

ESSENTIAL *Jazz* EDITIONS
SET #2: LOUIS ARMSTRONG, 1926-1929

Mahogany Hall Stomp

COMPOSED BY SPENCER WILLIAMS

AS RECORDED BY

LOUIS ARMSTRONG AND HIS SAVOY BALLROOM FIVE, 1929

FULL SCORE

TRANSCRIBED BY RANDY SANDKE / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY,
AND THE MUSIC DIVISION, LIBRARY OF CONGRESS



Smithsonian
National Museum of American History



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Mahogany Hall Stomp

(SPENCER WILLIAMS)

AS RECORDED BY LOUIS ARMSTRONG AND HIS SAVOY BALLROOM FIVE, 1929

Instrumentation

Alto Saxophone
Tenor Saxophone
Trumpet
Trombone
Piano
Banjo
Guitar
String Bass
Drums

Original Recording

Recorded by Charlie Holmes (alto saxophone), Teddy Hill (tenor saxophone), Louis Armstrong (trumpet and leader), J. C. Higginbotham (trombone), Louis Russell (piano), Eddie Condon (banjo), Lonnie Johnson (guitar), Pops Foster (string bass), and Paul Barbarin (drums).

Recorded March 5, 1929. Matrix number 401691-B.
First issued as OKeh 8680.

Recommended Compact Disc Reissues:

The Chronological Louis Armstrong and His Orchestra
(1929–1930) (Classics)

A Rare Batch of Satch (BMG)

Hot Fives and Sevens, Vol. 4 (JSP)

Louis in New York (Sony)

Portrait of the Artist as a Young Man (Legacy/Smithsonian)

Credits:

TRANSCRIPTION AND MUSIC PREPARATION:
RANDY SANDKE

Randy Sandke is a trumpeter, composer, and arranger who has recorded several albums under his own name and has recently recorded an album entitled *The Rediscovered Louis and Bix*, which premieres nine original compositions by Louis Armstrong discovered in the Library of Congress. He is also the author of many articles on the history of jazz.

TRANSCRIPTION EDITOR: ERIC REED

Composer, conductor, and pianist Eric Reed has been a member of the Wynton Marsalis Septet and the Lincoln Center Jazz Orchestra, and his album, *Pure Imagination*, earned him the 1999 Gavin Artist of the Year Award. He is currently the musical director for *Spirituals to Swing*.

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.

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

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Reflections on Louis Armstrong

BY WYNTON MARSALIS

Louis Armstrong is what America is supposed to be about—he was self-made. He just sprang up out of nowhere, out of Storyville. He took the spirit of jazz music and brought it around to the world—he internationalized the feeling of jazz. And then he universalized it—in artistic terms.

Among Armstrong's many innovations was the creation of the coherent solo. Solos came from the conception of playing on breaks: matched phrases that could be played in the context of the rhythm section. Joining those phrases together created the long-form solo. He also extended the trumpet's technique and conception of sound: nuances such as bending notes and playing in the upper register with a certain body of sound. He also played with a great deal of emotion of his middle and lower register, adding something to the instrument in that way. The main thing, however, was the joy in his playing. He added humanity; he's always telling you "it's going to be all right." Musicians on every instrument imitated him. Ellington wanted Louis Armstrong on every different instrument in his band. Ellington wanted that spirit, that talent, that joy to pervade the music.

Louis Armstrong is also the father of the American jazz style of singing, from Billie Holiday to Frank Sinatra to Jon Hendricks. Whenever you're singing, you're worried about the pitches and rhythms and whether you're in tune. Louis Armstrong had perfect pitch—he was always in tune. He also possessed the greatest degree of rhythmic sophistication, so it allowed him a certain freedom in dealing with the music. He took instrumental phrasings and put them into his voice, and this became an imitation of an imitation: The horn started off imitating singing, and then because of the sophistication of the horns and the harmony and being able to play differently from singers, he then turned right around and, in his singing, imitated the horn.

The purpose of music is to make people swing, to make them feel good, to keep the blues at bay—just as Armstrong did. There was never an ounce of fakery, of phoniness, in him. You didn't have to understand the words to his music; you didn't have to understand what he was doing. You just had to respond, and everyone did.

WYNTON MARSALIS IS THE ARTISTIC DIRECTOR OF JAZZ AT LINCOLN CENTER AND THE MUSIC DIRECTOR OF THE LINCOLN CENTER JAZZ ORCHESTRA. HE IS A WORLD-RENOWNED TRUMPETER, COMPOSER, RECORDING ARTIST, BANDLEADER, AND MUSIC EDUCATOR. IN 1997, HE BECAME THE FIRST JAZZ COMPOSER TO WIN THE PULITZER PRIZE, FOR HIS EPIC ORATORIO *Blood on the Fields*, COMMISSIONED BY JAZZ AT LINCOLN CENTER.

Performance Notes

BY JAMES DAPOGNY

The music in the *Essential Jazz Editions* provides a foundation for the study and performance of all jazz. By the middle 1920s jazz had made its mark and developed its adherents and practitioners worldwide. This series presents, in notated form, music that is important both historically and artistically—performances that convinced the world of the power of this American music.

The first advice to performers of this music is to listen carefully to the original recordings. We can learn quickly, and a lot, through our ears. Nothing else can so readily and accurately transmit a sense of style because even the very best notation can convey only so much. There are worlds of nuance to be learned from the recordings themselves, whether the goal is playing these pieces just as transcribed or using them as a basis for stylistically appropriate improvisation.

The New Orleans style is the foundation for much early jazz. This music, even at its most joyous, is earnest and heartfelt, often simultaneously humorous and touched with sadness. It is this multidimensionality that demands repeated listening and playing.

Even at fast tempos, the great New Orleans musicians who recorded in the 1920s maintained an unhurried, relaxed sound. Although “relax” doesn't seem to be very specific, or perhaps even very good advice, you must try to relax. And it is necessary that each player try.

This music is sometimes technically demanding. Yet what, from a technical point of view, can you do to achieve a relaxed sound? First, bear in mind that as a music in which rhythmic precision and clarity are paramount, jazz gets much of its character from placement of attacks, and perhaps no single element is more important. But an enormous amount of style is projected by how and whether notes are held or shaped after that attack. New Orleans players held notes longer than might first be apparent, so try to be conscious of stretching notes as long as possible within their notated lengths.

A notable exception on some of these recordings is in the playing of trombonist Kid Ory: playing his punchy, emphatic lines, he was almost an extra member of the rhythm section. His conception of the trombone's role, particularly in ensembles, did not survive beyond New Orleans jazz.

Part of the reason this relaxation is apparent is the absolute solidity of the rhythm sections. In some cases only two instruments, piano and banjo, create this “section.” As played here, the banjo, despite its harmonic component, is a basic rhythm instrument, playing, almost always, on all four beats of the measure. That a bass instrument is not present is not atypical: Not until about 1930 did jazz practice in general decide that a bass instrument always had to be included.

In the earlier days of jazz drumming, some aspects of style were rather different from what is common in the twenty-first century. New Orleans musicians sometimes used to say that drummers should be “felt and not heard.” This is an overstatement, but it does capture a truth: Earlier drummers played more quietly, relative to the ensemble as a whole, than later drummers would. Part of this soft volume was because they played more on the drums and less on cymbals than would later drummers. Though bass drums were used in perfor-

mance, in the earliest days of electrical recordings (starting about 1925), drummers didn't bring bass drums to the studios, so we don't hear them in these records. And drummers had already been playing the snare drum with brushes since 1917 or earlier.

A New Orleans characteristic in general, relaxation is especially characteristic of Louis Armstrong, a part of whose mastery lies in the generous note lengths he plays, an important element in the graceful spaciousness of his playing. Throughout the 1920s, Armstrong's evolution into a soloist of unprecedented mastery was documented on recordings. They show not only his mastery of improvisation but also his development of specific ways of playing specific pieces.

Performing “Mahogany Hall Stomp”

On a visit to New York, shortly before he was to leave Chicago behind permanently as his place of residence, Armstrong recorded with members of the Luis Russell Orchestra. This was a natural pairing of soloist and band because of their shared New Orleans connections. As a performance, “Mahogany Hall Stomp” has a very strong New Orleans flavor—through both Armstrong's and the band's links to that city.

Bandleader/pianist Luis Russell was born in Panama but served a musical apprenticeship for several years in New Orleans. Then, after a period in Chicago, part of the time playing with King Oliver, Russell went to New York and founded his own band. Outwardly, this was a conventional ten-piece late-1920s big band. But its distinctive character was strongly shaped by the New Orleans personnel: clarinetist Albert Nicholas, trumpeter Red Allen, and, in its rhythm section, Russell himself, bassist Pops Foster, and drummer Paul Barbarin. This driving rhythm section made the band stylistically unique among late-1920s New York bands.

A final connection was through Spencer Williams, composer of the piece, who was from New Orleans, and named the piece after a night spot there. For the recording, the Russell band's two trumpeters were omitted, as

was their regular guitarist. Eddie Condon played banjo and Lonnie Johnson, who had recorded earlier with Armstrong's Hot Five, played guitar, providing a characteristic solo and an obbligato behind the trumpet solo. As it does on other recordings, the Russell rhythm section in this performance presents a classic New Orleans rhythm section sound. The bass playing is perhaps the most defining element, particularly when Foster switches, at the beginning of Armstrong's muted solo, from bowed two-beat playing to four-beat pizzicato. Foster's bass part, with many arpeggiations and few stepwise lines, is a crucial element in creating the strong New Orleans aura. Yet, overlaid on this New Orleans foundation are solos by two New York modernists, saxophonist Charlie Holmes and trombonist J. C. Higginbotham.

"Mahogany Hall Stomp" is a blues with a 16-measure verse. After the arranged introduction, later reused as a coda, and a verse, there is no arranged music at all. The collective improvisation in all of the ensembles sounds less overtly New Orleans-styled than that heard on Armstrong's Hot Five and Hot Seven recordings. Part of the reason is that neither of the reed players is playing clarinet, and the horns accompanying Armstrong—two saxophones and trombone—are playing rather restrained parts, allowing Armstrong's to be unquestionably the leading voice. (Discographies have typically listed as present Russell's entire reed section of three, but actually only two saxophones can be heard.)

So, although the rhythmic feel and collective improvisation of "Mahogany Hall Stomp" clearly evoke New Orleans, the fact that Armstrong's trumpet is clearly in charge—not just one of several more or less equally important parts—moves this performance several steps away from the music he had grown up playing and which he had been recording only a few years earlier, and into the realm of more modern expression.

A Note from the Transcriber:

The recording of "Mahogany Hall Stomp" was issued as Louis Armstrong and His Savoy Ballroom Five (even though there are nine men on it) because Louis was then working at the Savoy in Harlem. At this time he began traveling around the country and fronting different bands led and organized by various people. Luis Russell was his usual band in New York (this relationship started in 1929, just around the time of the "Mahogany Hall" record date, and lasted into the '40s).

Louis Armstrong

BY JAMES DAPOGNY

Louis Armstrong was born August 4, 1901, in New Orleans, Louisiana, the birthplace of jazz. Despite humble beginnings, he became the most important improviser in jazz and he taught the world how to swing. As a youngster, Armstrong demonstrated his singing talents on the streets of the city and eventually taught himself how to play the cornet. He received his first formal music instruction in the Colored Waif's Home for Boys. After his stay there, he returned home and began to make his way into the New Orleans jazz world. Musically and socially he was helped by becoming a protégé of, and eventually a replacement for, cornetist King Oliver.

He worked on riverboats and in clubs, and by 1922, when summoned to Chicago to play second cornet in Oliver's band, was a seasoned enough musician to more than hold his own in this fine group. In 1924, he left Oliver to join Fletcher Henderson's big band in New York City, becoming the group's featured jazz soloist, before returning to Chicago in late 1925.

Back in Chicago, with his reputation already growing among fellow musicians, Armstrong inaugurated his series of numerous Hot Five and Hot Seven recordings, working (before pianist Earl Hines started recording with him) basically within a New Orleans format. These widely distributed records introduced Armstrong to the world, taking the first steps that would culminate in his eventual worldwide fame. They show that apart from his highly developed swing and improvising inventiveness, he continued to push his working range upward. He changed from the traditional cornet to trumpet to aid in this quest. His inventive and technically masterful playing clearly made him the star on this series and showed that the New Orleans style did not best suit his gifts as an improviser.

So, in 1929 he began fronting a big band, working as basically a featured soloist carrying whole performances himself with the band merely a backdrop. With this new format, which he maintained for nearly twenty years, he attracted the kind of attention no jazz musician ever had before, and which few could have borne. He toured Europe. Working with popular songs as repertoire, featuring his singing and playing, he achieved wide renown outside the jazz world and became a major star not only through live appearances and recordings but also through films and radio.

In 1947 Armstrong formed the six-piece All Stars and returned to a small band and to a repertoire more centered on jazz itself. This band was his usual live performing medium for the rest of his life, though he continued to record more popular material with a variety of other groups. After a heart attack in 1959, he played the trumpet less and less in performance and sang more. When he died in 1971, he was mourned worldwide, but many of his mourners didn't realize that he had single-handedly changed the course of jazz history.

Armstrong's career is unique in jazz and in popular music. He moved from being the most forward-looking and influential jazz musician worldwide in the late 1920s and early 1930s to being a pop musician known worldwide, well beyond the jazz community, in the last two decades of his life. Although his most influential and inventive conceptions were formed and disseminat-

ed before the middle 1930s, he remained ever-capable of expressive and inventive jazz performance and always had something to show the jazz world.

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*.

Jazz at Lincoln Center

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Jazz at Lincoln Center is the world's largest not-for-profit arts organization committed to promoting the appreciation and understanding of jazz through performance, education, and preservation. With its resident orchestra, the world-renowned Lincoln Center Jazz Orchestra, and a variety of distinguished guests, Jazz at Lincoln Center celebrates and advances this distinctly American art form by producing a wealth of programs for audiences of all ages. These include concerts, national and international tours, lectures, film programs, master classes, student and teacher workshops, residencies, recordings, publications, television broadcasts, a Peabody Award-winning weekly radio program, an annual high school jazz band competition and festival, a band director academy, and a jazz appreciation curriculum. Under the leadership of Artistic Director Wynton Marsalis and Executive Producer & Director Rob Gibson, Jazz at Lincoln Center will produce more than 450 performances, educational events, and broadcasts during its 2000–01 season—its tenth season as a year-round producer of jazz programming. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance, and broadcast facility devoted to jazz, which is scheduled to open in 2003.

Smithsonian Institution National Museum of American History Smithsonian Jazz Masterworks Orchestra

David N. Baker, Artistic and Musical Director
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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 Musical and Artistic 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, websites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

Library of Congress

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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 Charles Mingus, photographer William Gottlieb, and Ellington recording collector Jerry Valburn, now comprise one of the most important collections of jazz documents anywhere.

CONDUCTOR
EJEM00005C

Essential Jazz Editions Set #2:
Louis Armstrong, 1926 - 1929

As recorded by Louis Armstrong and His Savoy Ballroom Five, 1929

MAHOGANY HALL STOMP

By SPENCER WILLIAMS
Transcribed by RANDY SANDKE
Edited by DAVID N. BAKER

$\text{♩} = 92$

5

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

Trumpet *mf*

Trombone *mf*

Guitar

Banjo *mf* E♭ E♭6 E♭ E♭6 E♭ E♭7 A♭ E♭ E♭7 G7 A♭ A7 B♭7 B♭7+5

Piano *mf* E♭ E♭6 E♭ E♭6 E♭ E♭7 A♭ E♭ E♭7 G7 A♭ A7 B♭7 B♭7+5

String Bass *mf* *arco* *arco*

Drums *mf* Sticks Choke Cymbal (snare) Brushes

* Play Bass drum on beats one and three throughout, although inaudible on recording.

21

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo. E♭ E♭7 A♭ E♭ G♯7 B♭7 E♭ A♭ EWG G♯7 B♭7/F B♭7 E♭ E♭7 A♭ E♭

Pno. E♭ E♭7 A♭ E♭ G♯7 B♭7 E♭ A♭ EWG G♯7 B♭7/F B♭7 E♭ E♭7 A♭ E♭

Str. Bass

Drums

13 14 15 16 17 18 19 20 21 22 23 24

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

25 26 27 28 29 30 31 32 33 34 35 36

37 Blues

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

37 38 39 40 41 42 43 44 45 46 47 48

Chord progression for Bjo. and Pno. (Measures 25-36):

Measure	Chord
25	E ^b
26	E ^b 7
27	G7 A ^b
28	A7 B ^b 7
29	B ^b 7+5 E ^b
30	E ^b 7
31	A ^b
32	E ^b
33	E ^b E ^b /G G ^b 7
34	B ^b 7/F B ^b 7
35	E ^b A ^b E ^b /G F7 B7
36	B ^b 7

Chord progression for Bjo. and Pno. (Measures 37-48):

Measure	Chord
37	E ^b 7
38	A ^b
39	E ^b
40	G ^b 7 B ^b 7
41	E ^b A ^b E ^b B ^b 7
42	E ^b 7
43	A ^b
44	E ^b
45	G ^b 7 B ^b 7
46	E ^b A ^b E ^b B ^b 7
47	E ^b 7
48	A ^b

49

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo. $E\flat$ $A\flat 7$ $E\flat$ $E\flat 7$ $A\flat 7$ $A\flat m$ $E\flat$ $G\flat 7$ $B\flat 7$

Pno. $E\flat$ $A\flat 7$ $E\flat$ $E\flat 7$ $A\flat 7$ $A\flat m$ $E\flat$ $G\flat 7$ $B\flat 7$

Str. Bass

Drums

49 50 51 52 53 54 55 56 57 58

61

Alto

Tenor

Tpt.

Tbn.

Gtr. (Gtr. sounds 8vb)

Bjo. $E\flat$ $(B\flat 7)$ $E\flat$ $A\flat 7$ $E\flat$ $E\flat 7$ $A\flat 7$ $A\flat m$ $E\flat$ $G\flat 7$

Pno. $E\flat$ $(B\flat 7)$ $E\flat$ $A\flat 7$ $E\flat$ $E\flat 7$ $A\flat 7$ $A\flat m$ $E\flat$ $G\flat 7$

Str. Bass

Drums

59 60 61 62 63 64 65 66 67 68

73

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

Mega Mute *

pizz.
Slap

69 70 71 72 73 74 75 76 77 78

* Also known as Solotone or Shastock Mute.

85

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

79 80 81 82 83 84 85 86 87 88

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

89 90 91 92 93 94 95 96 97 98

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

99 100 101 102 103 104 105 106 107 108

109

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

109 110 111 112 113 114 115 116 117 118

121

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

119 120 121 122 123 124 125 126 127 128

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133

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

129 130 131 132 *f* 133 134 135 136 137 138

Bb7 Eb (Bb7) Eb Ab Eb Eb7 Ab Alm

f

Alto

Tenor

Tpt.

Tbn.

Gtr.

Bjo.

Pno.

Str. Bass

Drums

139 140 141 142 143 144 145 146 147 148

arco

Choke Cymbal Sticks

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