pan Alley songs follow a standard formal pattern, often a sectional verse-chorus format with an introductory verse and a chorus in AABA form.
  - Tin Pan Alley advertising aimed at selling the song itself, not specific recordings of a song; publishing firms often marketed songs by convincing professionals or “pluggers” to perform them.
  - Musical theater and movies were used to promote Tin Pan Alley songs, and radio was the best way to gain exposure.

Tin Pan Alley (2)

Judy Garland, playing the role of Dorothy Gale in *The Wizard of Oz*, sings "Over the Rainbow." This song, written by E. Y. Harburg (lyrics) and Harold Arlen (music), is representative of Tin Pan Alley songwriting. Its AABA form is one of the most common formal designs in mainstream pop during the 1900–1950 period.

Mgm/Kobal/Shutterstock

The Singer Steps Forward (1)

- The Singers and the Big Bands
  - Radio networks, performers, and music publishers relied on one another to succeed, leading to many behind-the-scenes negotiations.
  - During the big band era, bands played arrangements of Tin Pan Alley songs that emphasized the instrumentalists and were suitable for dancing; singers were used to provide variety and were not the focus.

The Singer Steps Forward (2)

LMPC via Getty Images

Duke Ellington (at the piano) was an important bandleader in the swing music scene during the 1930s and '40s. Shown here in a poster for the 1943 movie Reveille with Beverly, Duke's band was joined by Frank Sinatra, the Mills Brothers, and the Count Basie Orchestra in a film that gave radio listeners across the country a chance to see and hear performances of these popular artists in the years before the rise of television.

The Singer Steps Forward (3)

- The Singers and the Big Bands (cont.)
  - Bing Crosby is an example of a pop singer who was successful independent of any particular band.

Shown here singing at a club in London during World War II, Bing Crosby was popular not only in North America and England, but also in Germany. Broadcasts of "Der Bingle" were directed at German audiences in hopes of winning them over to Crosby's dulcet tones and markedly American ways. Like Fred Astaire, Crosby also appeared in a series of film musicals throughout his career, winning an Academy Award in 1944 for his performance in *Going My Way*.

Bettmann/Getty Images

The Singer Steps Forward (4)

- Frank Sinatra
  - Sinatra started out performing with big bands; when he went solo, he made the singer, not the band, the star.
  - Many former big band stars followed Sinatra's lead at the same time economic circumstances forced a number of big bands to break up.

Starting out as a featured singer with the Harry James and Tommy Dorsey bands, Frank Sinatra struck out on a solo career in 1942. Sinatra was especially popular with young women, who often swooned when the slim, handsome singer crooned.

John Springer Collection/Corbis

The Singer Steps Forward (5)

- The Sound of Pop in the Early 1950s
  - Mainstream pop music of the early 1950s was often characterized by wholesome lyrics and a focus on the singer.
  - In the first half of the 1950s, pop music was designed to be acceptable to a wide range of listeners, but the sensual and emotional appeal of some singers foreshadowed rock and roll; female vocalists were also well-represented.
  - Pop music was produced for a family audience, meaning teenagers were expected to listen to the same things as their parents and grandparents; early rock and roll would come to serve as a marker of generational difference.

The Singer Steps Forward (6)

- The Sound of Pop in the Early 1950s (cont.)
  - By the mid-1950s, many of the elements were in place for rock and roll: a focus on the singer, a move toward sensual and emotional performances, and a national audience for popular music.
  - Big publishing firms had considered rhythm and blues and country and western music to be of limited appeal, so they were caught off guard by the rise of these styles.

The Singer Steps Forward (7)

Les Paul and Mary Ford were among the most popular acts during the first half of the 1950s. The couple is shown here recording at home, using a roomful of Paul's custom modified equipment.

Michael Ochs Archives/Getty Images

Regional Styles (1)

- "Country" Music in the Southeast in the 1930s
  - Country was mainly a regional style before 1945, found in the southeast and Appalachia; it can be traced to folk traditions, some of which originated in the British Isles.
- "Western" Music in the Southwest and California in the 1930s
  - Western music was defined in part by Hollywood portrayals of cowboys and prairie life.
  - Western swing was a style that put a cowboy twist on big band music.

Regional Styles (2)

- Jimmie Rodgers, the First Star of Country Music
  - Rodgers was a national star and an important figure in early country music.
  - Rodgers was known as "The Blue Yodeler" and "The Singing Brakeman," images based on rustic stereotypes that seem to have been contrived for marketing purposes.

Often considered the first star of country music, Jimmie Rodgers appears here in his "Singing Brakeman" attire. Although Rodgers's career was short, his musical influence was felt for decades.

BMI/Michael Ochs Archives/Getty Images

Recordings and Radio (1)

- Superstation Radio Broadcasts in Prime Time
  - At first, country and western radio programming was limited to local and regional stations; the *Grand Ole Opry* became more widely available when the station that carried it, WSM in Nashville, became a clear-channel station in 1932 and NBC began broadcasting a half-hour version over its network in 1939.
  - *National Barndance* was a midwestern program that was carried on the NBC network in 1933; many other barn-dance shows reached regional radio audiences.

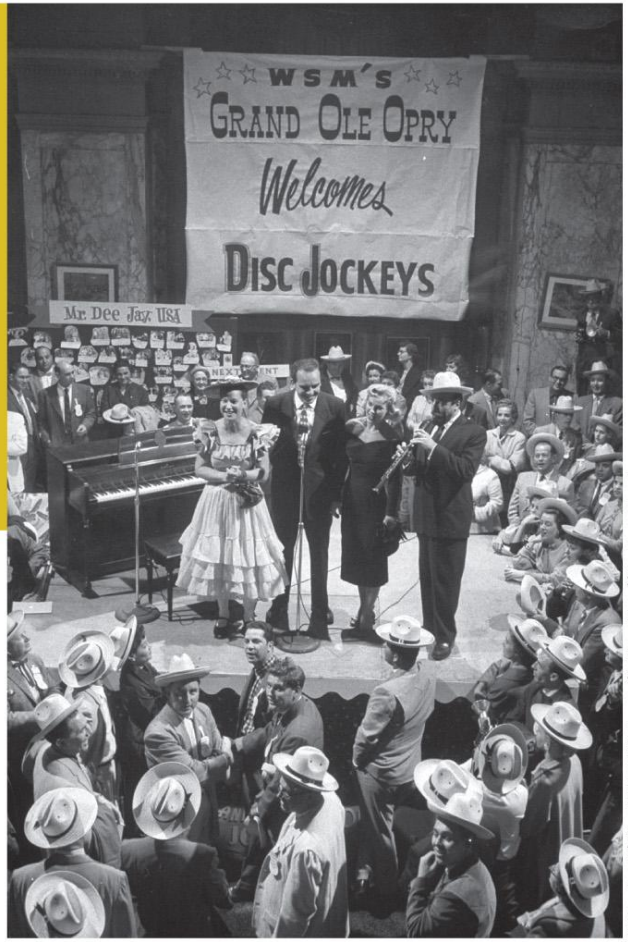
Recordings and Radio (2)

- Country Music during World War II (War Buddies)
  - During World War II, country music was disseminated to northerners when personnel serving together overseas shared their records with one another and, domestically, due to a migration of southerners to northern cities to fill war-effort factory jobs.

Recordings and Radio (3)

- Nashville Becomes Country and Western Headquarters
  - After World War II, Nashville became a center for country music recording and publishing, thanks in part to the *Grand Ole Opry* and the influential publishing firm Acuff-Rose.

With her trademark "Howdy!" Minnie Pearl (left) would launch into one of her stand-up comedy routines on the *Grand Ole Opry*. Like many *Opry* regulars, Pearl played up the idea that country folk are simple and honest, but somewhat backward and naive.



Yale Joel/The LIFE Picture Collection/Shutterstock

Hank Williams, Country Music Singer-Songwriter in the Big Business of Country and Western (1)

- A Short Career That Cast a Long Shadow
  - Hank Williams's popularity as a country and western musician was virtually unrivaled in the late 1940s and early 1950s.
  - Williams had an emotional singing style that projected sincerity and would become an important influence on later country music.

Michael Ochs Archive/Getty Images

After 1945, Nashville emerged as the center of country and western music, and Hank Williams became one of its most important and distinctive performers. Williams started out as a songwriter, and many of his songs are considered staples of the country repertoire.

Bluegrass, the New, Old-Time Country Music

- Bill Monroe and His Blue Grass Boys
  - Bluegrass developed during the post–World War II era and can be traced to Bill Monroe and His Blue Grass Boys.
  - Bluegrass music showcases virtuosic instrumental soloing.
  - By the early 1950s, country and western music was known nationally, although it remained separate from mainstream pop and had a smaller market share.

Starting out as members of Bill Monroe's band, Earl Scruggs (right) and Lester Flatt (left) left to establish their own act. Scruggs's virtuosic banjo playing was a model for many bluegrass musicians who followed.

GAB Archive/Redferns/Getty Images

Rural (Delta) and Urban Blues (1)

- Migration Patterns from the Rural South to the Urban North
  - In the years following World War II, rhythm and blues was popular music played by Black musicians for Black audiences; most white listeners had no familiarity with it.
  - Blues music was popular after World War I; sheet music by W. C. Handy and recordings by Black female singers such as Bessie Smith sold well.

Pictured in the center of this advertisement for "race" records, Bessie Smith was one of the most famous blues singers of the 1920s. Her 1923 recording of Alberta Hunter's "Down Hearted Blues" sold over a million copies. Her style influenced many singers, including Billie Holiday and Janis Joplin.

Pictorial Press Ltd/Alamy Stock Photo

Rural (Delta) and Urban Blues (2)

- Migration Patterns from the Rural South to the Urban North (cont.)
  - In an attempt to repeat Bessie Smith's success, record companies headed to the south to find new blues artists, leading to the recordings of Robert Johnson.

Legend has it that Robert Johnson (left) made a deal with the Devil to acquire his forceful skill as a blues guitarist. Johnson's 1930s recordings were embraced by the 1960s British blues revival, making him a guitar hero decades after his death.

Robert Johnson Estate/Hulton Archive/Getty Images

Rural (Delta) and Urban Blues (3)

- Migration Patterns from the Rural South to the Urban North (cont.)
  - Rural Blacks began to migrate to urban centers in the 1930s and 1940s, which helped make the city of Memphis a center for Black music; as blues musicians moved into urban venues, they formed combos featuring electric guitar, bass, piano, drums, and harmonica, a style of electric blues that came to be centered in Chicago by the 1950s.
  - While most rhythm and blues remained outside the pop mainstream, Louis Jordan and his Tympani Five had a series of hit singles in a style known as “jump blues.”

Rural (Delta) and Urban Blues (4)

- Regional Radio and the Black Experience in 1950s America
  - As radio adapted to the emergence of television, more commercial stations took a regional approach to programming; beginning in 1948, Black stations began programming and advertising specifically to local Black audiences.

Rural (Delta) and Urban Blues (5)

- Independent Labels Target Regional Audiences
  - Independent record labels specializing in Black music began to appear at the same time as Black radio stations; independent labels thrived by focusing on local or regional markets.
  - Between 1945 and 1955, nobody expected that white listeners would hear rhythm and blues; rhythm and blues was not a single musical style, but a designation given to a number of styles expected to have a Black audience.

Rhythm and Blues as a Marketing Category That Includes a Broad Range of Musical Styles (1)

- The Influence of Gospel Music (Rural Southern Church Traditions)
  - Many rhythm and blues styles were indebted to gospel music, from which they drew sophisticated harmony singing, vocal embellishments, and call and response between soloist and chorus.

Rhythm and Blues as a Marketing Category That Includes a Broad Range of Musical Styles (2)

- Chess Records and Chicago Electric Blues
  - Chicago's electric blues scene developed in part due to an independent label called Chess, opened in 1947 by Phil and Leonard Chess, two white fans of Black music; Chess recordings were known for rough-edged and emotional vocals and a technically unsophisticated recorded sound.

Rhythm and Blues as a Marketing Category That Includes a Broad Range of Musical Styles (3)

Leonard Chess (left) is shown here in the Chess recording studio with three of the most influential artists in electric blues: (from left) Muddy Waters, Little Walter, and Bo Diddley. Chess blues recordings defined the sound of Chicago electric blues. Their style was often rough-edged and direct, with expressive vocals. Early Chess recordings used simple equipment, which produced a raw, unsophisticated sound—contrasting with records released by major labels.

BMI/Michael Ochs Archives/Getty Images

Rhythm and Blues as a Marketing Category That Includes a Broad Range of Musical Styles (4)

- Atlantic and Black Pop
  - Atlantic Records, based in New York, attempted to bring rhythm and blues to a broader audience; Atlantic's recordings were influenced by mainstream pop and generally focused on the singer.
- Doo-Wop (Urban Vocal Music)
  - Doo-Wop emerged in urban neighborhoods; it consisted of a cappella vocal arrangements that often contained nonsense syllables.

Rhythm and Blues as a “Dangerous Influence” on American (White) Youth (1)

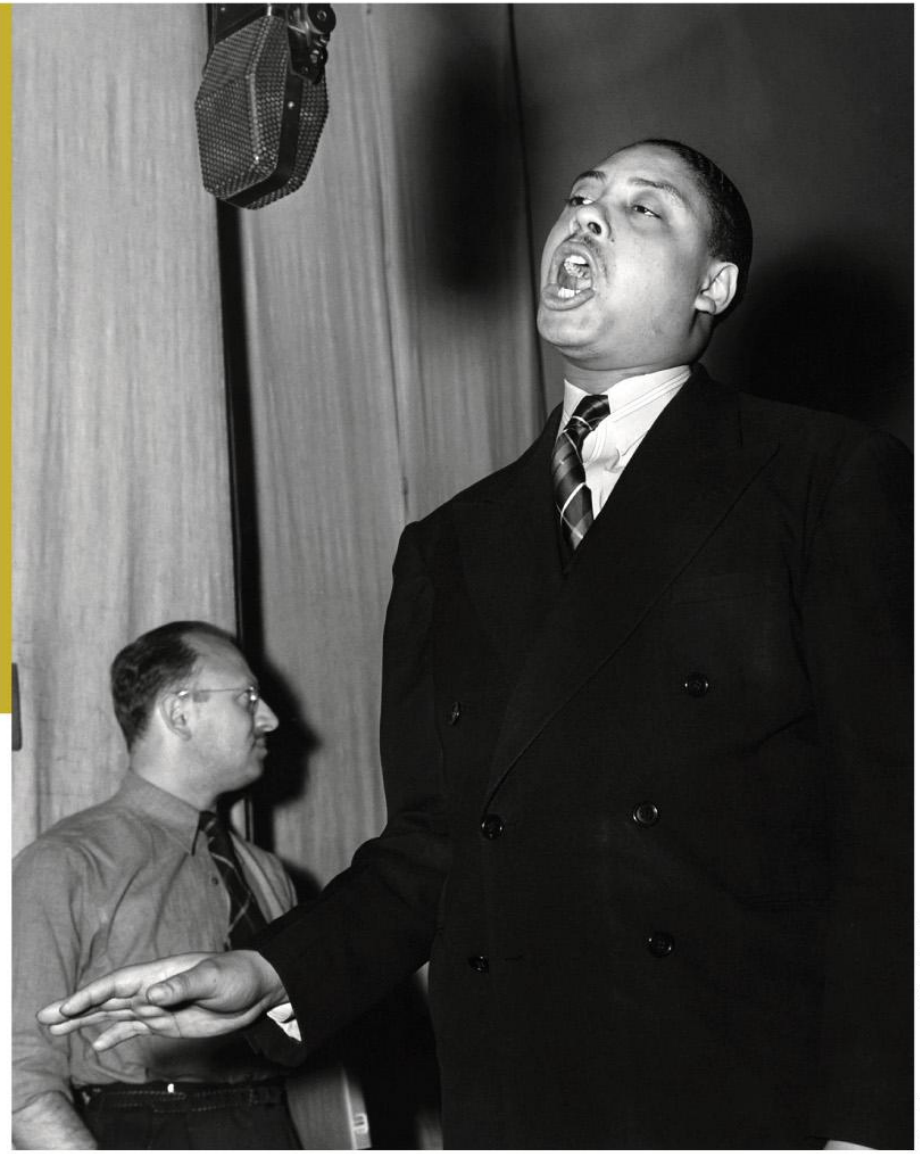
- Stagger Lee and the Black Male Swagger
  - White teenagers were increasingly drawn to rhythm and blues in the 1950s, which concerned some parents; the Stagger Lee myth was a racial stereotype of Black men that underpinned some of these fears and misunderstandings.

Rhythm and Blues as a "Dangerous Influence" on American (White) Youth (2)

- Hokum Blues and Fun with Double Meanings
  - Popular songs containing sexual double entendres in their lyrics can be traced back centuries; within 1950s Black culture this tradition was known as "hokum blues."
  - Big Joe Turner's "Shake, Rattle, and Roll" (1954) is an example of the hokum blues; when the song was covered by the all-white band Bill Haley and His Comets, the lyrics were adapted to be more acceptable to white audiences.

Rhythm and Blues as a "Dangerous Influence" on American (White) Youth (3)

Although rock fans know his 1950s recordings for Atlantic Records, Joe Turner's success in rhythm and blues music dates back to the late 1930s. Turner is often considered the premiere blues shouter of the postwar years, possessing a voice that could rock a club even without the benefit of a microphone.



Bettmann/Getty Images

Rhythm and Blues as a “Dangerous Influence” on American (White) Youth (4)

- Hokum Blues and Fun with Double Meanings (cont.)
  - Haley’s “Shake, Rattle and Roll” also adapted the rhythmic feel to give more of an impression of good, clean fun.
  - As with country and western, the market for rhythm and blues was distinct from the mainstream pop market, and the music business in 1955 remained segregated.

This concludes the Lecture Slide Set for Chapter 1 *What's That Sound?*, Sixth Edition

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