

ESSENTIAL *Jazz* EDITIONS

SET #1: NEW ORLEANS JAZZ, 1918-1927

Black Bottom Stomp

COMPOSED BY FERDINAND "JELLY ROLL" MORTON

AS RECORDED BY

JELLY ROLL MORTON'S RED HOT PEPPERS, 1926

FULL SCORE

CO-PRODUCED BY

JAZZ AT LINCOLN CENTER,

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Smithsonian
National Museum of American History



These editions are made possible by the generous support of the New Orleans Jazz Commission and the New Orleans Jazz National Historical Park.

Black Bottom Stomp

(Ferdinand “Jelly Roll” Morton)

AS RECORDED BY JELLY ROLL MORTON’S
RED HOT PEPPERS, 1926

Instrumentation

B♭ Clarinet
B♭ Cornet (B♭ Trumpet)
Trombone
Piano
Banjo
String Bass
Drums

Original Recording

Recorded by Jelly Roll Morton’s Red Hot Peppers:
Omer Simeon (clarinet), George Mitchell (cornet),
Kid Ory (trombone), John Lindsay (bass), Johnny St.
Cyr (banjo), Andrew Hilaire (drums), and Morton
(piano, leader).

Recorded September 15, 1926. Matrix number
36239-2. First issued as Victor 2022. Compact disc
reissues include these Jelly Roll Morton releases:
The Pearls, Birth of the Hot, Greatest Hits, and Centennial:
His Complete Victor Recordings (all RCA/BMG);
Doctor Jazz (ASV Living Era); *Mr. Jelly Lord* (Rhino).
Black Bottom Stomp is also included on these antholo-
gies: *Jazz of the 1920s Greatest Hits* (RCA/BMG) and
the *Smithsonian Collection of Classic Jazz* (Smithsonian).

Credits

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Music editor: Chuck Israels
Text editor: John Edward Hasse

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David N. Baker, Artistic and Musical Director
James Zimmerman, Executive Director
Kenneth Kimery, Producer
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Washington, DC 20560-0616
202/633-9164

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History holds major collections of jazz memorabilia,
artifacts, and oral histories, including famous icons
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under Musical and Artistic Director David N. Baker,
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tional programs, and is heard on the Jazz Smithsonian
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The Smithsonian also undertakes research projects in
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works, the Library of Congress is arguably the oldest
collector of jazz documents. In addition to its collec-
tions of manuscripts and printed music registered for
copyright, the Library of Congress has sound record-
ings in all formats including the famous oral history
of Jelly Roll Morton made at the Library. Since then,
it has acquired an extensive archive of commercial
disks as well as unique broadcast and studio record-
ings, which have been augmented by recordings of
performances sponsored by the Library. Its jazz
archives include manuscripts, photographs, corre-
spondence, film, video tapes, oral history, and related
documents of many leading jazz composers,
arrangers, and performers.

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Classic New Orleans Jazz

BY JOHN EDWARD HASSE

In the story of American music, New Orleans has long had a fabled reputation as the birthplace of jazz. Although New Orleans was not the only place where proto-jazz was performed, the city's unique set of geographical, historical, cultural, and musical circumstances combined to give rise to this new style of music. In contrast to most American cities, New Orleans had no racial or ethnic ghettos back then, and African-Americans, French-Americans, Italian-Americans, et al, often lived side by side, creating countless opportunities for musical interchange.

From the beginning, jazz was a style of music intended for dancing, and New Orleans boasted dozens of dance halls—Economy Hall, Masonic Hall, the Tin Roof Café—where young people flocked to dance to the emerging style. New Orleans jazz musicians developed a style of playing that wove separate melodic lines into a counterpoint—a sound of group embellishment and improvisation. The musicians played blues, rags, marches, pop tunes, and original jazz compositions.

Musicians were more lucratively rewarded in the North and West, and by 1907, some players had taken the nascent New Orleans jazz sound on the road. By the late 1910s, a stream of musicians was leaving the city, many of them part of the great African-American migration from the South to the North. Greater opportunity beckoned the Original Dixieland Jazz Band (ODJB), Jelly Roll Morton, and Louis Armstrong, among others, to Chicago and then to New York City, where the opportunities for performing and recording were more numerous than in New Orleans. In the 1920s, jazz emerged into full flower, as dancing to jazz music became hugely popular among young people nationwide, record companies recorded the music in considerable quantity, and

the music penetrated nightspots and homes across the nation. Although the style of the ODJB, Morton, and Armstrong would be influenced by developments emerging from Chicago and New York, the formative influence of New Orleans would remain a part of their music always.

In recognition of the importance of jazz to American culture, and the centrality of New Orleans to the development of jazz, in 1994 the United States Congress authorized the National Park Service to establish the New Orleans Jazz National Historical Park. The Park, and its associated New Orleans Jazz Commission, are developing tours, exhibitions, educational programs, and visitors facilities that, when completed, will operate in the municipal Louis Armstrong Park. The inaugural set of Essential Jazz Editions, honoring three New Orleans pioneers of jazz, is an encouraging sign that the music is finding a greater place of value in American culture.

JOHN EDWARD HASSE is Curator of American Music at the Smithsonian Institution's National Museum of American History, a member of the New Orleans Jazz Commission, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

Performance Notes

BY CHUCK ISRAELS

N.B. In order to simplify the notation and reduce the number of symbols on the page, the convention in these publications is as follows: all quarter notes are to be played short unless they are under a slur, or marked with a long articulation. Eighth notes are most often played with a triplet feel.

Performing Early Jazz

This music represents a body of work that provides the foundation for all jazz. Any serious jazz musician needs experience playing music from this formative period in American music. It is logical for young musicians to begin playing jazz using repertoire from later, less complex styles. Most student musicians start with Count Basie material from the Kansas City tradition, where everyone plays more or less the same thing at the same time. But eventually the difficulties and subtleties of independent playing that lead, on the one hand, to Ellington's contrapuntal style and, on the other hand, to the development of rhythm section independence exemplified by the Bill Evans Trio, must be addressed. This piece provides a good starting point.

These transcriptions have been made from recordings, from the 78rpm era, that lack the dynamic range to which our ears have become accustomed with more recent technology. Listen to the recordings for indications of useful musical characteristics and then add whatever dynamic nuances might enliven the performances.

In music of this style, the improvised ensembles exhibit certain characteristics that need to be maintained, and others that can be changed in order to give spontaneity to the performance. In general, the trumpet parts carry the melody of the composition and must be played nearly as they are. The clarinet part, with its eighth-note "sawtooth" pattern, must maintain its rhythmic and harmonic texture. In some cases, however, the exact choice of notes, patterns, dynamics, entrances and exits is subject to change according to the taste and technical accomplishments of the individual player. The trombone parts, which are largely embellished bass/tenor lines, must maintain their "response" relationship to the "call" of the trumpet part, keeping the timings of entrances and rests and the resolutions on chord roots and main harmonic notes largely in place. But again, there can be

some flexibility about how this role is realized according to the inclinations of the player. Attention to Kid Ory's characteristic "slippery" trombone style will suggest many attractive and useful ideas.

All notes longer than a short quarter note require nuance and color. Pitch bending, vibrato, and dynamic shaping all serve to give humanity and speech-like inflections to the music. For example, there are numerous occurrences of dotted quarter- and eighth-note figures in which the beginning of the dotted quarter note is strongly accented for about the duration of an eighth note, and the rest of the note is played much more softly, while still maintaining air flow and breath, until the arrival of the next eighth note, which is again played with a strong accent. Pay close attention to the various pitch bends and glissandi that are inexactlly notated but are an inseparable part of the style of some of the ensemble passages as well as the solos.

Jazz compositions from this period are full of breaks and other stop-time devices that enliven their rhythmic character. These must be performed with metric integrity so that the vitality of the music is maintained through the moments when the rhythm section stops and a solo instrument carries the momentum. It is equally essential that the re-entry of the band or rhythm section happens exactly in time with no rushing or dragging of tempo. This is less a matter of counting than of internalizing the pulse and having that pulse inform and control every musical impulse and melodic choice. Successful jazz improvisation is not superimposed on the pulse of the music; it grows out of it.

In this style, with its three-"horn" improvised ensemble, the rhythm section must be kept simple to avoid clutter. There is often enough harmonic information in the other parts that the piano part can be kept minimal during the ensembles; that way, its entrance accompanying other soloists or its own solo passages provides an interesting change in orchestration and

texture. More modern practices of high chord voicings (above G above middle C) and highly syncopated rhythmic placement are out of place in this style.

On the other hand, relentless plodding on the beat can also become more tiring than useful, so some middle ground must be found that takes advantage of the piano's ability to express dynamic nuances beyond what is heard in these technically limited recordings. Using simple whole-note and half-note lines based on the voice leading tendencies of the sevenths and thirds is a good idea. Just because the piano part has chord notation does not mean that the piano must play whenever there are chord symbols, or that all of the chord tones need to be included.

Amplification should be unnecessary to achieve a good balance in this music.

Many of the notated solos are included to serve as starting models for the process of developing a personal solo style on the part of the new performer of this music.

Performing Jelly Roll Morton

Morton employed a three- and four-part march form as the basis for his jazz compositions, continuing the tradition popularized by Scott Joplin and other ragtime composers. The movement between sections provides opportunity for dynamic and textural changes beyond what is evident in these recordings. (It is shortsighted to assume that a recording by the original creator of any music provides a permanent definition of every aspect of a good performance of that music. It would be foolish to ignore the lessons in these recordings, but it would be equally foolish to assume, for example, that great interpreters since Joachim, the great violinist for whom Brahms wrote, have added nothing to more recent performances of Brahms' violin music.)

Some details worth noting: the rhythm section must play quietly during the low-register clarinet solo, and the notated single line in the piano accompaniment suggests a useful way to get away from chords, and to create useful variety in the piano parts without interfering with the soloists' phrasing. The percussive "slap" bass effect during the banjo solo is accomplished by plucking the string away from the fingerboard with the third finger, letting the string rebound into the fingerboard and then slapping the strings and fingerboard as the process starts over again for the next note (the technique is more laborious to describe than it is to execute.)

CHUCK ISRAELS is a bassist and composer who formerly worked with Cecil Taylor, Stan Getz, Herbie Hancock, and Bill Evans. From 1973–78, he directed the National Jazz Ensemble, a pioneering repertory company. He is Associate Professor of Music at Western Washington University in Bellingham.

Jelly Roll Morton

BY JAMES DAPOGNY

Jelly Roll Morton was the first great artist—pianist, composer, arranger, bandleader, and singer—in jazz.

He was born in 1890 in New Orleans, where ragtime, blues, spirituals, military and other band music, string ensemble music, popular music, operatic music, and other art music were all in the air. All influenced both jazz in general—which was developing as Morton grew up—and Morton's own music. While still a teenager, already working as a pianist in New Orleans' night life, Morton was expelled from the family home for fear that he would be a corrupting influence on his sisters.

He became a great traveler, visiting many parts of the country, while working as a vaudevillian, pianist, and pool shark. He made Los Angeles his headquarters in 1917 and then moved to Chicago in 1923.

This was a momentous choice, initiating his period of greatest fame and prosperity. From a Chicago base of operations, he recorded a great deal—making many truly classic recordings—including that of *Black Bottom Stomp*. As his records sold well, much of his music was published in editions as piano-vocal sheet music, piano solos, or ensemble music, and sometimes all three. Recording and publishing were supported by his touring.

At the end of 1927, with Chicago's heyday as the center of jazz activity passing, Morton moved to New York City. Jazz there was not dominated by Morton's cherished New Orleans stylistic principles as it had been in Chicago, and his music found less favor. In 1930, as the Great Depression hit the country harder, Morton, like other Victor jazz recording artists, lost his contract, though the label continued issuing Morton's recordings until 1934 when they used the last of his masters.

For a time after 1930, Morton continued to earn a good living, but as the Depression deepened, he had some terrible business reverses. His style seemed more and more dated, and making a living became very difficult for him.

In 1935 he moved to Washington, D.C., where he eventually played in and managed a small-time night club. Though his career was foundering, in 1938 he made a celebrated series of recordings for the Library of Congress. Interviewed by folklorist Alan Lomax over almost nine hours of recording, Morton told his story and how it was interwoven with the development of jazz. He explained his views on music, and played some of the most beautiful music that he had ever recorded, demonstrating his ability as a master improviser.

At the end of 1938 he returned to New York to try to revive his career. He succeeded to some extent by making recordings again, playing in public, and getting some of his music published. Some of his earlier recordings were now reissued as classics. But by this time he was quite sick from asthma, heart trouble, and the after-effects of having been stabbed in Washington.

Partly to be in a climate better for his health, he drove to Los Angeles in November 1940. His health continued to worsen, he played very little, and none of his plans for further recording or publishing came to fruition. He died there July 10, 1941.

Black Bottom Stomp

BY JAMES DAPOGNY

Black Bottom Stomp is an unusual jazz piece: it combines the theme-and-variations technique familiar in classical music with the jazz world's common method of creating a melody and harmonic pattern on which to improvise.

Originally published in 1925 as *Queen of Spades*, exactly the same music was reprinted in 1926 with the new title *Black Bottom Stomp*.

There might well be a purely musical reason for the new title, which seems to refer to the piece's use in several places of the rhythm of the Black Bottom, a popular dance step:



The rhythm is played by the entire group at the end of the clarinet solo—in the last two measures, m. 95 and m. 96; at the end of Morton's incredible piano solo, m. 115 and 116; as the basis for the accompaniment throughout the cornet solo, m. 117–136; at the end of the banjo solo, m. 155 and 156; and at the end of the first of two ensemble choruses, m. 175 and 176, concluding the performance.

On several occasions Morton used the published versions of his pieces in recording sessions. He did that here (his first session for Victor records), telling his players which parts he wanted played as written and in which places to improvise.

On this performance, in all of the music up to the key change to E-flat, m. 57, the band is basically reading from the published music. The music consists of an eight-measure introduction in B-flat major, then three written-out (not improvised) variations of sixteen measures each, the first for full ensemble, beginning in m. 5, the second for cornet—two four-measures phrases answered by full ensemble, beginning in m. 21, and the third for clarinet, beginning in m. 37. Then a four-measure modulation/transition beginning in m. 53 introduces the new key of E-flat major and the new strain—the part of the piece that contains improvising—at m. 57.

At the arrival of the new strain beginning in m. 57, Morton has the cornetist play the written melody but has told the other members of the front line (the clarinetist and trombonist) to improvise their parts. Then there are improvised solos for clarinet, piano, cornet, and banjo, before the two wonderful ensemble choruses that end the piece.

Morton quite carefully controlled register and dynamics in his best recordings. The clarinet solo beginning at m. 77 in the printed arrangement of *Black Bottom Stomp* is a low-register ragtime-y line. This register and character were important to Morton, but he has Omer Simeon, one his favorite clarinetists and some-

one he trusted, improvise such a line rather than asking him to play the music as written.

Within the New Orleans style—of which Morton's best recordings are among the very finest examples—there was a great deal of tradition about how things should be done. An important principle concerns the different roles and functions, and hence playing styles, of the various instruments: it's clear that the trombonist and clarinetist, though both support the cornet lead, are playing entirely different types of lines.

Whether from that tradition or from Morton's direction, the last two ensemble choruses are particularly well shaped to bring the performance to an exciting close, with an increase of energy in the second through some very audible changes:

	Penultimate ensemble chorus (starting at m. 157)	Last ensemble chorus (starting at m. 177)
Clarinet:	active	more active and higher in register
Cornet:	plays the melody	still plays melody, but varied
Trombone:	active	not more active but higher and more prominent (and with a quite spectacular break)
Bass:	two-to-the-measure almost all of the time, until near the end	mixing two- and four-to-the bar
Drums:	played rather quietly, entirely on the drums, except for cymbal on break and Black Bottom rhythm leading to the last chorus	audibly heavier after beat

JAMES DAPOGNY is pianist/leader of his Chicago Jazz Band, which has toured the United States since 1976, specializing in jazz of its first half century. Professor of Music at the University of Michigan, Ann Arbor, he is editor of *The Collected Piano Music of Ferdinand "Jelly Roll" Morton*.

CONDUCTOR
EJE9901C

Essential Jazz Editions Set #1:
New Orleans Jazz, 1918 - 1927

As recorded by Jelly Roll Morton's Red Hot Peppers

BLACK BOTTOM STOMP

By FERDINAND "JELLY ROLL" MORTON

Transcribed by DON VAPPIE

Edited by CHUCK ISRAELS

♩ = approx. 126

5

B♭ Clarinet

B♭ Cornet (B♭ Trumpet)

Trombone

Piano

Banjo

Bass

Drums

1 2 3 4 5 6 7 8 9 10

13

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

11 12 13 14 15 16 17 18 19 20

Dynamic markings do not appear in the score and parts as the limitations of early technology made it impossible for the transcriber to discern dynamic variety from the recording. Use your own discretion to create dynamic variety throughout the piece.

Conductor - 2

Black Bottom Stomp

21

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

21 22 23 24 25 26 27 28 29 30

37

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

31 32 33 34 35 36 37 38 39 40

Conductor - 3

Black Bottom Stomp

45

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

41 42 43 44 45 46 47 48 49 50

Chords: Cmi G, Cmi, B \flat , F7, B \flat B \flat dim7, F7, D7, Gmi, D7, G7, A \flat dim7, Cmi G, Cmi, B \flat , F7

53

57

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

51 52 53 54 55 56 57 58 59 60

Chords: B \flat , A, A \flat , G, C7 F7, B \flat , B \flat dim7 B \flat , B \flat dim7 B \flat , B \flat , B \flat dim7, B \flat , B \flat 7, E \flat

smile

65

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

61 62 63 64 65 66 67 68 69 70

77

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

71 72 73 74 75 76 77 78 79 80

85

simile

Cl. *simile*

Cnt.

Tbn.

Pno. B \flat 7 E \flat B \flat 7 E \flat C7

Bjo. B \flat 7 E \flat B \flat 7 E \flat C7

Bass

Drums

81 82 83 84 85 86 87 88 89 90

97

Cl.

Cnt.

Tbn.

Pno. Fmi7 F \sharp dim7 E \flat B \flat 7 E \flat Solo

Bjo. Fmi7 F \sharp dim7 E \flat B \flat 7 E \flat

Bass

Drums choke cym.

91 92 93 94 95 96 97 98 99 100

105

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

101 102 103 104 105 106 107 108 109 110

117

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

choke cym.

111 112 113 114 115 116 117 118 119 120

Conductor - 7

Black Bottom Stomp

125

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

121 122 123 124 125 126 127 128 129 130

Chord symbols: Bb7, Eb, Bb7, Eb, C7

137

Cl.

Cnt.

Tbn.

Pi...

Bjo.

Bass

Drums

131 132 133 134 135 136 137 138 139 140

Chord symbols: Fmi7, F#dim7, Eb, Bb7, Eb, Bbdim7, Bb7, Eb

145

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

141 142 143 144 145 146 147 148 149 150

157

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

151 152 153 154 155 156 157 158 159 160

165

Cl. Cnt. Tbn. Pno. Bjo. Bass Drums

161 162 163 164 165 166 167 168 169 170

Choke cym.

Chords: Bb7, Eb, Bb7, Eb, C7

Drums: choke cym.

177

Cl. Cnt. Tbn. Pno. Bjo. Bass Drums

171 172 173 174 175 176 177 178 179

Chords: Fmi7, F#dim7, Eb, Bb7, Eb, Bb7, Eb

Drums: Heavy backbeat

185

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

p *f*

simile

E \flat B \flat 7 E \flat B \flat 7 E \flat

180 181 182 183 184 185 186 187 188

Cl.

Cnt.

Tbn.

Pno.

Bjo.

Bass

Drums

C7 F \sharp m7 F \sharp dim7 E \flat B \flat 7 E \flat

C7 F \sharp m7 F \sharp dim7 E \flat B \flat 7 E \flat

189 190 191 192 193 194 195 196 197 198