

Garden Valley Collegiate

Band Department

Self-Guided Project

Jazz History: The Chicago Migration

Assignment topic and details:

Jazz history in its infancy owes a great deal to three main American cities: New Orleans, Chicago and New York. Around the time of WWI and shortly thereafter afterwards, many New Orleans jazz musicians who helped start the music genre moved their way north to Chicago with the promise of greater racial acceptance and chance to earn a better financial living.

PART A (ESSAY): The first part of your assignment is to write a 500 word essay on the importance of Chicago to the history of jazz music. Mention dates, names of renowned musicians and ensembles, and list as many venues (and record labels) as possible.

PART B (MUSIC APPRECIATION): The second portion of the assignment is to focus on one particular recording from a Chicago jazz or blues artist (examples include, but not limited to, Louis Armstrong, Herbie Hancock, Muddy Waters) and write a paragraph (at least 10 sentences) on what you notice about the song (instrumentation, mood, musical highlights, style), what you believe it is about, and finally some background information (where and when it was recorded and who played on the recording if possible).

Evaluation:

PART A (out of 10 marks) /10

- Content, language and grammar..... /8
- Citation..... /2

PART B (out of 5 marks) /5

- Content, language and grammar /4
- Citation..... /1

TOTAL: /15

DUE DATE: May 3rd, 2016

Chicago Music History: The Chicago Migration and Musical Style

References

Chicago style. *Encyclopædia Britannica Online*. Retrieved March 23, 2016 from <http://www.britannica.com/art/Chicago-style>

Gillett, C. (1970). The blues-based styles: Dancehall Blues, Club Blues, Bar Blues. *The Sound: The rise of rock and roll*. Outerbridge & Dienstfrey, New York. 135-139.

Gridley, M. (2009). The Chicago Scene. *Jazz Styles*. 3rd Ed. Pearson, New Jersey. 61-65.

Kenney, W.H. (2004). Jazz. *Encyclopedia of Chicago*. Retrieved March 23, 2016 from <http://www.encyclopedia.chicagohistory.org/pages/665.html>

Research Resources on Chicago, Jazz, and the Great Migration. *University of Chicago Library*. Retrieved March 23, 2016 from <http://www.lib.uchicago.edu/e/su/cja/greatmigration.html>

The Chicago Guide for Teaching and Learning in the Arts: Chicago Jazz Music. *Chicago Public Schools*. Retrieved March 23, 2016 from <http://chicagoguide.cpsarts.org/chicago-pages/music/jazz>

Chicago style

Chicago style, approach to jazz group instrumental playing that developed in Chicago during the 1920s and moved to New York City in the '30s, being preserved in the music known as Dixieland. Much of it was originally produced by trumpeter Jimmy McPartland, tenor saxophonist Bud Freeman, clarinetist Frank Teschemacher, and their colleagues in imitation of the New Orleans Rhythm Kings (originally the Friar's Society Orchestra, including Leon Rappolo, Paul Mares, George Brunis, and others), a white New Orleans band playing at Chicago's Friar's Society.

Though much like New Orleans style, Chicago style can sometimes be differentiated by its greater emphasis on individual solos, a less relaxed feeling, and a somewhat smaller reliance on elements of 19th-century black ethnic music. Comparisons between the two forms are difficult because little New Orleans style was recorded before 1923, by which time both the black and the white New Orleans bands had already been in Chicago long enough to influence each other as well as the Chicago audience; this ruled out the existence of recorded examples illustrating how New Orleans black bands originally differed from New Orleans white bands and how all differed from the native Chicago bands during their 1920s Chicago residence. These styles employed simple accompanying rhythms (often just a chord on each beat by piano, guitar, or banjo, with bass and drums) and improvised counterlines among the melody instruments (trumpet, clarinet, trombone, saxophone, and occasionally violin). Some choruses contained mutual embellishments, whereas most had some sort of solo in the foreground while backgrounds were partly or completely worked out by the musicians who were not soloing. The degree of complexity seems to have depended primarily on the particular interests of the leader. For example, Jelly Roll Morton, a black leader from New Orleans, worked out elaborate arrangements for his Chicago record dates, yet Louis Armstrong, another black New Orleans native, did not. Similarly, some recordings by the Austin High Gang, as McPartland and his fellow white players were often called, are quite elaborate, yet others by them are informal.

For decades, the Chicago style was kept alive through the work of Eddie Condon.

"Chicago style". *Encyclopædia Britannica. Encyclopædia Britannica Online.*
Encyclopædia Britannica Inc., 2016. Web. 11 Mar. 2016
<<http://www.britannica.com/art/Chicago-style>>.

other figures important: Pittsburgh-born pianist Earl Hines; and Bix Beiderbecke, a Davenport, Iowa-born cornetist. Chicago was additionally the home of "The Austin High Gang," which, together with The New Orleans Rhythm Kings, created a white parallel of the New Orleans combo style that today is called "Dixieland." Another important part of early jazz was an East Coast piano tradition that evolved partly from New Jersey-born James P. Johnson and continued through Fats Waller to Count Basie. Let's examine these styles now.

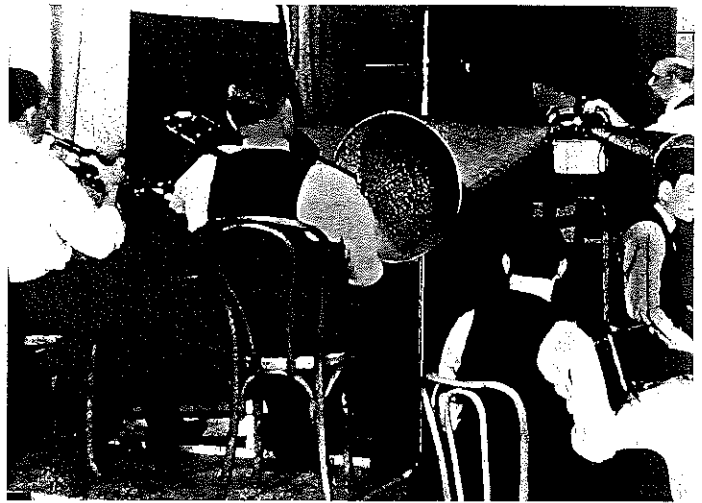
THE CHICAGO SCENE

It was in Chicago that many black New Orleans musicians were first recorded in the early 1920s. What is usually referred to as New Orleans style is not the music that was played between 1900 and 1920 in New Orleans—we have never heard that music because it was not recorded—but rather the music recorded by New Orleans musicians in Chicago during the 1920s. We know from interviews and a few early records that the earliest forms of jazz were characterized by collective improvisation, with all group members playing at the same time. These early bands featured choruses in which every player was creating phrases which complemented every other player's phrases. For many listeners, the greatest appeal of early jazz is the activity of several horn lines sounding at the same time without clashing. Musicians managed to stay out of each others' way partly because they tended to fulfill set musical roles similar to those established for their instruments in brass bands. The trumpet often played the melody. The clarinet played busy figures with many notes. The clarinet part decorated the melody played by the trumpet. Such a decoration is technically classified as an *obbligato*, which designates a musical figure that sounds in the background. The trombone would play simpler figures. The trombone's music outlined the chord notes and filled in low-pitched harmony notes. The trombone created motion in a pitch range lower than the clarinet and trumpet.

The style of the black Chicago musicians, most of whom were from New Orleans, evolved away from a strictly collective approach in favor of a style which featured more improvised solos. The skills of the improviser who was required to blend with the collectively improvised phrases of other players differed from the skills of the improviser who was required to solo dramatically. The delicate balance and sensitive interplay in collective improvisation which characterized the earliest form of jazz receded during the Chicago period of the New Orleans players. However, musicians who played Dixieland in subsequent eras tried to recapture the essence of those special skills which make successful collective improvisation possible.

The Original Dixieland Jazz Band

New Orleans jazz was first recorded in Chicago and New York, not in New Orleans. The **Original Dixieland Jazz Band (ODJB)** made the first recordings. This was a collection of white New Orleans musicians who organized a band in Chicago during 1916 and played in New York in 1917 (See photo on pages 58–59.). They used cornet,



Recording by playing into acoustic recording horns. This was the method before the advent of electric microphones.

(Photo courtesy of William Ransom Hogan Jazz Archive, Tulane University)

1'16" C' (16 measures)

Note: Every other time C occurs, it ends differently. So these alternate renditions are designated C' ("see-prime").

First beat is played by the drummer striking his cymbal for a crash. Then he plays wood block and cowbell. The trombone then briefly carries a melody of its own in the final eight measures, using a style similar to the tuba parts of march arrangements. The cornet chimes in with a sustained tone on an offbeat in the second to last measure.

1'32" C (16 measures)

Drummer begins this section emphasizing his cowbell and uses wood block less than before. Notice the descending trombone smears. A quick, high-pitched clarinet smear ends the section.

1'48" C' (16 measures)

Drummer begins the section with a cymbal crash, then plays patterns on wood block. He interrupts his pattern during the middle of this section and strikes the bass drum twice in succession.

2'03" C (16 measures)

If you listen closely during the last half of this section, you will hear the piano pounding out bass patterns. This section ends with a descending clarinet smear played more hurriedly than in the first C.

2'18" C' (16 measures)

2'26" *Final Eight Measures*

Drummer is playing snare drum instead of wood block and cowbell. Then he ties up the piece with a cymbal crash.

clarinet, trombone, piano, and drums. Under the leadership of cornetist **Nick LaRocca** (1889–1961), the band recorded its first 78 rpm record in 1917. They played "Livery Stable Blues" on one side and "Dixie Jazz Band One-Step" on the other (JCCD1 Track 7). It garnered phenomenally high sales, international fame, and numerous imitators. Even during the 1990s, musicians were forming Dixieland jazz bands in the style of this group. Their "Dixie Jazz Band One-Step" was the first jazz record ever issued.¹

Oliver's Creole Jazz Band

Joe Oliver's **Creole Jazz Band** was an all-star New Orleans group which, at various times, had most of the best black New Orleans jazz musicians in Chicago. Trumpeter **Joe Oliver** (1885–1938) had worked with several New Orleans bands, then moved to Chicago in 1918, worked with several more bands, and finally formed one of his own. Several recordings made under Oliver's leadership in 1923 are often cited as the first recording of black New Orleans combo jazz. Aside from accompaniments for singers, however, a band led by New Orleans-born trombonist Kid Ory had been the first black jazz combo to have its playing issued on record.² This chapter devotes considerable space to the styles of three musicians in Oliver's band: trumpeter Louis Armstrong, clarinetist Johnny Dodds, and drummer Warren "Baby" Dodds. (Listen to their "Dippermouth Blues" in SCCJ and "Alligator Hop" on CCD1 Track 2.)

The Chicago School

Chicago was the center for a very active jazz scene during the 1920s. Musicians there can be described in terms of three main categories. One was the transplanted New Orleans black musicians. Another contained their white New Orleans counterparts,

TABLE 5.2 The New Orleans and Chicago Jazz Styles: Representative Musicians

NEW ORLEANS		CHICAGO
Joe "King" Oliver	Zutty Singleton	Muggsy Spanier
Bunk Johnson	Johnny St. Cyr	Jimmy McPartland (Austin High School)
Freddie Keppard	Lonnie Johnson	Frank Teschemacher (Austin High School)
Buddy Bolden	Omer Simeon	Dave Tough
Louis Armstrong	Jelly Roll Morton	Bud Freeman (Austin High School)
Sidney Bechet	Honore Dutrey	Joe Sullivan
Jimmie Noone	Albert Nicholas	Mezz Mezzrow
Kid Ory	Barney Bigard	Eddie Condon
Baby Dodds	George Brunies	Gene Krupa
Johnny Dodds	Leon Rappolo	

among whom were the New Orleans Rhythm Kings (Friar's Society Orchestra).³ These two groups of musicians, in turn, were influencing a third group of younger white musicians, many of whom were Chicago natives. This young white community developed what was called *The Chicago Style*, or *The Chicago School*. Its music was modeled on the New Orleans style, but sounded more hurried. Several of these musicians (Jimmy McPartland, Frank Teschemacher, and Bud Freeman) had attended the same Chicago high school, Austin High. They subsequently earned the name of *The Austin High Gang*, though their "gang" included Dave Tough, who attended Wayne High. In addition to the Austin High Gang, the white Chicago scene included other notables (see Table 5.2).

Eventually, the Chicago musicians and the transplanted New Orleans musicians mixed with New York musicians. By the late 1920s, a strong New York scene had also developed. Key performers in the early combo jazz of New York included trumpeter Red Nichols, trombonist Miff Mole, and violinist Joe Venuti. Most of the original Chicagoans had moved to New York by the 1930s.

Early jazz has been identified by many labels which lack standard use. Certain labels have definite meanings for some jazz scholars and musicians, though they are not uniformly applied by everyone. Chicago jazz and New Orleans jazz are two of these terms. Ragtime, gut bucket, barrelhouse, Dixieland, classic jazz, and traditional jazz are others. These terms tend to be applied to solo piano styles as well as combo jazz, to include both black and white musicians, and to refer to music produced by old New Orleans and Chicago veterans as well as revivalist groups. As though this is not already confusing enough, note that the terms "ragtime" and "jazz" have frequently been used to encompass all popular music of the period, not only the jazz-related styles. The problem has worsened because novelist F. Scott Fitzgerald dubbed the 1920s "The Jazz Age." Other writers adopted the term and used it in a way that indiscriminately confused what we today call "jazz" with almost all the syncopated music that was popular in that decade.

6. THE BLUES-BASED STYLES: DANCEHALL BLUES, CLUB BLUES, BAR BLUES

The roots of rock 'n' roll are mainly to be found in rhythm and blues music, a term which, like the later expression rock 'n' roll, was coined to provide a convenient catch-all description for several distinct musical styles. Some of the styles of rhythm and blues shared musical features; all of them were produced for the Negro market.

Most of the styles contributed at least one singer to rock 'n' roll; all of them served as source material which in different circumstances was either used with care and understanding or simply plundered by singers (black and white) who had no direct experience of the background out of which the styles grew but who needed the music in order to satisfy the demand for rock 'n' roll.

The term rhythm and blues was first coined in the forties. Pre-war record companies had found it convenient to identify their blues product by calling it "race" music, and when *Billboard* began charting the sales of records in the Negro market in 1946, it used this term. By 1948, various companies, particularly the majors, were embarrassed by the expression, and they began using alternatives, including "ebony" (MGM), "sepia" (Decca and

Capitol), and "rhythm and blues" (RCA-Victor). In June, 1949, *Billboard*, without any editorial comment, switched its own term to "rhythm and blues," and although as late as 1952, Decca was still advertising its product for the Negro market as "sepia" music, the expression "rhythm and blues" by then had become the generally accepted term to describe music and records for the Negro market.

In general, the expression was a satisfactory name for the music that had developed out of pre-war blues styles, for the most distinctive new element in this music was the addition of a dance rhythm. But "rhythm and blues" was a less satisfactory name for two of the most important later innovations of the period, the various group styles and the gospel-based styles, which were to become increasingly popular as rock 'n' roll began to syphon off the unique spirit of previous rhythm and blues forms. As a market category, however, "rhythm and blues" was simply a signal that the singer was black, recording for the black audience.*

Through the first three decades of the twentieth century the blues extended the difference established by black singers and musicians in New Orleans between the bands that played march and dance rhythms with several instruments and the singers who supplied their own accompaniment, usually on guitar. Of these two modes, the band music gradually subdivided into jazz (developed in most regions of the country by bands emphasizing instrumental improvisation and harmony) and band blues (associated from the late twenties mainly with bands in the

**Until 1956, there was plenty of justification for classifying the Negro market separately. The black audience was interested almost solely in black singers: Only five records by white singers reached rhythm and blues top ten lists 1950-55, and three of those were rock 'n' roll records—Bill Haley's "Dim Dim the Lights" and "Rock Around the Clock," and Boyd Bennett's "Seventeen." (The others were Johnny Ray's "Cry" and Les Paul and Mary Ford's "How High the Moon.") Few white singers had either the interest or the cultural experience to try to appeal to the black audience's taste—until, that is, rock 'n' roll brought a new kind of singer into recording studios.*

Southwest—Kansas, Oklahoma, Texas, and parts of Arkansas). At the same time, the self-accompanying blues singers who were first identified with small towns in the rural South began moving into larger towns and cities, and into the North, where they began collecting other musicians to support them, often on piano or harmonica.

Both kinds of blues singing—band- and self-accompanied—were radically affected by the improvements in electrical amplification introduced during the thirties, which enabled singers to be heard without shouting, and guitar-playing techniques to exploit the differences in tone and volume provided by electric amplification. The post-war blues styles of rhythm and blues were different from pre-war styles partly because of this difference in equipment; but they were also different because there were new experiences to be accounted for in music, and new moods that the blues had to accommodate. The singer (or musician) who grew up in the farm community life of Mississippi found a different kind of environment when he moved to Memphis and then to Chicago, different living conditions and different tastes, and his music had to reflect the new conditions. He had moved to the big city. For a time, jazz and band blues had been more or less the same thing, as in the repertoires of Count Basie and Jimmy Lunceford. But once the experiments of the New York “bop” musicians abandoned regular rhythms, jazz and blues became two different kind of music with different audiences. The most distinctive characteristic of all rhythm and blues styles was the presence of a dance rhythm, and it is primarily this characteristic that distinguished rhythm and blues from post-war jazz, which was rarely recorded as dance music and which could therefore dispense with the convention of maintaining a particular beat throughout a song.

There was a further difference between jazz and the blues in post-war music. In rhythm and blues, the soloists

were generally more "selfish," concerned to express their own feelings, depending on the rest of the band to keep the beat going and the volume up while they blew their hearts out and their heads off. In jazz, there was usually more interplay between musicians, more exploration into melody and harmony, less reliance on the emotional force of the musician's tone.

The nature of the blues emphasizes particular qualities of character in its performers: they need to have a strong, consistent character, and a persuasive way of communicating their thoughts and feelings. They may use menace or high-spirited exultation, humor or complete despair, gentleness or rough strength, to set particular moods on an evening's atmosphere. But whatever each man uses, it must be his own, different from anybody else's (unless he intends to do no more than invoke adulation for some revered figure by imitating his style).

Although each man has his own style, there is always a tendency for people with common experience to have comparable styles, and an analysis of the blues can show connections between people from certain regions of the United States, and within those regions distinguish between men who sang with one kind of accompaniment, or in one kind of club, and those who sang with other kinds of accompaniment, or in some other kind of bar.

Accordingly, five main kinds of rhythm and blues can be distinguished in the music of the black culture in the ten years after the second world war. There were three kinds of blues—dancehall blues, club blues, and bar blues. There were also two kinds of music that developed which were not strictly blues—various kinds of group singing, and gospel-based styles.

The following analysis of rhythm and blues is necessarily based mainly on the evidence of records, backed up with a considerable amount of material collected by researchers and interviewers over the past ten or more years. The

discussion p
blues, or to
analyzed els
the post-war
singers,² and
musicians.³
already been
and musician
endeavors to
certain figure
subsequent n
styles.*

Of all the blu
and from the
the most var
band blues; s

i. The big i
closest in sta
the pre-war K

The atmo
playing has be
working as a
Boston:

**There has been
paragraph in Un
the sixties to
"country" form
Recently, city
been better app
include virtuall
But at the ti
interest in men
of a band, and
saxophone, bo
instrumental ac
rather than the*

discussion pays virtually no attention to pre-war forms of blues, or to jazz, which both have been well described and analyzed elsewhere.¹ There has also been some writing on the post-war period, particularly on the Chicago bar blues singers,² and to a lesser extent on the dancehall blues musicians.³ The discussion here takes account of what has already been written, and focuses particularly on the singers and musicians who directly influenced rock 'n' roll. It also endeavors to point out the contemporary significance of certain figures who have had relatively little influence on subsequent music, yet were outstanding exponents of their styles.*

Of all the blues styles that were part of rhythm and blues, and from there shaped rock 'n' roll, the dancehall blues are the most various. Three categories are relevant here: big band blues; shout, scream, and cry blues; and combo blues.

i. The big band blues were played by the bands that were closest in stage presentation and musical arrangements to the pre-war Kansas City bands.

The atmosphere at a dance where a big band was playing has been well described by Malcolm X, who recalled working as a shoe-shine boy at the Roseland Ballroom in Boston:

**There has been a curious tendency—as Charles Keil noted in a witty paragraph in Urban Blues—for blues followers of the late fifties and the sixties to devote most of their attention to unsophisticated, “country” forms of blues at the expense of the slicker city blues. Recently, city bluesmen such as B. B. King and Albert King have been better appreciated, as the audiences’s interest has extended to include virtually every rhythm and blues singer who played a guitar. But at the time of this writing, there still is relatively little interest in men who played no instrument but merely sang in front of a band, and little interest too in men who played the blues on saxophone, both sang and played the saxophone, or whose instrumental accompaniment was supplied by piano and saxophones rather than the currently favored harmonica and guitar.*

ENCYCLOPEDIA of CHICAGO

Entries|Historical Sources|Maps|Special Features|User's Guide

SEARCH



Full List

SEE ALSO

Broadcasting
Chicago Sound
Civil Rights Movements
Douglas
Entertaining Chicagoans

HISTORICAL SOURCES

ENTRIES : JAZZ

ENTRIES

J

Jazz

Next

Jazz



BLUE NOTE JAZZ CLUB, C.1950S

Throughout the twentieth century, Chicago has played a leading role in the performance, recording, and artistic evolution of jazz. There are several reasons for Chicago's powerful musical influence. First, the city's industrial might attracted young workers from throughout the nation and the world during the first two-thirds of the century. Many of these younger people had discretionary income to spend on musical entertainment and arrived at the time of the Great Migration of African Americans from the southern states. Their increased numbers created a new demand for cabarets, cafes, restaurants, dance halls, amusement parks, and movie houses, particularly on the South Side, while also stimulating the market for musically accomplished entertainment there and in the city's "bright light" districts.

Ragtime pianists, important precursors of jazz, gravitated to the World's Columbian Exposition in 1893, where they set in motion a grand procession of twentieth-century popular-music styles associated with Chicago. Whereas New York's Tin Pan Alley dominated the music publishing business, Chicago tended to attract performers rather than professional songwriters, and these musicians tended to excel at nightclub work. As early as 1906, such influential performers as pianists Tony Jackson and Ferd La Menthe "Jelly Roll" Morton were experimenting with fresh improvisational possibilities that did much to transform ragtime into jazz. So too did Chicagoans listen to a series of cornetists/bandleaders, such as Freddie Keppard, Manuel Perez, and especially Joseph "King" Oliver. While most of the earliest Chicago pioneers were African Americans, a white group calling itself Stein's Dixie Jass Band performed at the Schiller Café in 1916. Several members of this band subsequently reorganized as the Original Dixieland Jazz Band, and in 1917 they played on the first jazz records ever made.

Chicago's magnetism proved especially powerful for musicians from New Orleans and the Mississippi Delta. Bountiful club work and, beginning in 1923, the possibility of making records, which did not exist in the Crescent City, proved irresistible. From 1917 to 1922, King Oliver's Creole Jazz Band, which performed at the Royal Gardens Café, later renamed the Lincoln Gardens Café, included such powerful instrumentalists as cornetist Louis Armstrong, clarinetist Johnny Dodds, and drummer Warren "Baby" Dodds. They traveled to the studio of Gennett Records in Richmond, Indiana, in order to record. New inexpensive and popular specialty labels such as Okeh, Paramount, and Vocalion responded to the swiftly growing markets for popular music by organizing active Midwestern field recording programs in Chicago. Between 1925 and 1928, Louis Armstrong with his Hot Five and his Hot Seven recorded some historic sides for Okeh in Chicago, as did Earl Hines, star pianist and bandleader at the Grand Terrace Café. Clarinetist Jimmy Noone cut influential records with his Apex Club Orchestra for the Vocalion label. These jazz and blues specialty labels issued what came to be called "race records" for the African American market, so that Chicago soon developed the reputation of being the nation's center of authentic blues and jazz recording. The Great Migration of southern musicians to Chicago continued, with the music of southern blacks captured on record during the 1930s, 1940s, and 1950s by such labels as Bluebird and Chess.

The visceral excitement of the city's nightlife, when mixed with an increased awareness of the New Orleans jazz and vaudeville blues of Ma Rainey and Bessie Smith, led to the formation of many white jazz groups. A variety of recording groups formed around banjo player/tenor guitarist, raconteur, and bandleader Eddie Condon, cornetist Jimmy McPartland, clarinetist Frank Teschemacher, tenor saxophonist Bud Freeman, pianist Joe Sullivan, and drummer Dave Tough. This ensemble came to be known as the Chicagoans, and once the members moved to New York, their music was labeled Chicago Jazz by recording executives. Some of these jazz-crazed young musicians hailed from

Austin, and sometimes they referred to themselves as the Austin High Gang. Several young white Chicagoans hailed from center-city neighborhoods. Clarinetist and orchestra leader Benny Goodman went on to become the King of Swing in the 1930s and 1940s, most often with drummer Gene Krupa. Pianist Art Hodes built a long and successful career as a blues-influenced piano stylist, and cornetist Francis "Muggsy" Spanier made many important jazz records with his Ragtimers.

Most of the more ambitious members of the Roaring Twenties jazz scene in Chicago left for New York City late in the decade. The media and the music business increasingly centralized into national organizations run from New York, a trend that accelerated in the Great Depression. The Music Corporation of America, led by Chicagoan Jules Stein, was organized to book bands around the country on a national chain of dance halls. Radio stations, which broadcast live music in the 1920s, were nationalized into networks, while the record companies, led by Chicagoan Jack Kapp, reorganized in New York. Such influential musicians as Jimmy Noone, the Dodds brothers, Art Hodes, and Earl Hines continued to live and perform in Chicago, however, in part because racial bias closed the doors to most national media promotions.

The media, for example, transformed jazz into Big Band Swing beginning in the mid-1930s, but the blues was shaped as a more ethnic, specialty taste that was relatively less commercialized, less nationalized, and therefore more "authentic" in relation to Chicago's South Side. The Paramount, Bluebird, and Chess labels recorded many of the leading blues singers in their Chicago studios. A Chicago school of immigrant blues pianists performed at South Side "rent parties" and led a national craze for boogie-woogie piano stylings during the Depression.

During World War II, a new and more urbanized blues style emerged in Chicago. The twenties sound of the solitary male vocalist singing in a southern, rural style while accompanying himself on the guitar melded with the jazz rhythm section, electrified instruments, and a more standardized pronunciation of the lyrics. As recorded in Chicago, this northern, urban blues style strongly influenced Berry Gordy, Jr., the first African American owner of a successful record company. Gordy created the Motown label in Detroit in 1959 and further mixed blues traditions with popular-song formulas to allow African American artists to cross over into the more lucrative popular-music markets.

The post-World War II years on Chicago's South Side brought a revolution in jazz. In the 1950s, avant-garde pianist/bandleader Sun Ra organized a jazz collective to promote performances and recordings of his Solar Arkestra. In 1961, a group of younger experimental musicians, aware of the decline of Chicago's jazz clubs and the history of racial exploitation in the music business and responding to a heightened interest in African-inspired cultural nationalism, further developed the idea of a musician-operated performance organization by forming what they called the Experimental Band. Reorganizing themselves into the Association for the Advancement of Creative Musicians (AACM), such musicians as Anthony Braxton, Malachi Favors, Joseph Jarman, Roscoe Mitchell, Leroy Jenkins, Don Moye, and many others challenged the musical traditions and political parameters of jazz. The AACM grew from the musical traditions and deep political frustrations of Chicago's South Side. It advocated free, atonal music, arranged into multisectional units, and minimized the role of the individual soloist. The AACM's flagship ensemble, the Art Ensemble of Chicago, further defied the isolation of jazz from other art forms in its blends of experimental music with costumes, make-up, dance, pantomime, comedy, dialogue, and brief dramatic scenes.

At the dawn of the twenty-first century, Chicago presented a wide variety of jazz styles in clubs, concerts, and festivals, appealing to a broad spectrum of tourists and fans. With the help of recordings, many Americans still consider jazz in Chicago to be a vital expression of cultural diversity and downtown, cosmopolitan culture. Chicagoans have ample opportunities to experience jazz in clubs such as the Green Mill and through radio broadcasts, especially the nightly programming on public station WBEZ. The Chicago Jazz Festival on Labor Day weekend attracts tens of thousands of listeners each year to Grant Park. Chicago's musicians have made fundamental contributions to the musical, entertainment, and cultural dimensions of "America's original contribution to the musical arts."

William Howland Kenney

Bibliography

Kenney, William Howland, *Chicago Jazz: A Cultural History, 1904–1930*. 1993.
Radano, Ronald M. *New Musical Figurations: Anthony Braxton's Cultural Critique*. 1993.
Travis, Dempsey, *An Autobiography of Black Jazz*. 1983.

The Electronic Encyclopedia of Chicago © 2005 Chicago Historical Society.
The Encyclopedia of Chicago © 2004 The Newberry Library. All Rights Reserved. Portions are copyrighted by other institutions and individuals. Additional information on copyright and permissions.

The University of Chicago

LIBRARY


 Search for in
[Catalogs](#) · [Database Finder](#) · [Hours](#) · [My Accounts](#) · [Libraries](#) · [Help](#)
[Chicago Jazz Archive](#) | *Chicago, Jazz, and the Great Migration*

Research Resources on Chicago, Jazz, and the Great Migration

Introduction

Some histories of jazz still cling to the romantic notion that jazz came north to Chicago on Mississippi riverboats after the closing of New Orleans' Storyville district in 1917. It makes a nice story, but the reality is a lot grittier. Jazz came straight to Chicago's 12th Street station via the Illinois Central Railroad, 200 miles east of where riverboats docked on the river. Part of a mass movement of African Americans from South to North -- what came to be called "The Great Migration" -- jazz musicians came north for the same reasons that other people did : failing crops and discrimination in the South; WWI demand for workers in Chicago factory jobs, paying decent money; and ads in the *Chicago Defender* holding out the hope of a better life up North.

Between about 1916 and the end of the 1920's, at least 75,000 Southern immigrants arrived on the South Side of Chicago -- including musicians. The newcomers immediately became part of an already flourishing African-American community on Chicago's South Side, the economic and entertainment district of which was known as "The Stroll." It was the prospect of work in a community that could afford to pay to have a good time that drew musicians to Chicago, where they assembled in an unprecedented critical mass of jazz talent.

Chicago boasted major musical talent and famous venues well before Storyville closed; sheet music featuring the Pekin Theater at 2700 South State dates from 1904. According to the *Chicago Defender*, Vendome Orchestra leader Erskine Tate played his first violin recital in Chicago in 1910; Wilbur Sweatman was in Chicago playing clarinet in 1906; and Jelly Roll Morton led the band at the Richelieu starting in 1914 and also appeared at the DeLuxe and Elite #2 Cafes during 1914-15. Various New Orleans musicians had already been north before 1917; Tom Brown's band in 1915 is widely regarded as the first band to come north.

By the time Freddie Keppard, Sidney Bechet, Lee Collins, King Oliver, and other New Orleans musicians arrived in 1918 to rub musical shoulders with the local talent, the classic New Orleans style had already begun to change in deference to local tastes. Chicago venue owners, patrons, and musicians expected hard-driving, uptempo playing, and they expected elegantly turned out musicians in sophisticated surroundings -- places like the Grand and Vendome Theaters, the Dreamland Ballroom, and clubs with posh names like Royal Gardens, Alvadere, Panama, and Sunset Cafe.

The rich musical scene on The Stroll inspired musicians from all over town; it was not unusual for white musicians to head to the Stroll after their North side gigs to see what they could pick up. Among those appearing regularly for "music lessons" in South Side clubs were Jimmy McPartland, Bud Freeman, Frank Teschemacher, Dave Tough, Gene Krupa, Muggsy Spanier, and Eddie Condon, who would collectively be credited with the creation of the "Chicago" jazz style of the 20's. [Introduction © 2003, Chicago Jazz Archive]

Print Sources

- Adero, Malaika, ed. *Up South : stories, studies, and letters of this century's Black migrations* New York : The New Press : Distributed by W.W. Norton, 1993.
- Adkins, LaTrese Evette. *Dangers seen and unseen: Black women's mobility, community, and work*

- during the migration era, 1915-1940. [M.A. thesis] Michigan State University, 1998. UMI AAT 1392175
- Baldwin, Davarian L. *Chicago's New Negroes: modernity, the Great Migration, and Black urban life*. Chapel Hill : University of North Carolina Press, 2007.
 - Best, Wallace D. *Passionately human, no less Divine: religion and culture in Black Chicago, 1915-1952*. Princeton NJ : Princeton University Press, 2005.
 - Black, Timuel D. Jr. *Bridges of Memory: Chicago's First Wave of Black Migration* Evanston, IL :Northwestern University Press, 2003.
 - Black, Timuel D. Jr. *Bridges of Memory: Chicago's second generation of Black migration*. Evanston, IL: Northwestern University Press, 2007.
 - Blair, Cynthia Marie. *Vicious commerce: African American women's sex work and the transformation of urban space in Chicago, 1850--1915*. Harvard University, 1999. UMI AAT 9949732
 - Davis, Angela Y. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holliday*. New York : Pantheon Books, 1998.
 - DeSantis, Alan Douglas. *Selling the American Dream: The Chicago Defender and the Great Migration of 1915-1919*. Indiana University, 1993. UMI AAT9410408
 - Goodwin, E. Marvin *Black migration in America from 1915 to 1960 : an uneasy exodus* Lewiston : E. Mellen Press, c1990. E185.86.G640 1990
 - Grant, Robert B. *The Black man comes to the city: a documentary account from the great migration to the great depression, 1915 to 1930* Chicago, Nelson-Hall Co., 1972
 - Gregory, James N. *The Southern diaspora : how the great migrations of Black and White Southerners transformed America*. Chapel Hill : The University of North Carolina Press, 2007.
 - Griffin, Farah Jasmine. *Who set you flowin'? Migraton, urbanization and African-American culture*. Yale University, 1992. Not available from UMI
 - Grossman, James R. *Land of hope : Chicago, Black Southerners, and the Great Migration* Chicago : University of Chicago Press, 1989. F548.9.N4G760 1989
 - Grossman, James R., ed. *Black workers in the era of great migration, 1916-1929* [Microfilm, 25 reels] Frederick, MD: University Publications of America, c. 1985 microfm E374
 - Harrison, Alfertdteen, ed. *Black exodus : the great migration from the American South* Jackson : University Press of Mississippi, c1991. E185.6.B6250 1991
 - Holley, Donald. *The second great emancipation : the mechanical cotton picker, Black migration, and how they shaped the modern South* Fayetteville : University of Arkansas, 2000. HD8039.C662 U644 2000
 - House, Roger Randolph, III. *'Keys to the highway': William 'Big Bill' Broonzy and the Chicago Blues in the era of the Great Migration*. Boston University, 1999. UMI AAT9928197
 - Kalil, Timothy Michael. *The role of the Great Migration of African-Americans to Chicago in the development of traditional black gospel piano by Thomas A. Dorsey, circa 1930*. Kent State University, 1993. UMI AAT 9419241
 - Kenney, William Howland. *Chicago jazz : a cultural history, 1904-1930* New York : Oxford University Press, 1993. ML3508.8.C5K460 1993

- Kenney, William Howland. *Jazz on the river*. Chicago : University of Chicago Press, 2005.
- Lemann, Nicholas. *The promised land : the great Black migration and how it changed America* New York : Vintage Books, 1992. E185.6.L360 1992
- Marks, Carole. *Farewell, we're good and gone : the great black migration* Bloomington : Indiana University Press, 1989. E185.8.M220 1989
- Peretti, Burton William. *The creation of jazz : music, race, and culture in urban America* Urbana : University of Illinois Press, c1992. ML3508.P450 1992
- Prince, Valerie Renee Sweeny. *Finding a place of my own: Home and the paradox of blues expressiveness (Richard Wright, Toni Morrison, Randall Kenan, Gayl Jones, Ralph Ellison)*. University of Michigan, 1998. UMI AAT 9909969
- Rodgers, Lawrence Richard. *The Afro-American Great Migration novel*. University of Wisconsin-Madison, 1989. UMI AAT 8915557
- Rowe, Mike. *Chicago breakdown* London : Eddison Press Ltd., 1973. ML3556.R87
Reprinted as: *Chicago Blues, the City and the Music* New York: DaCapo Press, 1975, 1981.
- Sernett, Milton C. *Bound for the promised land : African American religion and the great migration* Durham [N.C.] : Duke University Press, 1997. BR563.N4 S474 1997
- John Steiner, "Chicago" in Nat Hentoff and Albert J. McCarthy, eds. *Jazz: New Perspectives On The History Of Jazz By Twelve Of The World's Foremost Jazz Critics And Scholars* Da Capo Press, 1975
- Stewart, Jacqueline Najuma. *Migrating to the movies: The emergence of Black urban film culture, 1893--1920*. [Chicago] The University of Chicago, 1999. UMI AAT 9951844
- Trotter, Joe William Jr., ed. *The Great migration in historical perspective : new dimensions of race, class, and gender* Bloomington : Indiana University Press, c1991 E185.86.G650 1991

Online sources

Primary source materials

- *Using primary resources for research: [The Great Migration](#)* from the University of Chicago's eCUIP Project.
- The Chicago Jazz Archive's [maps and items from the collections about jazz clubs in Chicago 1915-1940's](#), the first wave of the Great Migration.
- [Handwritten letters](#) in response to the Bethlehem Baptist Association's listing in the *Chicago Defender* offering to assist migrants in finding work and places to live. [scroll down the page; click on image twice to enlarge]
- [Article from the Chicago Defender encouraging migration from the South](#) courtesy of the [Gilder Lehrman Center](#) at Yale University.
- Documents from the [History Matters](#) site:
 - [Seven letters from the Great Migration](#)
 - [Blues of the Great Migration](#)
 - ["We thought State Street would be Heaven itself"](#)
 - [Black migrants write home](#)
- March 1925 issue (vol 6, no. 6) of the *Survey Graphic*: "Harlem Mecca of the New Negro". Search keywords **survey graphic harlem** at [Google Books](#) for excerpts.

- [Great Migration resources and maps](#) from the University of Illinois-Chicago.
- Census data and other information from [Ancestry Library Edition](#)
- [Articles and interviews on the history of jazz in Chicago](#) from the [Jazz Institute of Chicago](#)
- [47th Street History](#) from the website of Chicago jazz landmark [Gerri's Palm Tavern](#)

Resource sites

- The Library's [African-American Studies](#) page
- Documents, images, and video on the [Great Migration](#) from the [Amistad Digital Resource](#) at Columbia University.
- [Chicago and the Great Migration](#) courtesy of Illinois Periodicals Online from Northern Illinois University.
- Chicago's [Black Metropolis](#) from DePaul University
- "[Great Migration](#)" from the [Electronic Encyclopedia of Chicago](#).
- [Chicago: Destination for the Great Migration](#) from the [African-American Mosaic](#) at the Library of Congress
- [Great Migrations Resource Page](#) from the University of Illinois - Chicago.
- [Understanding the Great Migration](#) from the Illinois State Museum
- [Alabama and the Great Migration: Resources from the Alabama Department of Archives and History. Bibliography](#)
- [Letters and the Great Migration](#) from the National Postal Museum at the Smithsonian.
- [Chicago's Black Metropolis](#) courtesy of the National Park Service
- **From PBS:**
 - Loren Schoenberg on the Great Migration and [Race Records](#)
 - [The South, the North, and the Great Migration: Blues in Literature.](#)
 - [The Chicago Defender](#) and the Great Migration
 - Prof. Gerald Early's [essay on the Great Migration](#) from PBS. Includes an audio interview with Adero Malaika about his film, "Up South."
- **From the City of Chicago:**
 - [Black Metropolis - Bronzeville District](#)
 - [African-American History Tour](#)

The Great Migration in art, photos, literature, and film

- Katherine Horner's [Prosperity from Sadness: Two Artists Depict The Great Migration](#) from the University of North Carolina.
- Frank Driggs and Harris Lewine, *Black Beauty, White Heat: A Pictorial History of Classic Jazz 1920-1950*. New York: DaCapo Press, 1995.
- [Up South: African-American migration in the era of the Great War](#) Video and resources from the American Social History Project at CCNY.

- One Book, One Chicago: [James Baldwin's *Go Tell it on the Mountain*](#) from Chicago Public Library.
 - *By river, by rail* Princeton, N.J. : Films for the Humanities & Sciences, 1998. [Free preview and purchase information](#) for DVDs on the Great Migration.
-

Musicians who came to Chicago during the Migration:

- Thomas Brothers, ed. *Louis Armstrong in his own words* Oxford University Press 1999.
 - Louis Armstrong, *Satchmo: My life in New Orleans* Da Capo Press, 1986.
 - Sidney Bechet, *Treat it Gentle: An Autobiography* Da Capo Press, 1978.
 - Warren "Baby" Dodds with Larry Gara, *The Baby Dodds Story* Rev. ed. Louisiana State University Press, 1992.
 - James Dickerson, *Just for a thrill : Lil Hardin Armstrong, first lady of jazz* Cooper Square Press, 2002.
 - Alan Lomax et. al. *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz"* University of California Press, 2001.
 - Laurie Wright, *Walter C. Allen & Brian A.L. Rust's "King" Oliver* Storyville Publications Co. Ltd., 1987.
-

Return To: [Jazz Research](#)

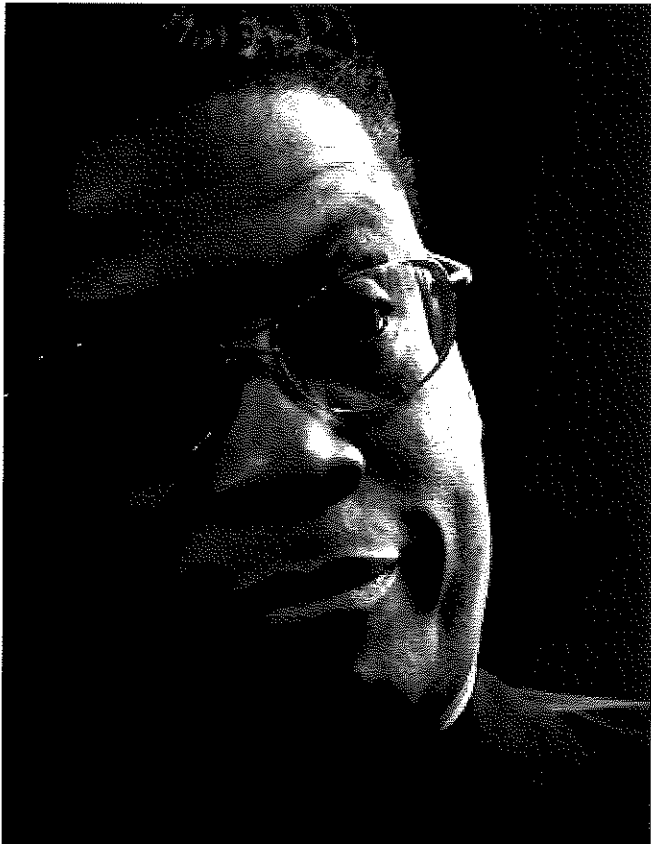
[Suggestions](#) · [University Home Page](#) · [University Library Home Page](#) · [Questions and comments about this page?](#)

The University of Chicago Library
1100 East 57th Street Chicago Illinois 60637
[Phone Numbers](#)

Page last generated on: 4 April 2012 at 8:06 PM CDT

© The University of Chicago Library

Chicago Jazz Music



Though jazz music originated in New Orleans, much of its history traces back to Chicago. In the early decades of the twentieth century, Chicago's fast-growing manufacturing, railroad, meatpacking, and other industries brought the city a great deal of wealth, along with an exuberant culture for which jazz became the soundtrack.

Promoters from South Side clubs had the money to attract the best jazz musicians from the South. Among them were members of the band that became the Original Dixieland Jass Band. During their Chicago stay, the band gained a follower in Bix Beiderbecke, an Iowa-born cornetist attending a boarding school just north of Chicago in Lake Forest. Sneaking out of the dorms to play in jazz clubs, Beiderbecke soon became a legend. He was admired by another horn player, Louis Armstrong, who arrived in Chicago from New Orleans in 1922. Armstrong was recruited by King Oliver, the leader of the Creole Jazz Band, one of Chicago's hottest ensembles in the 1920s.

Chicago's jazz recording industry sprang up rapidly in the early 1920s. The Okeh label, which issued early Louis Armstrong sides, had a studio on Chicago's South Side. In 1926 the Victor label recorded the Ben Pollack Orchestra, notable for the first recordings of their young clarinet player, Benny Goodman, the future King of Swing. He was already affiliated with a group of West Side musicians known as the Austin High Gang, white kids in Chicago emulating their heroes from New Orleans. During the 1930s and '40s, Chicago's role as capital of jazz music was challenged by New York, but thanks to the high-end

Regal Theater and musician-focused clubs like the Palm Tavern, Chicago remained a key destination.

The 1950s brought a renaissance, as innovators like Ahmad Jamal, Herbie Hancock, and Sun Ra emerged. The Pittsburgh-born pianist Jamal arrived in 1951 and steadily built a fan base with his post-bop style. Some of Jamal's most famous recordings, including the hit "Poinciana," were made during a long engagement at the Pershing Hotel, the South Side lounge that also hosted jazz greats Charlie Parker, Dizzy Gillespie, and Sun Ra. Herbie Hancock, a classically trained prodigy who played piano with the Chicago Symphony Orchestra at age eleven, attended Hyde Park High School and studied briefly at Roosevelt University before leaving Chicago for New York. He later developed into a Grammy Award-winning, world-renowned jazz artist. Sun Ra was also gaining attention in the early 1950s, associating himself as much with the burgeoning afrocentric political movement on the city's South Side as with the traditional jazz scene. He formed his own record label, El Saturn, which allowed him complete freedom in recording and releasing music. His early releases included unusual takes on all forms of jazz, as well as blues and doo-wop. His most enduring act, however, was the Arkestra (a re-spelling of orchestra), a large ensemble that experimented with a wide range of African and diasporic musical styles. He eventually relocated to New York in the early 1960s but his label remained in Chicago. The avant-garde movement was in full steam in Manhattan, and within a few years Chicago would be right behind it.

Chicago's afrocentric culture was fertile for a jazz revolution. DuSable High's Muhal Richard Abrams contributed to this as early as 1961 with his Experimental Band. By 1965, he'd founded the Association for the Advancement of Creative Musicians to organize players interested in "freeing" jazz. Included were Kelan Philip Cohran, who later led the Artistic Heritage Ensemble; Roscoe Mitchell, a founder of the Art Ensemble of Chicago; and Anthony Braxton. The goal of educating youth and bringing ancient African culture into the future set the AACM apart from the fiercely artistic New York scene, though there was frequent intermingling of players and ideas between the two. Another important innovator, though of a much different breed, also appeared during this time. Ramsey Lewis, a Chicago native and Chicago Public Schools alumnus, is best known for merging pop, soul, and jazz into a seamless, million-selling, Grammy Award-winning sound. His records for Chess helped influence fusion, jazz-funk, and eventually smooth jazz. An international celebrity and a local legend, Lewis still makes his home in Chicago, and is Artistic Director of Jazz at Ravinia.

Many see jazz as America's classical music, and much current activity takes place in the realm of education. Columbia College's Chicago Jazz Ensemble and the Chicago Jazz Philharmonic provide established platforms for young musicians. The Jazz Institute of Chicago promotes jazz education and performance and manages the Chicago Jazz Fest, one of the best-attended festivals in the world. From underground movement to establishment, Chicago is still a capital of jazz music after nearly one hundred years.



The title should summarize the paper's main idea and identify the variables under discussion and the relationship between them.

The title should be centered on the page, typed in 12-point Times New Roman Font. It should not be bolded, underlined, or italicized.

Green text boxes contain explanations of APA style guidelines.

Blue boxes contain directions for writing and citing in APA style.



Varying Definitions of Online Communication and Their Effects on Relationship Research

The author's name and institution should be double-spaced and centered.



Elizabeth L. Angeli
State University

Author Note

Elizabeth L. Angeli, Department of Psychology, State University.

Elizabeth Angeli is now at Department of English, Purdue University.

This research was supported in part by a grant from the Sample Grant Program.

Correspondence concerning this article should be addressed to Elizabeth

Angeli, Department of English, Purdue University, West Lafayette, IN 55555.

Contact: author@boiler.edu

The running head is a shortened version of the paper's full title, and it is used to help readers identify the titles for published articles (even if your paper is not intended for publication, your paper should still have a running head).

The running head cannot exceed 50 characters, including spaces and punctuation. The running head's title should be in capital letters. The running head should be flush left, and page numbers should be flush right. On the title page, the running head should include the words "Running head." For pages following the title page, repeat the running head in all caps without "Running head."

The author note should appear on printed articles and identifies each author's department and institution affiliation and any changes in affiliation, contains acknowledgements and any financial support received, and provides contact information. For more information, see the APA manual, 2.03, page 24-25. Note: An author note is optional for students writing class papers, theses, and dissertations.

An author note should appear as follows:
 First paragraph: Complete departmental and institutional affiliation
 Second paragraph: Changes in affiliation (if any)
 Third paragraph: Acknowledgments, funding sources, special circumstances
 Fourth paragraph: Contact information (mailing address and e-mail)

Abstract



The abstract is a brief summary of the paper, allowing readers to quickly review the main points and purpose of the paper.

The abstract should be between 150-250 words. Abbreviations and acronyms used in the paper should be defined in the abstract.

This paper explores four published articles that report on results from research conducted on online (Internet) and offline (non-Internet) relationships and their relationship to computer-mediated communication (CMC). The articles, however, vary in their definitions and uses of CMC. Butler and Kraut (2002) suggest that face-to-face (FtF) interactions are more effective than CMC, defined and used as "email," in creating feelings of closeness or intimacy. Other articles define CMC differently and, therefore, offer different results. This paper examines Cummings, Butler, and Kraut's (2002) research in relation to three other research articles to suggest that all forms of CMC should be studied in order to fully understand how CMC influences online and offline relationships.

Keywords: computer-mediated communication, face-to-face communication

The word "Abstract" should be centered and typed in 12 point Times New Roman. Do not indent the first line of the abstract paragraph. All other paragraphs in the paper should be indented.

The title should be centered on the page, typed in 12-point Times New Roman Font. It should not be bolded, underlined, or italicized.

VARYING DEFINITIONS OF ONLINE COMMUNICATION

3

Varying Definitions of Online Communication and Their Effects on Relationship Research

The title of the paper is centered and not bolded.



Numerous studies have been conducted on various facets of Internet relationships, focusing on the levels of intimacy, closeness, different communication modalities, and the frequency of use of computer-mediated communication (CMC). However, contradictory results are suggested within this research because only certain aspects of CMC are investigated, for example, email only. Cummings, Butler, and Kraut (2002) suggest that face-to-face (FtF) interactions are more effective than CMC (read: email) in creating feelings of closeness or intimacy, while other studies suggest the opposite. To understand how both online (Internet) and offline (non-Internet) relationships are affected by CMC, all forms of CMC should be studied. This paper examines Cummings et al.'s research against other CMC research to propose that additional research be conducted to better understand how online communication affects relationships.

Literature Review

In Cummings et al.'s (2002) summary article reviewing three empirical studies on online social relationships, it was found that CMC, especially email, was less effective than FtF contact in creating and maintaining close social relationships. Two of the three reviewed studies focusing on communication in non-Internet and Internet relationships mediated by FtF, phone, or email modalities found that the frequency of each modality's use was significantly linked to the strength of the particular relationship (Cummings et al., 2002). The strength of the relationship was predicted best by FtF and phone

The introduction presents the problem that the paper addresses. See the OWL resources on introductions: <http://owl.english.purdue.edu/owl/resource/724/01/>

If an article has three to five authors, write out all of the authors' names the first time they appear. Then use the first author's last name followed by "et al."

In-text citations that are direct quotes should include the author's/ authors' name/s, the publication year, and page number/s. If you are paraphrasing a source, APA encourages you to include page numbers: (Smith, 2009, p. 76).

APA requires you to include the publication year because APA users are concerned with the date of the article (the more current the better).

communication, as participants rated email as an inferior means of maintaining personal relationships as compared to FtF and phone contacts (Cummings et al., 2002).

Cummings et al. (2002) reviewed an additional study conducted in 1999 by the HomeNet project (see Appendix A for more information on the HomeNet project). In this project, Kraut, Mukhopadhyay, Szczypula, Kiesler, and Scherlis (1999) compared the value of using CMC and non-CMC to maintain relationships with partners. They found that participants corresponded less frequently with their Internet partner (5.2 times per month) than with their non-Internet partner (7.2 times per month) (as cited in Cummings et al., 2002). This difference does not seem significant, as it is only two times less per month. However, in additional self-report surveys, participants responded feeling more distant, or less intimate, towards their Internet partner than their non-Internet partner. This finding may be attributed to participants' beliefs that email is an inferior mode of personal relationship communication.

Intimacy is necessary in the creation and maintenance of relationships, as it is defined as the sharing of a person's innermost being with another person, i.e., self-disclosure (Hu, Wood, Smith, & Westbrook, 2004). Relationships are facilitated by the reciprocal self-disclosing between partners, regardless of non-CMC or CMC. Cummings et al.'s (2002) reviewed results contradict other studies that research the connection between intimacy and relationships through CMC.

Hu et al. (2004) studied the relationship between the frequency of Instant Messenger (IM) use and the degree of perceived intimacy among friends. The use of IM instead of email as a CMC modality was studied because IM supports a non-professional

Use an appendix to provide brief content that supplements your paper but is not directly related to your text.

If you are including an appendix, refer to it in the body of your paper.

environment favoring intimate exchanges (Hu et al., 2004). Their results suggest that a positive relationship exists between the frequency of IM use and intimacy, demonstrating that participants feel closer to their Internet partner as time progresses through this CMC modality.

Similarly, Underwood and Findlay (2004) studied the effect of Internet relationships on primary, specifically non-Internet relationships and the perceived intimacy of both. In this study, self-disclosure, or intimacy, was measured in terms of shared secrets through the discussion of personal problems. Participants reported a significantly higher level of self-disclosure in their Internet relationship as compared to their primary relationship. In contrast, the participants' primary relationships were reported as highly self-disclosed in the past, but the current level of disclosure was perceived to be lower (Underwood & Findlay, 2004). This result suggests participants turned to the Internet in order to fulfill the need for intimacy in their lives.

In further support of this finding, Tidwell and Walther (2002) hypothesized CMC participants employ deeper self-disclosures than FtF participants in order to overcome the limitations of CMC, e.g., the reliance on nonverbal cues. It was found that CMC partners engaged in more frequent intimate questions and disclosures than FtF partners in order to overcome the barriers of CMC. In their 2002 study, Tidwell and Walther measured the perception of a relationship's intimacy by the partner of each participant in both the CMC and FtF conditions. The researchers found that the participants' partners stated their CMC partner was more effective in employing more intimate exchanges than their FtF

partner, and both participants and their partners rated their CMC relationship as more intimate than their FtF relationship.

Discussion



In 2002, Cummings et al. stated that the evidence from their research conflicted with other data examining the effectiveness of online social relationships. This statement is supported by the aforementioned discussion of other research. There may be a few possible theoretical explanations for these discrepancies.

A Level 1 heading should be centered, bolded, and uppercase and lower case (also referred to as *title case*).

Limitations of These Studies



A Level 2 heading should be flush with the left margin, bolded, and title case.

The discrepancies identified may result from a number of limitations found in the materials reviewed by Cummings et al. These limitations can result from technological constraints, demographic factors, or issues of modality. Each of these limitations will be examined in further detail below.

Because all research has its limitations, it is important to discuss the limitations of articles under examination.

Technological limitations. First, one reviewed study by Cummings et al. (2002)



A Level 3 heading should be indented 0.5" from the left margin, bolded, and lower case (except for the first word). Text should follow immediately after. If you use more than three levels of headings, consult section 3.02 of the APA manual (6th ed.) or the OWL resource on APA headings: <http://owl.english.purdue.edu/owl/resource/560/16>

examined only email correspondence for their CMC modality. Therefore, the study is limited to only one mode of communication among other alternatives, e.g., IM as studied by Hu et al. (2004). Because of its many personalized features, IM provides more personal CMC. For example, it is in real time without delay, voice-chat and video features are available for many IM programs, and text boxes can be personalized with the user's picture, favorite colors and text, and a wide variety of emoticons, e.g., :). These options allow for both an increase in self-expression and the ability to overcompensate for the barriers of CMC through customizable features, as stated in Tidwell and Walther

(2002). Self-disclosure and intimacy may result from IM's individualized features, which are not as personalized in email correspondence.

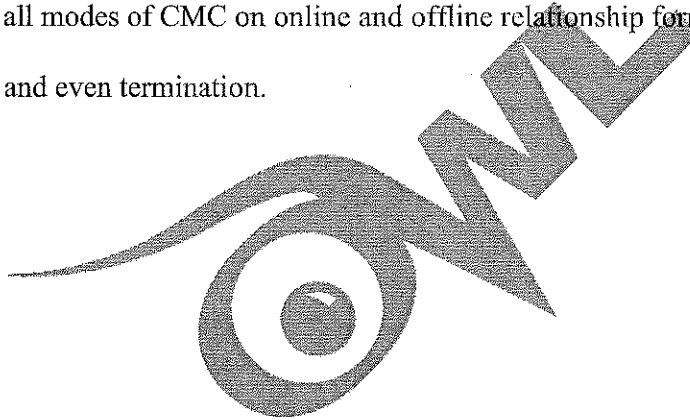
Demographic limitations. In addition to the limitations of email, Cummings et al. (2002) reviewed studies that focused on international bank employees and college students (see Appendix B for demographic information). It is possible the participants' CMC through email was used primarily for business, professional, and school matters and not for relationship creation or maintenance. In this case, personal self-disclosure and intimacy levels are expected to be lower for non-relationship interactions, as this communication is primarily between boss and employee or student and professor. Intimacy is not required, or even desired, for these professional relationships.

Modality limitations. Instead of professional correspondence, however, Cummings et al.'s (2002) review of the HomeNet project focused on already established relationships and CMC's effect on relationship maintenance. The HomeNet researchers' sole dependence on email communication as CMC may have contributed to the lower levels of intimacy and closeness among Internet relationships as compared to non-Internet relationships (as cited in Cummings et al., 2002). The barriers of non-personal communication in email could be a factor in this project, and this could lead to less intimacy among these Internet partners. If alternate modalities of CMC were studied in both already established and professional relationships, perhaps these results would have resembled those of the previously mentioned research.

Conclusions and Future Study

In order to gain a complete understanding of CMC's true effect on both online and offline relationships, it is necessary to conduct a study that examines all aspects of CMC. This includes, but is not limited to, email, IM, voice-chat, video-chat, online journals and diaries, online social groups with message boards, and chat rooms. The effects on relationships of each modality may be different, and this is demonstrated by the discrepancies in intimacy between email and IM correspondence. As each mode of communication becomes more prevalent in individuals' lives, it is important to examine the impact of all modes of CMC on online and offline relationship formation, maintenance, and even termination.

The conclusion restates the problem the paper addresses and can offer areas for further research. See the OWL resource on conclusions: <http://owl.english.purdue.edu/owl/resource/724/04/>



References

- Cummings, J. N., Butler, B., & Kraut, R. (2002). The quality of online social relationships. *Communications of the ACM*, 45(7), 103-108.
- Hu, Y., Wood, J. F., Smith, V., & Westbrook, N. (2004). Friendships through IM: Examining the relationship between instant messaging and intimacy. *Journal of Computer-Mediated Communication*, 10, 38-48.
- Tidwell, L. C., & Walther, J. B. (2002). Computer-mediated communication effects on disclosure, impressions, and interpersonal evaluations: Getting to know one another a bit at a time. *Human Communication Research*, 28, 317-348.
- Underwood, H., & Findlay, B. (2004). Internet relationships and their impact on primary relationships. *Behaviour Change*, 21(2), 127-140.

Start the reference list on a new page, center the title "References," and alphabetize the entries. Do not underline or italicize the title. Double-space all entries. Every source mentioned in the paper should have an entry.

Appendix A

The HomeNet Project

The first paragraph of the appendix should flush with the left margin. Additional paragraphs should be indented.

Started at Carnegie Mellon University in 1995, the HomeNet research project has involved a number of studies intended to look at home Internet usage. Researchers began this project because the Internet was originally designed as a tool for scientific and corporate use. Home usage of the Internet was an unexpected phenomenon worthy of extended study.

Each of HomeNet's studies has explored a different facet of home Internet usage, such as chatting, playing games, or reading the news. Within the past few years, the explosion of social networking has also proven to be an area deserving of additional research. Refer to Table A1 for a more detailed description of HomeNet studies.

Begin each appendix on a new page, with the word appendix in the top center. Use an identifying capital letter (e.g., Appendix A, Appendix B, etc.) if you have more than one appendix. If you are referring to more than one appendix in your text, use the plural *appendices* (APA only).

Table A1

Description of HomeNet Studies by Year

<u>Year of Study</u>	<u>Contents of Study</u>
1995-1996	93 families in Pittsburgh involved in school or community organizations
1997-1999	25 families with home businesses
1998-1999	151 Pittsburgh households
2000-2002	National survey

Label tables and figures in the appendix as you would in the text of your manuscript, using the letter A before the number to clarify that the table or figure belongs to the appendix.

Appendix B
Demographic Information for Cummings et al. (2002)'s Review

If an appendix consists entirely of a table or figure, the title of the table or figure should serve as the title of the appendix.

