

ESSENTIAL *Jazz* EDITIONS
SET #4: MUSIC OF THE 1930S, PART II

King Porter Stomp

COMPOSED BY JELLY ROLL MORTON; ARRANGED BY FLETCHER HENDERSON

AS RECORDED BY

BENNY GOODMAN & HIS ORCHESTRA, 1935

FULL SCORE

TRANSCRIBED BY DAVID BERGER / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY
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Smithsonian
National Museum of American History



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Instrumentation

Reed 1: Clarinet	Trombone 1
Reed 2: Alto Saxophone	Trombone 2
Reed 3: Alto Saxophone	Guitar
Reed 4: Tenor Saxophone	Piano
Reed 5: Tenor Saxophone	Bass
Trumpet 1	Drums
Trumpet 2	
Trumpet 3	

Original Recording

Recorded by Benny Goodman (clarinet); Bunny Berigan, Nate Kazebier, Ralph Muzillo (trumpets); Red Ballard, Jack Lacey (trombones); Toots Mondello, Hymie Schertzer, Dick Clark, Art Rollini (reeds); Frankie Froeba (piano); George Van Eps (guitar); Harry Goodman (bass); Gene Krupa (drums).

Solos: Bunny Berigan (trumpet); Benny Goodman (clarinet); Bunny Berigan; Red Ballard (trombone).

Recorded: July 1, 1935, in New York City.

Original issue: Victor 25090.

Master number: BS 92547-1A.

Currently available on CD: *Benny Goodman: The King of Swing*, Bluebird (RCA/BMG 09026-63902-2).

Credits

TRANSCRIPTION AND MUSIC PREPARATION:
DAVID BERGER

David Berger is a jazz composer, arranger, and conductor and is recognized internationally as a leading authority on the music of Duke Ellington and the Swing Era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 500 full scores of classic recordings including more than 350 works by Duke Ellington and Billy Strayhorn. A seven-time recipient of National Endowment for the Arts fellowships, Berger's jazz compositions, arrangements, and transcriptions are played by hundreds of bands every day all over the world.

MUSIC EDITOR: DAVID N. BAKER

David N. Baker is internationally renowned as a composer, conductor, performer, author, and educator. He holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at Indiana University School of Music and is the Conductor and Artistic Director of the Smithsonian Jazz Masterworks Orchestra. David Baker is currently the President of the International Association for Jazz Education.

TEXT EDITOR: JOHN EDWARD HASSE

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, founder of Jazz Appreciation Month, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

HISTORICAL ESSAYS: LOREN SCHOENBERG

Conductor/saxophonist/author Loren Schoenberg has been heavily involved with jazz repertory since 1979. He has recorded with Benny Goodman, Benny Carter, and John Lewis and conducted the Lincoln Center Jazz Orchestra, the Smithsonian Jazz Masterworks Orchestra, and the American Jazz Orchestra. He currently teaches at the Manhattan School of Music and the Juilliard School and is Executive Director of the Jazz Museum in Harlem.

PROOFREADING AND TRANSCRIPTION
ASSISTANCE: RYAN KEBERLE

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Music of the 1930s: An Introduction

BY LOREN SCHOENBERG

The 1930s was a time of great change. From the macrocosm of world history to the microcosm of jazz, few decades can rival it in terms of where it began and where it ended. American popular culture was edging toward an all-time high-water mark. In film, radio, popular music, and dance, the quality of sophistication—or better yet, refinement—not only had a chance in the commercial marketplace, but it also actually thrived.

This was a period in which Louis Armstrong's great innovations of the 1920s gradually became the *lingua franca* of both jazz and much of the commercial music of the day. By the end of decade, Armstrong's phrasing (and, by implication, much of his conception) was everywhere, from Bing Crosby to Billie Holiday to Benny Goodman, Duke Ellington, Count Basie, and Glenn Miller. This may sound simplistic, but listen to a handful of commercial recordings from 1929 and compare them with their 1939 counterparts—the evidence is manifest. Although African-American idioms (not just musical, but also cultural) had long been essential to the American identity, the '30s saw them edge closer and closer to the fore where they rightly belonged. The vehicle for this inevitable change was largely Louis Armstrong. The music that he and other African-American artists had created in the '20s was soon to become the preferred mode of expression for multitudes around the world.

During the early '30s, the Casa Loma Orchestra, a Canadian band that played well-rehearsed, swinging (if a bit stiff) big band jazz, struck a resonant chord among American college youth who were hungering for a new sound to differentiate themselves from the previous generation and their music. The response to the Casa Lomans laid the groundwork for the eventual success of Benny Goodman in 1935, which ushered in the Swing Era. One of the side effects was that many of the African-American bands that had helped define the idiom were also financially rewarded, though on a drastically reduced scale.

The ultimate vehicle for jazz during this era was the big band, which offered an unprecedented opportunity to

blend improvisation and composition into a cohesive, yet fluid, medium. The successful marriage of composition and improvisation depends on the soloist's ability to create within the framework designed by the composer/arranger. The more he or she can relate to what came before, what is coming afterward, and what is going on in the background, the better the solo will be. The soloist must draw upon his or her own creativity and find a distinct musical voice, all while making adjustments for the specific context. In this sense, jazz is the aural equivalent of the American Constitution. As John Kouwenhoven wrote in his classic book of essays, *The Beer Can by the Highway*, the sense of improvisation that the amendments bring to the Constitution has an equivalent in the spontaneous shifts of form available to the jazz ensemble. Various sections of a composition can be reordered, extended, shortened, and elaborated on as the moment dictates. This is why the big band is often viewed as the ultimate ensemble for jazz. At the drop of a hat, it can swiftly rebuild itself from a solo instrument into any number of different instrumental configurations, and throughout, the ensemble is supported by the strength of the composition at hand. The masters represented in the *Essential Jazz Editions* managed to strike this all-too-elusive balance between composition and improvisation that delineates the exclusive province of jazz.

The challenge in addressing this classic repertory today is to honor the essence of the original without stifling one's contemporary artistic identity. Just as literature students return again and again to Shakespeare, let us use these texts to get a grounding on where we have been and where we are going. Above all, make it come alive as the relevant, swinging object it is.

General Notes

By DAVID BERGER

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize four or five people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie band's popularity

and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. With this in mind, we are presenting the music of many different arrangers and bands.

The following is a list of performance conventions for the great majority of jazz band arrangements. Any deviations or additions will be spelled out in the individual performance notes that follow.

1. Listen carefully many times to the original recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although imitation is not the goal, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances; jazz is designed to inspire all musicians to express themselves. In addition, you may hear slight note differences between the recording and the transcription. This is intentional because there are mistakes and alterations from the original intent of the music in the recording. You should have your performers play what is in the score.
2. General use of swing phrasing: the triplet feel prevails except for ballads or where notations such as "even eighths" or "Latin" appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and lead trombone must listen to the first trumpet and follow him or her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him or her. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
4. In jazz music, each player should express the individuality of his or her own line. He or she must find a musical balance, supporting and following the

section leader while bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.

5. In swing charts, blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Vibrato often starts a beat or two after holding a note. Sometimes it occurs only at the very end of the note (terminal vibrato). In swing music, the saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (very often used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. In the black bands, trombones (usually noble in character) did not use slide vibrato. Trombonists in the white bands tended to use slide vibrato. In either style try to match the speed of vibrato. A little lip vibrato is good at times. Trombone unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent, and the lower notes are ghosted. Alto and tenor saxophones need to use sub-tones in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with minimal dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value—not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means that if a note is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat 1 of a measure would be released on beat 3.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*—accent and

then diminish the volume. This is important so that the moving parts can be heard over sustained notes. Don't just hold out the long notes, but give them life and personality—that is vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of it is highly interpretive. Straight or curved lines imply unpitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, it's very important that all rhythmic figures are accented. Accents give the music life and swing.

10. Jazz music is about individuality. There should be only one musician per part; do not double up because you have extra players or need more strength. More than one player per part makes the ensemble sound more like a concert band and less like a jazz band.

11. This is acoustic music. Keep amplification to an absolute minimum. In the best halls, no amplification (or extremely little) should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be played throughout. For electric guitar solos, a hollow-body Gibson with a small amplifier is closest to what Eddie Durham and Charlie Christian used.

12. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet; that is unnatural and leads to overamplification, bad tone, and limited dynamics. If at all possible, stay away from monitors. They provide a false sense of balance.

13. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment, maybe even paraphrasing a bit. Written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his or her particular solo or accompaniment. Solos and rhythm section parts with chord changes should be improvised, and soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume but should be

looked at as a great opportunity to further develop the interesting thematic material the arranger has provided.

14. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirkhill is a very good brand (especially if you can find one of their old hard rubber ones, like the one I loaned Wynton, which he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where "Plunger w/Mute" is notated, insert a Pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Technically, Pixie is a brand name of Humes & Berg; the real name for the mute is French straight mute. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use Pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems that must be corrected by using alternate slide positions. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the Pixie—it's pretty close.

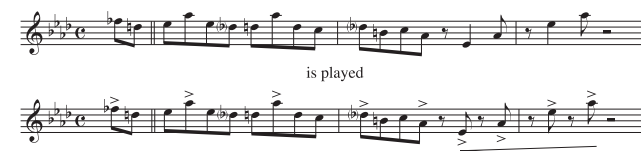
15. Frequently brass players growl in conjunction with plunger playing; this technique is sometimes used with open horn playing as well (Roy Eldridge is a great example). To growl, play the desired pitch and sing at the same time.

16. The drummer is the de facto leader of the band. He or she establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he or she would for small group drumming. A 22" or 24" bass drum is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's somewhere in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on 2 and 4 (chopping wood) on the snare drum is used to lock in the swing. When it comes to playing fills, the fewer the better. The hi-hat was invented in 1931 and promptly

became the center of swing drumming. The beboppers moved the ride beat (see glossary) to the ride cymbal but kept the hi-hat snaps on beats 2 and 4. I always think of Prez, the great tenor saxophonist Lester Young, who found himself playing with a bebop drummer. Prez turned around and said, "Don't drop me none of those bombs. Just give me some titty-boom, titty-boom."

17. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting; the same applies to soli sections.

18. Horns should pay close attention to attacks and releases. Everyone should hit together and end together. Use at least twice the accent you think is necessary. If you ever have the opportunity to play next to one of the great players of the Swing Era (like Clark Terry), you will be amazed at how hard they accent. Most notes are accented: individual notes, the first and last notes of phrases, and the top notes of lines.



19. The horns must be very precise when playing short notes; they should not be so short that the sonority is inaudible. During the '60s, Thad Jones' brass section would play a quarter note as though someone were dropping a plate on the kitchen floor. That crash sent chills up my spine.

20. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

King Porter Stomp

BY LOREN SCHOENBERG

Jazz has long been one of the great meeting places in American culture. What else would have brought together the talents of New Orleans' Jelly Roll Morton (1890–1941), a hustler of Dickensian proportions; Fletcher Henderson (1897–1952), the introverted son of a Georgian superintendent of schools and a one-time student at Columbia University; and Benny Goodman (1909–1986), the son of an impoverished immigrant family in Chicago? It was a dedication to “hot” music, as it was then known. Each of them played a vital role in making jazz an art form and bringing it to the general public. Morton's Red Hot Peppers made a series of classic recordings in the 1920s, as did Henderson's big band. But it was Goodman who held the key that opened the door for swing in all its glory to infiltrate the USA and the world. Goodman made his band swing in a fresh way that spoke directly to the new generation of adolescents who were coming of age in the mid-1930s. The world was changing rapidly, and this new generation hungered for a music that expressed its changing mood. It was no small irony that this very music was based on what Morton, Henderson, and Armstrong created during the height of the mania that surrounded the late 1920s.

“King Porter Stomp” was in the library of virtually every band during the Swing Era. Written by Jelly Roll Morton, the piece was dedicated to his friend, the pianist Porter King (the title was probably turned around by the publisher). The piece consists of a series of themes and harmonic progressions that are irresistible to both the listener and the player. This version evolved from an earlier arrangement Don Redman wrote for Fletcher Henderson's band in the mid-1920s. Indeed, they recorded four different versions, all of which had strings of classic solos. When Benny Goodman formed his first band in 1934, he wanted only the very best music to play, and he wanted it all to have a strong jazz quotient. Among the writers he sought were great African-American arrangers/composers such as Benny Carter, Edgar Sampson, Jimmy Mundy, and brothers Fletcher and Horace Henderson. Goodman went out of his way to give

them credit on record labels and on the air at a time when crediting black arrangers was hardly the norm.

Henderson was not a great original in jazz composition. What he did do was take the best of what his brother Horace, Benny Carter, Don Redman, John Nesbitt, and others had created for his band, and recycle their innovations in a fresh and creative manner. One of the cornerstones of the jazz vernacular, the call-and-response pattern, is given a classic workout in the closing chorus of “King Porter.” The reeds initiate the chant, which is then answered by the brass. The horns can have a lot of fun with finding ways to vary this dialogue from performance to performance. Equally wonderful is the counterpoint Henderson achieves by weaving his web of riffs and backgrounds throughout. The opening trumpet solo is a paraphrase of the melody, and Bunny Berigan's version on the 1935 Goodman recording quickly attained classic status. Also worth listening to are the trumpet solos that Louis Armstrong, Rex Stewart, Bobby Stark, and Henry “Red” Allen played on the earlier Henderson versions. There is also a well-known later Goodman version with a rip-roaring Harry James solo (available on *Benny Goodman: On the Air*, catalogue 48836). This is the kind of arrangement that can be extended for additional soloists, but always keep the thread of the piece going; otherwise, it loses coherence and can degenerate into a formless jam session.

Rehearsal Notes

BY DAVID BERGER

1. Jelly Roll Morton's classic New Orleans composition was transformed by Fletcher Henderson into one of the early seminal swing pieces, popularizing swing in white America through Benny Goodman's recording and succeeding live performances.

2. The form is the usual New Orleans march derivative: intro, AA, four-bar modulation to the sub-dominant, trio (seven choruses of AA') and a two-bar tag ending. All that remains of New Orleans is the form, the trumpet/clarinet/trombone instrumentation for the solos, and on the Goodman recordings, Gene Krupa's drumming. The orchestration is pure swing band—reeds vs. brass—and the melodies, harmonies, and rhythms have been effortlessly transformed into the swing idiom.

3. Although the original 1935 Goodman recording (upon which this transcription is based) is taken at a moderate pace similar to the Fletcher Henderson band's recording of 1932, Goodman's later recordings feature much brighter tempi. Like Ellington's “Rockin' in Rhythm,” the early moderate tempi seem quaint compared to the swinging faster tempi arrived at in later years.

4. The opening 16 bars, although not difficult technically, present a balance problem. The brass hold out harmonized long notes while the saxophones play moving harmonized eight-note lines. In order to achieve clarity, the brass should accent each note and hold it at a dynamic level of piano. This will permit the remaining saxophone notes to be heard.

5. The opening, straight-mute trumpet solo by Bunny Berigan was quoted by all of his successors. The last four bars beautifully foreshadow the upcoming ascending ensemble modulation figure.

6. The accents in the measure before **E** are very pronounced and the unaccented notes are to be played very softly. This same effect reoccurs in letters **M** and **N**.

7. The brass backgrounds at letter **E** are to be played softly behind the clarinet solo. It feels good to accent the syncopated half notes, playing them flat and then bringing them up to pitch. This same is true for the first note of the eighth measure of **E** and **G**. A similar approach can be used on the blue notes in the seventh measure of **F** and **H**.

8. Dynamics are essential at **M** and **N**. The fun is in the containment of the roaring swing and periodic explosions.

9. The clarinet part at **P** is optional. Goodman starts by doubling the bottom tenor part up an octave and then improvises bars 6, 7, and 8, creating some long/short inconsistencies with the rest of the band. He is trying to stay in the same rhythmic territory as the other horns while creating a vital new blues melody with some unexpected dissonances. In later versions of this piece, the Goodman band does a rallentando from the sixth bar of **P** until the end of the piece (another similarity to “Rockin' in Rhythm”).

Glossary

BY DAVID BERGER

The following are terms that describe conventions of jazz performance, from traditional New Orleans to the present.

BREAK: within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

CALL-AND-RESPONSE: a repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with “amen”). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this trading fours, or trading twos, etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays.

CODA: also known as the outro. Tags or tag endings are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they move from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV^o I (second inversion) V/II V/V V I.

COMP: to improvise accompaniment (for piano or guitar).

GROOVE: a composite rhythm. The groove generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

HEAD: the melody chorus.

INTERLUDE: a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

INTRO: short for introduction.

RIDE PATTERN OR RIDE BEAT: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



RIFF: a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

SHOUT CHORUS: also known as the out chorus, the sock chorus, or sometimes just the shout. It is the final ensemble passage of most big band charts and where the climax most often occurs.

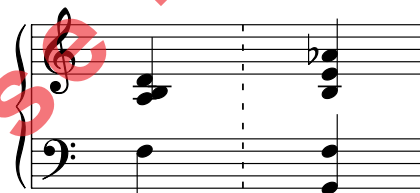
SOLI: a harmonized passage for two or more instruments playing the same rhythms. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so the audience can hear them better and to provide visual interest.

STOP TIME: a regular pattern of short breaks (usually one or two measures) that is frequently filled in by a soloist or dancer.

SWING: the perfect confluence of rhythmic tension and relaxation in music; it creates a feeling of euphoria and is characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

VAMP: a repeated two- or four-bar chord progression. Very often there may be a riff or riffs played on during the vamp.

VOICING: the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13th. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

The Four Elements of Music

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

RHYTHM: meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

MELODY: a tune or series of pitches.

HARMONY: chords and voicings.

ORCHESTRATION: instrumentation and tone colors.

Jazz at Lincoln Center

Wynton Marsalis, Artistic Director
Laura Johnson, Director of Education and Performance
33 West 60th Street, 11th Floor
New York, NY 10023-7999
212/258-9800
www.jazzatlincolncenter.org

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Smithsonian Institution National Museum of American History Smithsonian Jazz Masterworks Orchestra

David N. Baker, Artistic and Musical Director
James Zimmerman, Executive Director
Kenneth Kimery, Producer
14th & Constitution Ave., NW
Washington, D.C. 20560-0616
202/633-9164

The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive set of jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Artistic and Musical Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the "Jazz Smithsonian" public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, Web sites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

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Jon Newsom, Chief
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In its historic role as depository for all copyrighted works, the Library of Congress is probably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings 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 recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives—which have been augmented in recent years by gifts from Ella Fitzgerald and Gerry Mulligan of their complete manuscripts, and purchases of the archives of bassist/composer Charles Mingus, photographer William Gottlieb, and Ellington recording collector Jerry Valburn—now comprise one of the most important collections of jazz documents anywhere.

CONDUCTOR

EJEM02004C Essential Jazz Editions Set #4:
The Music of the 1930s, Part II

KING PORTER STOMP

By FERDINAND "Jelly Roll" MORTON,
SID ROBIN and SONNY BURKE
Transcribed by DAVID BERGER

Medium swing (♩ = 180)

B♭ Clarinet

1st E♭ Alto Saxophone *mp*

2nd E♭ Alto Saxophone *mp*

1st B♭ Tenor Saxophone *mp*

2nd B♭ Tenor Saxophone *mp*

1st B♭ Trumpet *f* Solo St. mute B♭9 E♭9 C9 F9

2nd B♭ Trumpet *mp*

3rd B♭ Trumpet *mp*

1st Trombone *mp*

2nd Trombone *mp*

Guitar *mf* A♭9 D♭9 B♭9 E♭9

Piano *mp*

Bass *mf*

Drums *mf* HH

A

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

Bb G9 Cm7 F9 Bb

Ab6 F9 Bbm7 Eb9 Ab6 B° Bbm7 E9 Eb9

f

mf

f

mf

f

B

Cl.

A. Sax 1 *mp* *mf*

A. Sax 2 *mp* *mf*

T. Sax 1 *mp* *mf*

T. Sax 2 *mp* *mf*

Tpt. 1 *Bb* *Ab* *G7* *Cm7* *Eb* *Ebm* *Bb* *G7*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Gtr. *Ab6* *Gb6* *F7* *Bbm7* *Db6* *Dbm6* *Ab6* *F7*

Pno.

Bass

Drums *mf*

C

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

C9 F7 Bb

Bb9 Eb7 Gbmaj7 G7 Ab6 Ab7 Ab9 A9 Ab9

Splash

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D

1. 2. Solo

Cl.

A. Sax 1 *mf* *f*

A. Sax 2 *mf* *f*

T. Sax 1 *mf* *f*

T. Sax 2 *mf* *f*

Tpt. 1 *f* Open

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Gtr. Gb6 Gbm6 Dbm6 Ab9 Db6 Db7 Gb6 Gbm6 Dbm6 Ab9 Db6 Db7 Gb6 Gbm6 Dbm6 Db6 Bb7 Eb13 E9 Eb9 Ab7 Eb9 Ab9 Db6 Db7

Pno.

Bass

Drums *mp* Brushes 1st x only Rubber Brushes Rubber Brushes

The image shows a musical score for the piece 'King Porter Stomp'. It is a conductor's score, indicated by 'Conductor - 5' at the top. The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The instruments listed on the left are Clarinet (Cl.), Alto Saxophone 1 and 2 (A. Sax 1, 2), Tenor Saxophone 1 and 2 (T. Sax 1, 2), Trumpet 1, 2, and 3 (Tpt. 1, 2, 3), Trombone 1 and 2 (Tbn. 1, 2), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is divided into two main sections, labeled '1.' and '2.'. Section 1 starts with a dynamic marking of *mf* (mezzo-forte) for the saxophones. Section 2 begins with a 'Solo' section for the saxophones, marked with a dynamic of *f* (forte). The guitar part includes a series of chord changes: Gb6, Gbm6, Dbm6 Ab9, Db6, Db7, Gb6, Gbm6, Dbm6 Ab9, Db6, Db7, Gb6, Gbm6, Dbm6, Db6, Bb7, Eb13, E9, Eb9, Ab7, Eb9, Ab9, Db6, Db7. The drum part starts with a dynamic of *mp* (mezzo-piano) and uses brushes. The score is overlaid with a large, diagonal red watermark that reads 'Preview Requires Purchase'.

Conductor - 6

King Porter Stomp

Chord progression: E, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, C9, F9, B9, B♭9

Chord progression: G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, B♭9, E♭9, A9, A♭9

Drum parts: Sticks, W.B.

The image displays a musical score for the piece 'King Porter Stomp'. The score is arranged for a conductor and includes parts for various instruments: Clarinet (Cl.), Alto Saxophones 1 and 2 (A. Sax 1, A. Sax 2), Tenor Saxophones 1 and 2 (T. Sax 1, T. Sax 2), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is written in 4/4 time and features a complex chord progression. A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page.

Conductor - 7

King Porter Stomp

Chord progression: F, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, C9, F9, B♭7+5, E♭6, E♭7

Chord progression: G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, B♭9, E♭9, A♭7+5, D♭6, D♭7

Drum notation: 2, 2

The image displays a musical score for the piece 'King Porter Stomp'. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'King Porter Stomp' is on the right, and 'Conductor - 7' is centered. The score includes parts for Clarinet (Cl.), Alto Saxophones 1 and 2 (A. Sax 1, A. Sax 2), Tenor Saxophones 1 and 2 (T. Sax 1, T. Sax 2), Trumpets 1, 2, and 3 (Tpt. 1, Tpt. 2, Tpt. 3), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. A large, diagonal red watermark reading 'Preview Only' is overlaid across the center of the page. Above the first staff, a series of chords are listed: F, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, C9, F9, B♭7+5, E♭6, E♭7. Above the guitar staff, another set of chords is listed: G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, B♭9, E♭9, A♭7+5, D♭6, D♭7. The drum staff features a rhythmic pattern with two '2' markings indicating double bar lines. The music is written in a key signature of two flats (B♭ and E♭).

Conductor - 8

King Porter Stomp

Chord progression: G, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, E♭7, A♭6, A♭m6, E♭6, C9, F9, B9, B♭9

Chord progression: G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, D♭7, G♭6, G♭m6, D♭6, B♭9, E♭9, A9, A♭9

HH

Chord progression: A \flat 6, A \flat m6, E \flat 6, E \flat 7, A \flat 6, A \flat m6, E \flat 6, E \flat 7, A \flat 6, A \flat m6, E \flat 6, C9, F9, B \flat 7+5, E \flat 6, E \flat 7

Chord progression: G \flat 6, G \flat m6, D \flat 6, D \flat 7, G \flat 6, G \flat m6, D \flat 6, D \flat 7, G \flat 6, G \flat m6, D \flat 6, B \flat 9, E \flat 9, A \flat 7+5, D \flat 6, D \flat 7

HH

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

mf

I

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

Solo A^b $A^b m$ E^b $E^b 7$ A^b $A^b m$ E^b $E^b 7$ A^b $A^b m$ E^b $C7$ $F9$ $B^b 7$

$G^b 6$ $G^b m 6$ $D^b 6$ $D^b 7$ $G^b 6$ $G^b m 6$ $D^b 6$ $D^b 7$ $G^b 6$ $G^b m 6$ $D^b 6$ $B^b 7$ $E^b 9$ $A^b 7$

J

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

Ab Abm Eb Eb7 Ab Abm Eb Eb7 Ab Abm Eb6 C7 F9 B7 Bb7 Eb Eb7

Gb6 Gbm6 Db6 Db7 Gb6 Gbm6 Db6 Db7 Gb6 Gbm6 Db6 Bb7 Eb9 A7 Ab7 Db Db7

K

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

Solo Open

f

G \flat G \flat m D \flat D \flat 7 G \flat G \flat m D \flat D \flat 7 G \flat G \flat m D \flat 6 B \flat 7 E \flat 7 A \flat 7

G \flat 6 G \flat m6 D \flat 6 D \flat 7 G \flat 6 G \flat m6 D \flat 6 D \flat 7 G \flat 6 G \flat m6 D \flat 6 B \flat 7 E \flat 9 A \flat 7

L

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

Chord symbols: G^b, G^bm, D^b, D^b7, G^b, G^bm, D^b, D^b7, G^b, G^bm, D^b6, B^b7, E^b9, A7, A^b7, D^b, G^b6, G^bm6, D^b6, D^b7, G^b6, G^bm6, D^b6, B^b7, E^b9, A7, A^b7, D^b, D^b7

Dynamic markings: *mf*, *tutti*, *Open*

M N

1. 2.

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

The image shows a conductor's score for the piece 'King Porter Stomp'. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, guitar, piano, bass, and drums. The woodwind section includes Clarinet (Cl.), Alto Saxophones (A. Sax 1 and 2), and Tenor Saxophones (T. Sax 1 and 2). The brass section includes Trumpets (Tpt. 1, 2, and 3) and Trombones (Tbn. 1 and 2). The guitar (Gtr.) part is written in treble clef with a slash indicating strumming patterns. The piano (Pno.) part is in bass clef, and the bass part is also in bass clef. The drum part is in a drum set notation. Dynamic markings such as *mf*, *f*, *ff*, and *mf* are placed throughout the score to indicate volume changes. The score is divided into two main sections, labeled '1.' and '2.', with a repeat sign at the end of the first section. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

0

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

HH

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This musical score is for the piece 'King Porter Stomp' and is intended for a conductor. It features 15 staves for various instruments: Clarinet (Cl.), Alto Saxophones (A. Sax 1 and 2), Tenor Saxophones (T. Sax 1 and 2), Trumpets (Tpt. 1, 2, and 3), Trombones (Tbn. 1 and 2), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score includes a key signature of two flats (B-flat major/D-flat minor) and a common time signature. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The first measure of the Clarinet part is marked with a circled '0'. The guitar part includes a sequence of chords: Gb7, G°, Db6, Db7, Gb7, G°, Db6, Db7, Gb7, G°, Dbm6, Db6, Bb9, Eb9, A9, Ab9, and Db7. The drum part includes a notation for 'HH' (Hi-Hat) and various rhythmic patterns.

P

Cl.

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Gtr.

Pno.

Bass

Drums

mf

Gb7 Db6 Gb7 Db6 Gb7 Db6 A° Bbm7 A7 Ab7 Db6 G° Gb6 Db6 E° Gbm6 Ab7 Db9

ESSENTIAL *Jazz* EDITIONS

SET #4: MUSIC OF THE 1930S, PART II

King Porter Stomp

COMPOSED BY JELLY ROLL MORTON; ARRANGED BY FLETCHER HENDERSON

AS RECORDED BY

BENNY GOODMAN & HIS ORCHESTRA, 1935

Instrumentation

Reed 1: Clarinet
Reed 2: Alto Saxophone
Reed 3: Alto Saxophone
Reed 4: Tenor Saxophone
Reed 5: Tenor Saxophone
Trumpet 1
Trumpet 2
Trumpet 3

Trombone 1
Trombone 2
Guitar
Piano
Bass
Drums



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