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THE PIANO MUSIC OF FERDINAND "JELLY ROLL" MORTON

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "The Piano Music of Ferdinand 'Jelly Roll' Morton" submitted by Philip Arnold Osborn in partial fulfilment of the requirements for the degree of Master of Music in Music History and Literature.

A Fraser
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Michael T. Roeder

Date April 22, 1981

ABSTRACT

Ever since the beginnings of jazz music, the personality of the performer-composer has been given more than its due of written commentary, to the virtual exclusion of the music. Jelly Roll Morton, as one of the more flamboyant personalities in the field of jazz music, certainly received his share of copy regarding his eccentric attitudes, etc., but his music, although recognized for its historical importance, has never been subjected to serious scrutiny.

Morton, born as Ferdinand Joseph La Menthe, universally recognized as one of the key figures in the development of jazz music (which he himself claimed to have invented in 1902), was one of the few jazz musicians talented as composer, pianist and bandleader. His piano style represents a synthesis of blues and ragtime into the so-called "classic" jazz. His many compositions are preserved for us as sheet music, piano rolls, and acoustic and early electric recordings featuring Morton as piano soloist as well as leader of a group known as the "Red Hot Peppers".

During the Great Depression, Morton spent a good portion of his time in the vicinity of Harlem's Rhythm Club, asserting his claim to the invention of jazz to the other unemployed musicians.

On March 26, 1938, Morton, while listening to the radio program, "Believe It Or Not", became outraged upon hearing

Robert Ripley, the host of the program, introduce W. C. Handy as the originator of jazz, stomps and blues. As a result, Morton wrote an angry letter to Ripley, informing him of his gross misrepresentation. As a result of this letter, a series of recordings was arranged by Alan Lomax of the Library of Congress for Morton to give his version of the true origins of these genres. These interviews resulted in the album, The Saga of Mister Jelly-Lord, the most detailed first-hand account of the life, environs, theories, and, above all, music of any jazz musician in history.

The major source materials for this thesis are Morton's solo piano interpretations of his own jazz compositions (the music he claimed to have invented--as opposed to blues, for which he made no such claim) on acoustic recordings, as well as the Library of Congress set, during the course of which Morton gives utterance to his theories by means of rhetoric interspersed with copious musical examples.

The purpose of this thesis is to assert the purely musical value of Morton's jazz piano (and by implication, his entire oeuvre) in addition to his more obvious contribution to the historical development of modern jazz music.

The author's transcriptions of Morton's recorded performances discussed in the body of the thesis, are found in the Appendices.

PREFACE

Why Jelly Roll Morton?

In the field of jazz music, the performing artist is seen as the counterpart of the composer in the serious music tradition. With the exception of totally arranged jazz,[1] the performer accepts the task of recreating a composition through his individual interpretation. The question then arises: How much of the newly recomposed work can be claimed as property of the jazz artist, and how much by the composer of the original material? If the basis for improvisation is a popular tune, or even its harmonic progression, then perhaps very little is owed to the tunesmith. If, however, the jazz musician's point of departure is a work of larger scope, such as a Bach fugue,[2] then the performer's debt to the composer would be correspondingly greater. Conversely, the same tune (or composition) may be interpreted by various artists. Is there a definitive interpretation in a field where the written score is viewed merely as raw material?

These are, indeed, major problems to the jazz musicologist. It is not the author's wish to enter into either controversy, but rather to show how the nature of Morton's work obviates further discussion in either regard.

The expression, "Jelly Roll Morton's piano works", refers to full-fledged compositions (as opposed to tunes) both written and performed by Morton himself without the aid of sidemen. "Because

Morton as a pianist had a very distinctive style, the definitive way to play any of his compositions is Morton's way."[3]

Why Morton's Jazz Compositions?

Although Morton also wrote blues compositions, he declared himself to be the originator only of jazz music. It is not one of the purposes of this present study to prove, disprove, or otherwise discuss the merits of Morton's contention. The author feels, however, that an introduction to Morton's piano works may be justifiably based on the musical genre he claimed as his own.

Criteria for Selection of Works

This study is designed not as a general survey of Morton's jazz piano works, but as an analysis of a selected group of works comprising various facets of his artistry, both as composer and jazz pianist. In order to narrow the scope of discussion, the author considered only pieces recorded more than once during Morton's career, to demonstrate different approaches to a work amidst a variety of circumstances.

Each work chosen comprises a variant upon Morton's standard sequence of themes: ABAC, each theme repeated ad libitum (for both number and content of repetitions). The individual pieces to be discussed are as follows: Frog-i-more Rag (Sweetheart O' Mine), Kansas City Stomp, The Pearls, and Mama 'Nita (Mamanita).

The Author's Transcriptions

The medium of the phonodisc has granted us the opportunity of hearing the music of Jelly Roll Morton as performed more than forty years ago. Although the music retains its vitality, the means of transmission (said phonodisc) renders the sound somewhat less than accessible to the casual listener of today.

There are three major factors which contribute to this unhappy state of affairs: (1) the acoustic recording process, whereby the vibrations of the musical instrument were collected into a large acoustical horn to produce a dull, distant sound (2) poor electronic equipment and/or acoustics in recording studios after the microphone replaced the acoustic horn and (3) subsequent degeneration of the discs from which new masters were made. (Most of the author's available sources are found on L.P. reissues.)

These same factors constitute the challenges in transcribing Morton's solo piano music into written notation. The degree of uncertainty increases in the case of rapid passagework and/or dense textures in the lower middle register (around middle C). In such cases, the only means of clarifying the passage in question is that of listening at half- or quarter-speed. In addition to the desired effect of slowing the succession of musical events, however, the pitch of the passage drops one or two octaves, respectively, thus obscuring the texture. At these slower speeds, overtones may be mistaken for notes which were actually struck on the piano.

In certain cases (mainly in Appendix I) where the original

recordings rotated at slightly less than 78 r.p.m., pitch was measurably lower (than played by Morton)--as much as a major third. Where there existed no published version of the work (at least, not to the author's knowledge or at his disposal), the original pitch could only be presumed by means of Morton's idiosyncratic piano technique and usual choice of key.

Another problem asserts itself in those recordings where Morton illustrates his musical theories and stylistic elements: his discussion, at times, obscures his examples. Again, the transcription embodies a probable reconstruction, but claims no certainty. All the material in Appendix I derives from the Library of Congress recordings; Morton's commentary speaks for itself. (Complete transcriptions of the recordings discussed in Chapters II, III, IV and V are found in Appendix II.)

Where there are two tempo indications at the head of a piece. the first represents Morton's opening tempo, the second, his tempo at the close of the work. The author has followed jazz convention in notating the performed triplet crotchet-quaver pattern as equal quavers. This notation also suffices for the occasional rapid passage, where Morton does, indeed, utilize equal quaver motion. In any case, the final arbiter is the recording itself.

Biographical Information

Since Morton's personality has a great deal of bearing on his style of composition and performance, the author has decided (as far as practicable) to allow Morton to tell the story of his origins and musical influences. Of Morton's circumstances during those formative

years, little or no objective corroboration exists. The author has supplied details of Morton's later life to complete the picture, but the major purpose of the biographical chapter is to gain insight into the man through his own words.

Statement of Purpose

The purpose of the present study is to make Morton's music more accessible to the musical community than heretofore was the case. This music, once heard, can stand on its own merits. It is the author's hope and intent that this thesis serve as an introduction to the Library of Congress recordings in particular, and Morton's entire recorded output in general. Although the Lomax biography[4] is an indispensable aid to the Morton student, Lomax underestimates Morton's musical stature:

> . . . That the best critics of American popular music already take him [Morton] seriously and put him among the top rank of the men of jazz is, I believe, only a foretaste of the time when he will stand in the select company of American originals along with Billings, Foster, and Gershwin.[5]

TABLE OF CONTENTS

LIST OF CHARTS

LIST OF MUSICAL EXAMPLES

LIST OF MUSICAL EXAMPLES (CONT.)

LIST OF MUSICAL EXAMPLES (CONT.)

LIST OF MUSICAL EXAMPLES (CONT.)

I. BIOGRAPHY AND STYLISTIC OVERVIEW

The world was created by the supreme master after working six days and on the seventh day he rested. There were lots of creations that were not known to the greater masses which then lived in the Old World. The New World wasn't known until the King and Queen financed a trip for the great Christopher Columbus to go and accomplish his idea of trying to find a short cut to some other country, which was India. Columbus was lost en route and was almost assassinated for his determination to continue on his journey. Accidentally he spied land after many months journey on the high seas. This was the New World, another of God's creations, a large area of beautiful land, of seas, lakes, rivers, climates, etc., finally known as America.

This land grew tremendously populated and was build [sic] up at a tremendous rate of speed. People of every nationality settled in this vast haven. France was the owner of one of more historical states in the country, a state named Louisiana. In the southwest central part of this state was the greatest city in this country, the city of New Orleans. In this city there was a son born to a family of French descent, known as La Menthe. The son was named Ferdinand Joseph La Menthe.[1]

As I mentioned before, that[?] my name was La Menthe; La Menthe was really my name. But Father wanted me to be a hard-working boy; he wanted me to work in the brick-layer trade; he wanted to pay me two dollars a day as a foreman. I decided after I learned to play music, that I could make more money, which I interceded.[2]

Well, no, they didn't . . . call me "sissy", but they always said that . . . a piano was a girl's instrument, so then I'd taken to the guitar (that was due to the fact that my Godmother was always interested in me), and I'd become to be a very efficient guitarist until I met Bud Scott, one of the famous guitarists in this country today [1938] . I was known to be the best, and when I found out that he was dividing with me my popularity, I decided to quit playing guitar and try the piano, which I did secretly, that is, with the exception of my family. They're the only ones that knew . . . I'd taken lessons.

I'd tried on the different teachers, and I find [sic] that most of them were fakes those days; they couldn't read very much theirselves . . .

Then I began to get wise, and would't take lessons any further . . . and I demanded I would either go by myself and

learn the best way I knew how, or be placed under an efficient teacher, which I was then placed under a teacher at the St. Joseph University, a Catholic university in the city of New Orleans and I became to learn under the Catholic tutelage, which was quite efficient, and then later, taken lessons from a . . . known professor--colored professor--named Professor Nickerson, which is considered very good. (I tell you, things is driving along then.) Then, one day at the French Opera House, going there with my folks, I happened to notice a pianist there that didn't wear long hair. That was the first time I decided that the instrument was good for a gentleman same as it was a lady.

Well, I don't remember his name, but I undoubtedly, I was must've been about ten years old. I don't remember his name.[3]

In my younger days, I was brought into the Tenderloin district by friends (young friends, of course). Even before we were in long pants, we used to steal long pants from around the fathers, brothers and uncles, and so forth and so on . . .

I happened to invade that section, one of the sections of the district where the birth of jazz originated . . . At that time, that was the year of nineteen-two; I was about seventeen years old. I happened to go to Villere and Bienville, at that time one of the most famous nightspots after everything was closed . . . was no . . . only a backroom where all the greatest pianist frequented after they got off from work. All the pianists got off from work in the sporting houses at around four or after, unless they had plenty money involved, and they would go to this Frenchman's (that was the name of the place) Saloon, and there would be everything in the line of hilarity there. They would have even millionaires to come to listen to the different great pianists, what would, no doubt, be their favorites, maybe, among 'em.[4]

. . . it was the year of 1902 that I conceived the idea probably force. my reason for trying to adopt something truly different from ragtime, "was" [sic], that all my fellow musicians were much faster in manipulations I thought, than I & I did not feel as though I was in their class. ofcourse [sic] they all seem to classify in the No. 1 class, men like Alfred Wilson, (Won Piano Playing Contest St Louis exposition 1904). Tony Jackson, (world's greatest single handed entertainer, could play & sing from Opera [sic] to Blues in its correct formation, knew everything that probably was ever printed) Albert Cahill, with his (so soft, sweet non-exerting perfect perfection of passing tones & strange harmonies cool & collective style) Sammy Davis, (with his original ragtime idea, four finger bass ~~left hand~~ & speed like the electrified streamline & etc) these men set a pace for everyone entered N.O [New Orleans].[5]

> When I was down on the Gulf Coast in nineteen-four, I missed going to the St. Louis Exposition to get in a piano contest, which was won by Alfred Wilson of New Orleans. I was very much disgusted because I thought I should've gone. I thought Tony Jackson was going to be there, and of course, that kind of frightened me, but I knew I could've taken Alfred Wilson, so then I decided that I would travel about different little spots . . . [6]

> Of course, I wrote this tune Alabama Bound while I was in Alabama, about the year of nineteen-five, when I was about twenty years old. I was considered very good amongst my friends, that is, so far as to writing theory, and I've always had the kind of little inkling to write a tune at 'most any place that I would ever land . . .
>
> But somehow another [sic], 'most all those boys kind of felt that I had little composing ideas, and always tried to, that is, encourage me to play some numbers (that is, write a number, I mean), so that's why I wrote Alabama Bound.[7]

> . . . At that time, I was supposed to be a very good pool player, and I could slip upon a lot of people because I played piano and they thought I devoted all my time to the piano.[8]

> . . . I never will forget after I beat some guys playing pool, if it wasn't for one of my piano-playing friends, you'd never heard this record, because the guy was going to knife me right in the back, I'm telling you. He had a knife right on me. He said that I only used the piano for a decoy, which he was right.[9]

Morton's subsequent wanderings took him to Chicago (1907), Texas,[10] Memphis (1908),[11] New York (1911),[12] St. Louis (1912),[13] and Kansas City.[14] After spending some time managing a nightclub in Chicago, Morton again took to the road, returning to Chicago in 1917.[15] Soon thereafter, he left for the West Coast, making California his base of operations for the next several years. During this time, Morton and his common-law wife, Anita Gonzalez, operated quite a few public establishments, such as restaurants, night-spots and hotels in San Francisco and Los Angeles.[16]

In 1922, Morton left for Chicago, where the Melrose brothers published a total of twenty-six of his compositions.[17] He cut

several piano rolls for Vocalstyle and waxed a number of acoustic recordings for Gennett and Paramount (ensemble as well as piano solo) during 1923-24,[18] before obtaining a recording contract with Victor (1926).[19] For the next four years, Morton as bandleader, arranger and piano soloist for the Red Hot Peppers produced a series of recordings (predominantly Morton's own compositions), which are presently considered the flower of New Orleans jazz music. In 1928, Morton moved to New York (after his marriage to a nightclub entertainer named Mabel Bertrand), where his recording sessions with Victor continued. When his contract expired (late 1930), Morton toured New England with pick-up bands, while spending most of his spare time around the Rhythm Club in Harlem, pontificating on the nature and essence of jazz.[20] During the worst of the Great Depression, he accepted a position as manager (cum bartender-pianist) of a Washington, D.C. night-spot.[21]

In March 1938, Morton was incensed to hear W. C. Handy introduced as the originator of jazz, stomps and blues on Robert Ripley's radio broadcast, "Believe It Or Not". This program prompted Morton to send an angry letter to Ripley, informing him of the true origins of these two musical genres.[22]

In May of that year, Morton was once again at the microphones, this time at Coolidge Auditorium of the Library of Congress, recounting for posterity the history and pre-history of jazz in a series of interviews with Alan Lomax. These sessions constitute the most detailed first-hand account of the life, environs, theories, and, above all, music of any jazz musician, either past or present: The Saga of Mister Jelly Lord.[23]

On the strength of these Library of Congress sessions, Morton took part in several recording dates at various studios,[24] before leaving New York in November, 1940, bound for Los Angeles, where he died in Anita's arms on June 10, 1941, still planning his come-back.[25]

STYLISTIC OVERVIEW

Discussing the musical environment in New Orleans around the turn of the century, Morton mentions popular tunes,[26] quadrilles,[27] blues,[28] spirituals,[29] ragtime,[30] and opera.[31] As a youth, he himself played guitar in a string trio for serenades,[32] trombone or drums in marching bands.[33] Morton also sang spirituals with various ad hoc vocal ensembles during funeral ceremonies.[34]

Although Morton's personal style is thoroughly infused with blues elements (on a subliminal level), he consciously strove to minimize this influence because of his deep-rooted prejudice against non-Creole blacks. (Morton was of Creole origin himself.)[35,36] Paradoxically, Morton's most artistically successful late recordings (1938-40) include poignant solo renditions of piano-vocal blues and blues-tinged songs (blues "feel", but without characteristic eight- or twelve-bar structure).[37]

General Remarks on Morton's Style in the Light of Contemporary Missouri (Classic) Ragtime

In creating "something truly different from ragtime",[38] Morton used ragtime as his chief musical element.[39] As Blesh and Janis point out, there were three distinct schools of ragtime, roughly correspon-

ding to Missouri (or classic ragtime), New Orleans and Harlem.[40]

It is highly unlikely that Morton would have heard Harlem-style ragtime during his formative years.[41] On the other hand, Missouri ragtime was flourishing before Morton left New Orleans to seek his fortune.[42] In fact, Scott Joplin's Maple Leaf Rag, the vanguard of the entire ragtime movement, was well on its way to selling one million copies (of sheet music).[43] Morton himself appears to be the lone documented exponent of New Orleans ragtime, as none of his colleagues ever recorded or published ragtime compositions; the only traces of this ragtime school are to be found in Morton's recollections. This being the case, a discussion of ragtime's influence upon Morton must be confined to salient elements of the Missouri school and an analysis of Morton's understanding of the ragtime genre.

> Ragtime is a certain type of syncopation, and only certain tunes can be played in that idea. But jazz is a style that can be applied to any type of tune. I started using the word in 1902 to show people the difference between jazz and ragtime.[44]

Morton's statement concerning the gulf between ragtime and jazz conception makes an interesting distinction between the two musical genres. He regards the former as "a certain type of syncopation", the latter as "a style" in and of itself. In Morton's view, jazz is, by far, the more versatile music of the two, implying that jazz as a style contains and/or transcends ragtime's syncopations. In fact, Morton states that jazz is a universally applicable style which itself "comes from everything of the finest class music".[45]

It is significant to note that most of Morton's disparaging remarks concerning ragtime (i.e., outside of its limitations) are

directed against the imcompetent ragtime pianist,[46] not the corpus of published ragtime sheet music as such.[47] To the contrary, Morton had great respect for the best of the Missouri ragtime composers (especially Joplin), and learned all of their works rather early in his piano-playing career.[48]

Morton not only used "the word" to show people the difference between jazz and ragtime:

> Maple Leaf Rag was a great rag during that time, even way back in nineteen-four and it was one of the best rags; it was played about this way in Saint Louis, but maybe--I'd say I hate to make the remark like that--but maybe not as good, because the boys couldn't finger so good.
>
> [Morton plays Maple Leaf Rag as performed by Saint Louis pianists.]
>
> That was the way they played it in Missouri; of course, I played it long before I went to the state of Missouri, and I played it in a different tempo, that is, on the version of my creation of jazz music. In fact I changed every style to mine.
>
> [Morton plays his own version of Maple Leaf Rag.]
>
> That was the style I'd played it in New Orleans; in my estimation, it's a vast difference.[49]

Although Morton never mentioned ragtime as one of the musical influences he used in formulating jazz music, it is the one genre he chose for his comparison with jazz.

As a representative work of Missouri ragtime as Morton knew it, some characteristic elements of Maple Leaf Rag shall be enumerated, then contrasted with Morton's corresponding procedure.[50]

The over-all structure is AABBACCDD, all themes being in tonic except C (marked "TRIO"), which is in the subdominant.[51] (Later rags dropped the final theme, using AABBACC as a standard.) In addition, all themes are in the major mode (the minor mode in ragtime is an extremely rare exception which proves the rule), and partake of scrupulously regular four- and eight-bar phrases (each theme being

sixteen bars long).

All repetitions are exact (using repeat marks, except for the return of A, which is written out). It would appear that improvisation is not a part of Missouri ragtime. Rhythms and notes are to be performed exactly as written[52] (except for ad libitum octave displacements of the treble on repeats, and an occasional walking bass to replace the stride for a few measures).

In general, the right hand plays melody with characteristic strict syncopations derived, in part, from the cakewalk;[53] the left accompanies with on-the-beat stride bass (four quavers--or two "strides"--to the bar in the usual 2/4 time) to outline the harmonies. (Maple Leaf Rag is atypical for its many deviations from the stride bass in the written score.) Harmonic content is confined mainly to primary triads, with occasional use of secondary dominants. This aspect of ragtime is common to most of the contemporary popular tunes, quadrilles, etc.

There are but few organic ties between one theme and another (aside from certain themes having their last four measures in common). The best ragtime compositions consist of complementary themes placed in juxtaposition; the worst, of a medley of unrelated themes utilizing the standard AABBACCDD (later AABBACC) form, without regard to content. Later Tin Pan Alley rags degenerate into a mere potpourri of rhythmic-melodic clichés and empty virtuosic effects.

Morton appropriates classic ragtime's basic ABAC sequence of themes for the vast majority of his multi-thematic jazz compositions, but makes improvisation (either on the melody or over the chord struc-

ture) obligatory for each repetition of a theme.[54] (Morton's themes also share major tonality with ragtime,[55] as well as regular phrase structure of sixteen-bar themes.[56]) He utilizes right-hand syncopations (without the cakewalk "flavor") and displaced accents, to which he often adds left-hand countermelodies (also syncopated) in octaves, thus setting up cross-rhythms.[57] Such bass octave countermelodies usually incorporate what Waterman calls Morton's "trademark",[58] a term used by Lomax in discussing Morton's "trombone phrasing" in general.[59]

While his left hand contains trombone-like elements, Morton's right hand has been likened (at various times) to a clarinet (lower and upper register) and a trumpet.[60] Morton himself discusses his music in terms of the instruments of a jazz band.[61]

Other elements of Morton's style include "riffs", "breaks" (as "musical surprises"),[62] and "stutter-step"[63] (often in conjunction with a short-long rhythmic cell, especially in "stomps").

Morton uses these musical elements as tools to foster cohesive structure in his compositions. In general, he gains a forward momentum in his performances by a marked increase in percussive (stomp-oriented) rhythmic effects, which tend to minimize the melodic aspect of the particular theme. These effects would include the short-long rhythmic cell, "stutter-step", and accented, on- and off-the-beat repetitions of block treble chords. Morton's performance reveals yet a deeper-seated approach to the unity-multiplicity duality which underlies structural conception in multi-thematic works. His improvisational treatment of each theme is dependent upon the over-all

structural design of the composition while it is yet in progress (i.e., during a particular performance). The individual theme is then subjected to variation in accordance with the degree and type of momentum required in order to sustain the entire structural design as perceived. This principle of ceaseless variation and its resultant organic structure are seen as the main elements in Morton's "through-composed" concept in his multi-thematic pieces.

By and large, a Morton climax is the direct result of a build-up of rhythmic tension, and as such, occurs at the end of a work. Mama 'Nita (Mamanita)--not being a stomp, but a tango--would naturally constitute an exception. Instead of increased percussive effects toward the end, the work evinces right hand melody from beginning to end as its raison d'etre, over a frankly accompanimental Habanera bass.[64] The Baltimore version of The Pearls shares this lack of rhythmic climax.[65] The Library of Congress version of Kansas City Stomp begins its final chorus with a moto perpetuo treble melody, before closing with a rhythmic "ride-out".[66] The acoustic version of the last-named work contains a more percussively-oriented final chorus, thus corresponding to the norm.[67] Kansas City Stomp is a rare exception in Morton's oeuvre in another respect; this climax occurs with the A theme, instead of the usual C (trio) theme. In this piece, Morton completes his rondo by returning to this A theme at the end.

Morton's trio (invariably the C theme, as well as subdominant tonality) is harmonically oriented, moving in characteristic "organ chorus" style in its initial exposition (C_1).[68] (The Pearls, as an

exception, lacks this customary "organ" chorus.) It is this theme which Morton then builds melodically and finally uses for his rhythmic climax, eschewing melody for the most part. Frog-i-more Rag, however, combines these three elements (viz., harmony, melody and rhythm) into two choruses, C_1 and C_2. The former ("organ" chorus) contains a lyrical melodic line in addition to its harmonic orientation; the latter expands the texture, while transforming the melody by adding rhythmic impetus, thus sacrificing neither melody nor rhythm.[69]

Frog-i-more Rag's trio section is also a prime example of Morton's improvising on the melody.[70] He also improvises over a chord structure, as in the Library of Congress versions of The Pearls and Kansas City Stomp,[71] where in the former, he reduced the melody to a simple riff on strong-beat treble chords, and in the latter, he creates an entirely new melodic contour.

Jelly Roll Morton is considered a pioneer in early jazz. He synthesized elements of ragtime form with blues "feeling", and added the indelible stamp of his eccentric genius, thus producing a music that was qualitatively different from that of its constituent parts. Although it is unlikely that Morton "invented" jazz single-handedly, or even formed a one-man bridge between ragtime and jazz, his historical importance cannot be overlooked.

Through the Library of Congress recordings, Morton has become the best-documented musician in the history of jazz music (this, in contradistinction to his many musical contemporaries who died, leaving only Morton to tell their story and play their music). He was a major

jazz theorist and historian, an outspoken jazz critic. In later years, Morton fought hard to win social acceptability for his music.[72]

Jelly Roll Morton, the musician, was more than a pianist who wrote good tunes. He was first and foremost a composer, who thought in terms of logical compositional progression, while either playing piano or directing his band. Although Morton incorporated "musical surprises" into his works, he knew that the essential quality of his jazz music lay far beyond novelty. To Morton, the best jazz music could stand beside the great classics. If his music endures today, it is because of his uncompromisingly high standards and the degree of genius sufficient to fulfill their promise.

II. FROG-I-MORE RAG (SWEETHEART O' MINE)

> But with Jelly Roll, no matter how exuberant rhythmically or varied melodically the final choruses become, there never is any doubt of their musical logic and that each note grows out of the original motive. Nor is the typical flavor of the unique Morton style ever for a second lost. Frog-i-more Rag offers new and most striking testimony of the mastery that placed Jelly Roll in the very vanguard of jazz composers and pianists.[1]

Frog-i-more Rag was composed by Morton in 1908 (most likely) and also copyrighted by him in 1918.[2] The curious title of the work owes its origin to a vaudeville-minstrel show contortionist billed as "Moore, the Frog Man".[3]

In 1926, the Melrose Brothers published a popular song, Sweetheart O' Mine, which consists of a slightly altered chorus (trio organ chorus of Frog-i-more Rag) with the addition of a newly-composed verse.[4]

Morton recorded the work three times during the twenties, each time as a piano solo: twice in June 1924 (once for Gennett, once for Rialto--both acoustically recorded) using the title, Froggy Moore (Frog-I-More)[5,6] and once in April 1926 (for Vocalion--early electric) using the title, Sweetheart O' Mine.[7,8] (No recording exists of either of the published popular songs, Sweetheart O' Mine and Froggy Moore.)

Thus, there exist three (possibly four, including the Spikes Brothers' version, Froggy Moore) distinct--albeit related--

compositions and three titles--Froggy Moore, Frog-i-more Rag[9] and Sweetheart O' Mine--each of which is applied indiscriminately to one or another of the various versions.[10]

In light of such confusion, the present discussion will distinguish between the extant versions in the following manner: the sheet music of the popular song (either with or without lyrics) as the "sheet music"; the two recordings by their original titles (i.e., Frog-i-more Rag for the 1924 acoustic recording--whichever of the two 1924 recordings remains extant, and Sweetheart O' Mine for the 1926 Vocalion recording).

The two available versions of sheet music utilize a similar verse, but there is less adherence to the melody in the version without lyrics. In fact, the chorus of this piano version comprises a treble obbligato (to the melody), which, in conjunction with the strongly ragtime-influenced bass, gives the impression that the purely instrumental version is indeed not for solo piano at all, but, rather, a sketch[11] for piano accompaniment of a vocal and/or band rendition of the popular song, Sweetheart O' Mine. The other sheet music version (with lyrics) faithfully doubles the voice, providing, however, a slight variant in its chorus, of the trio organ chorus of the multithematic recorded compositions.

Of Morton's three confirmed recordings of this work, only two have been preserved. A comparison of their respective forms yields the following:[12]

Chart 1. Form of Frog-i-more Rag and Sweetheart O' Mine.

Key	1924 Frog-i-more Rag	1926 Sweetheart O' Mine
B^b	Intro	Intro
B^b	A	A_1
		A_2
B^b	B_1	B_1
	B_2	B_2
B^b	A_1	
	Bridge	Bridge
E^b	C_1	C_1
	C_2	C_2

From all accounts, Frog-i-more Rag is most likely the original composition,[13] and as such, merits first analysis.

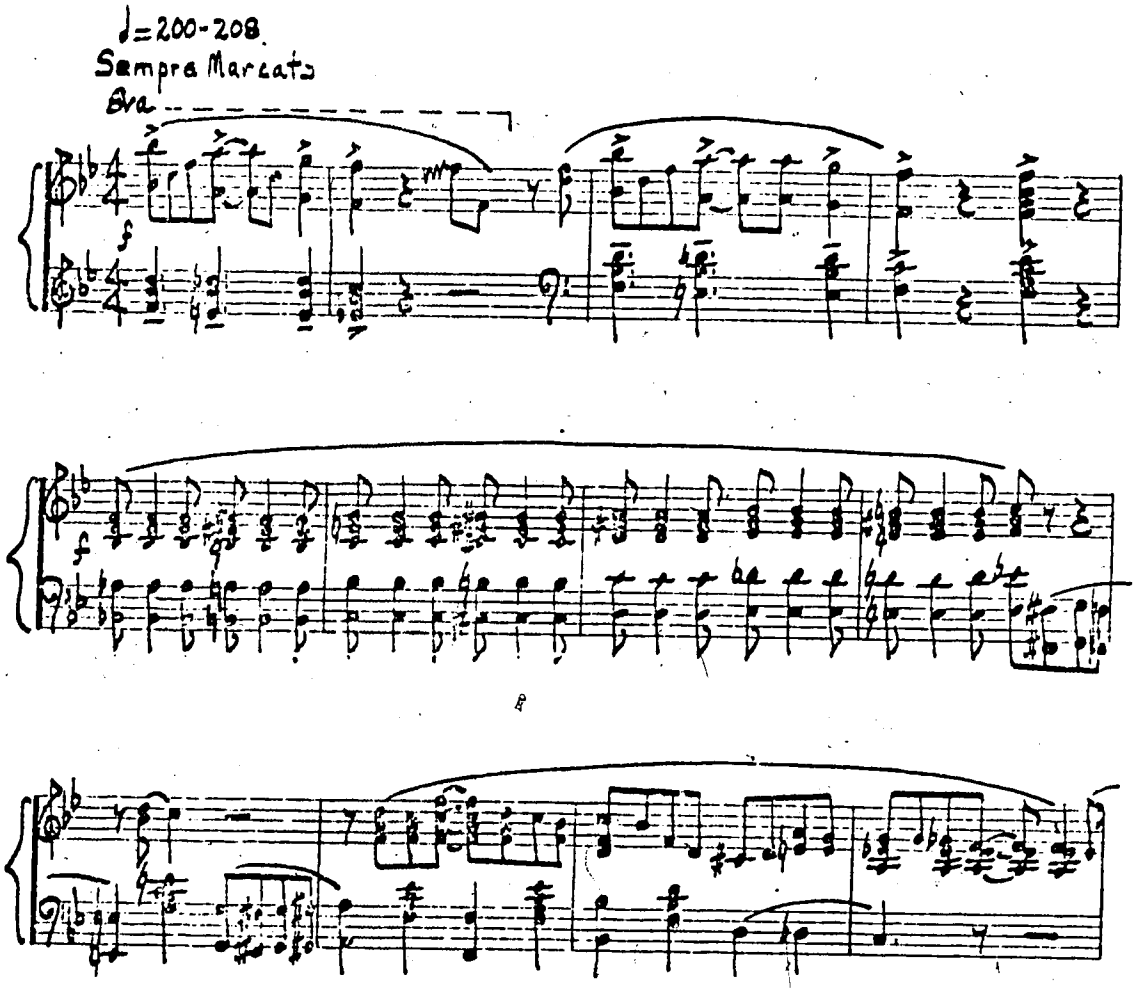
The four-measure introduction consists of two virtually identical two-measure phrases, the second of which constitutes an octave displacement of the first. The treble moves diatonically stepwise from tonic down to dominant, utilizing Habanera rhythm. This effect is accentuated by the right hand octaves, as well as left-hand close position chords, on these beats. After the dominant seventh chord is struck, a treble break[14] follows (measure 2), consisting of an upward fingered glissando and downward leap, thus reiterating the dominant octave. The next two measures are the same, but for the octave displacement and the substitution of a full two-handed dominant seventh chord in measure 4 for the previously mentioned treble break.

The introduction provides a twofold contrast to the first four measures of A: the former evinces diatonic, downward motion,

whereas the latter section uses chromatic, upward motion. Both, however, move conjunctly.

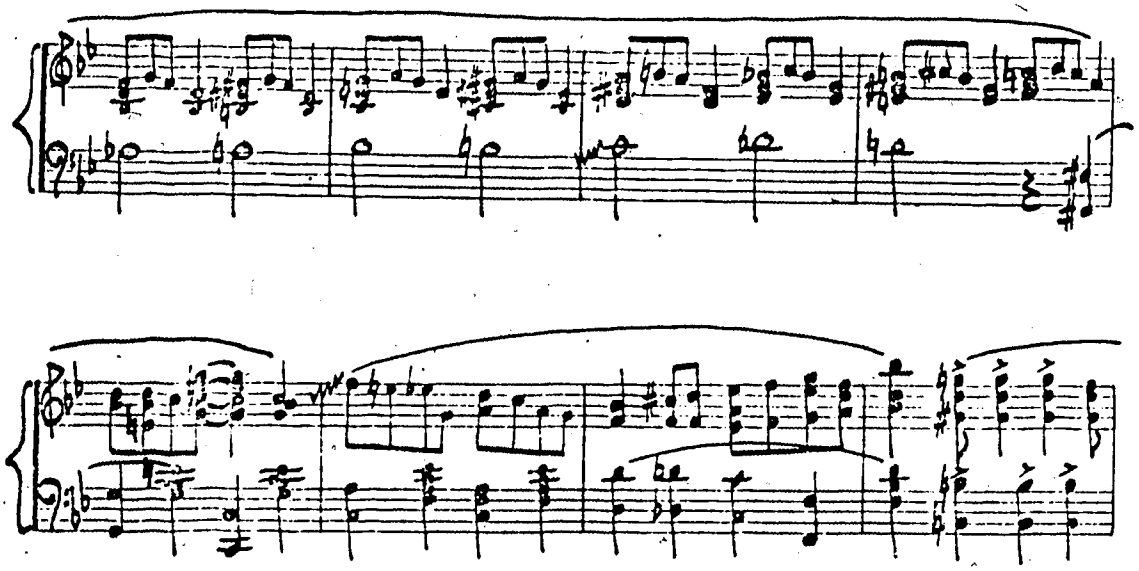
A, measures 1-4, consists exclusively of block major-minor seventh chords (B^{b7} to F^{7}), before the texture changes. For the remainder of the antecedent phrase, chromatic interest continues in the form of bass octaves, while the treble, after a false start (measure 5), assumes primary melodic importance in measures 6-8.

Ex. 1. Frog-i-more Rag, Introduction and A, mm. 1-8.



The next four measures (A, measures 9-12) present a variant of measures 1-4, utilizing inverted mordent-like triplet embellishments in the treble, and third inversion dominant sevenths in lieu of the previous root position dominant sevenths. Measures 13-16 end the A section with much the same melodic and harmonic material as measures 5-8, but include a contrary motion passage leading to the expected authentic cadence.

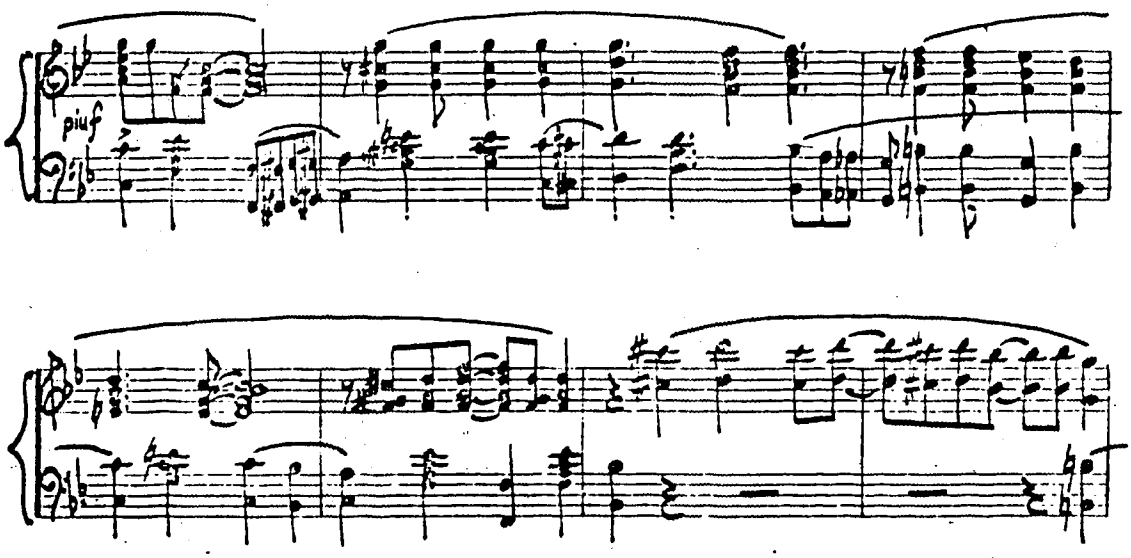
Ex. 2. Frog-i-more Rag, A, mm. 9-16.



Strangely enough, although the entire foregoing section is in B^{b} major, there is scarcely one root position tonic harmony to be found (A, measure 7);[15] even the authentic cadence of measures 15-16 is imperfect. (In fact, the first bona fide perfect authentic cadence occurs at B_1, measure 7.)

The B_1 chorus is basically harmonic in nature. Most of the melodic interest lies in the chromatic bass octaves, which permeate the textures of both B choruses. (This conjunct chromaticism is a key element in binding the A and B themes together.) Treble block chords provide the cross-accentuation which is likewise prevalent throughout both B choruses. Circle-of-fifths harmonies (B_1, measures 4-7) cadence in measures 6-7 (perfect authentic) and immediately yield to a Mortonesque stutter-step,[16] treble octave break (measures 7-8), which completes the antecedent phrase of B_1.[17]

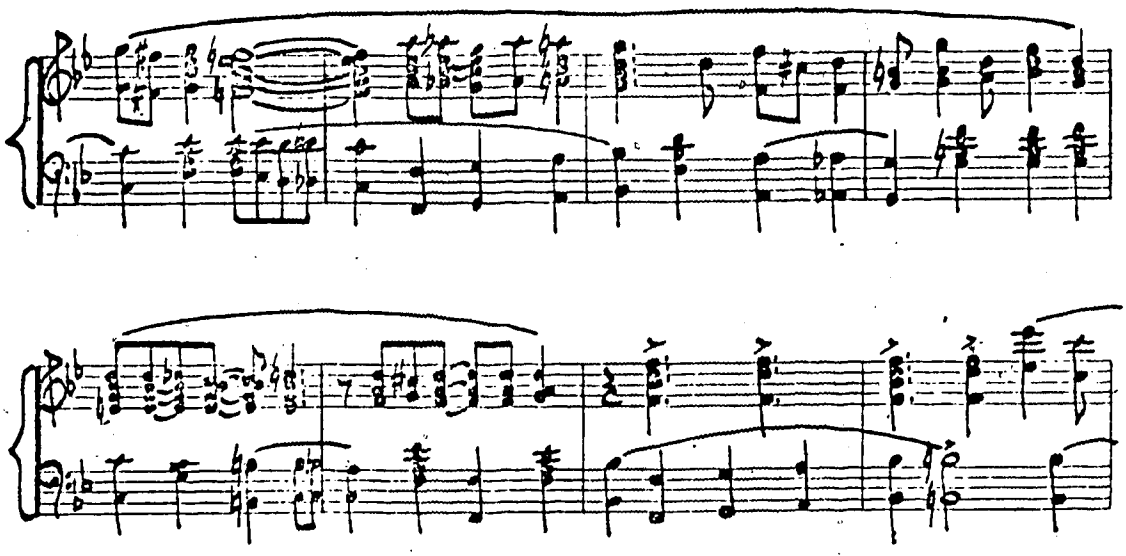
Ex. 3. Frog-i-more Rag, B_1, mm. 1-8.



The treble of B_1, measures 9-13 utilizes chromatic passing tones (as well as a few other non-chord tones) in order to create a melodic line where the corresponding measures of the antecedent

phrase contains primarily stomp-oriented[18] block chords. Morton's left hand continues the walking bass, occasionally interspersed with stride. A similar cadence (to measures 6-7), omitting the treble in the tonic harmony, occurs at the close of the consequent phrase (B_1, measures 14-15), followed by a block chord treble (B_1, measures 15-16) reminiscent of the first four measures of the B_1 chorus, as well as A, measure 16.

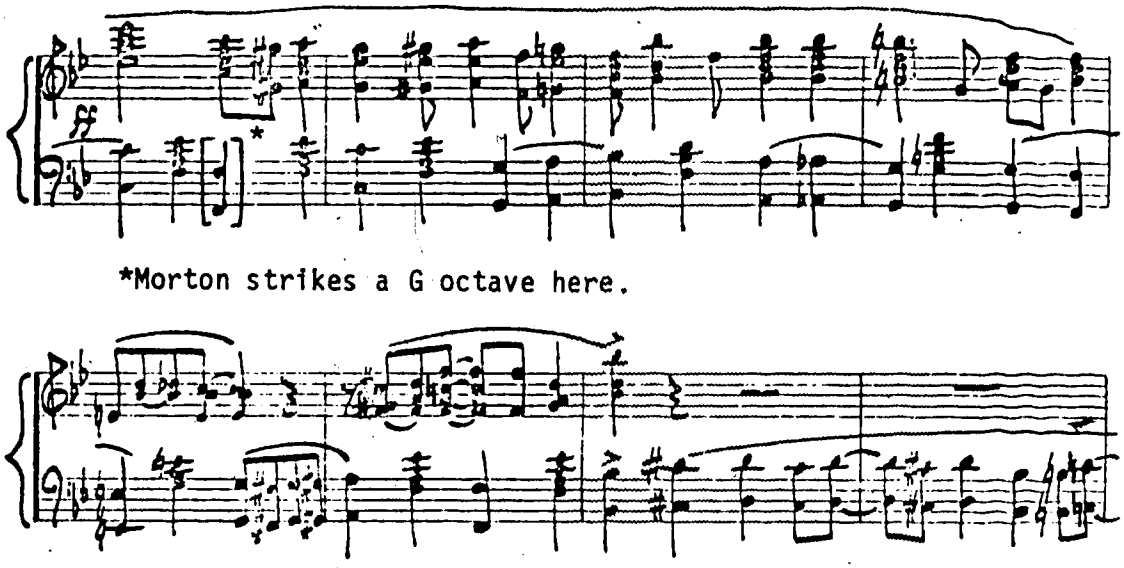
Ex. 4. Frog-i-more Rag, B_1, mm. 9-16.



B_2, measures 1-4 extends the range of treble melody while retaining the basic contour of B_1, measures 9-12. (The misstruck G octave in the bass of B_2, measure 1 is clearly in anticipation of the next measure. According to the harmonic milieu, the octave should be F.) The succeeding four measures (B_2, measures 5-8) reiterate the cadential refrain almost note for note, after which

occurs a repetition (in the bass, this time) of Morton's treble break in the previous chorus (B_1, measures 7-8).

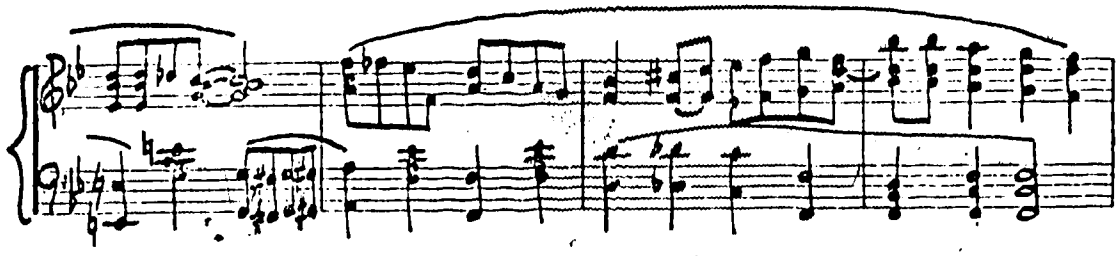
Ex. 5. Frog-i-more Rag, B_2, mm. 1-8.



*Morton strikes a G octave here.

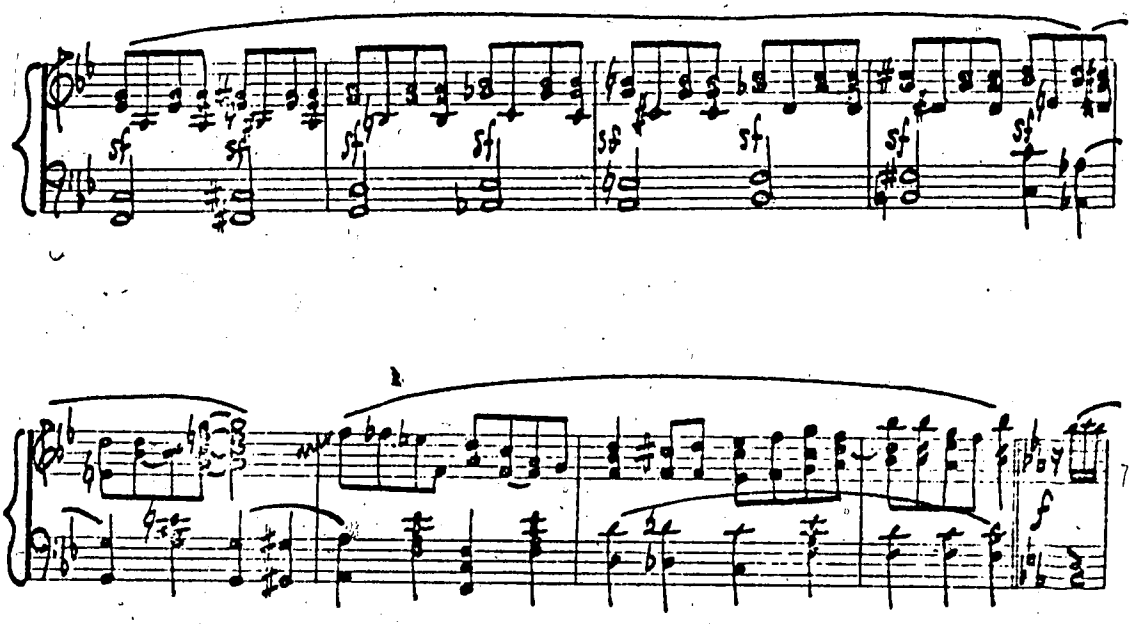
The consequent phrase of B_2 offers little significant variation, but measures 13-16 literally reproduce the corresponding measures of the A chorus. It is noteworthy that measures 5-7 and 13-15 of all the A and B choruses are identical harmonically. (The B choruses truncate this harmonic progression with the same authentic cadence in measures 6-7 and 14-15.)

Ex. 6. Frog-i-more Rag, B_2, mm. 13-16.



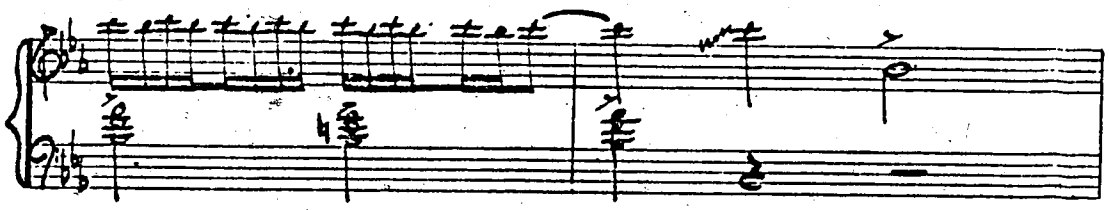
The A^1 chorus substitutes ninth chords for the major-minor sevenths of the corresponding measures of the A chorus, thus creating a more complex sonority. The main interest in this chorus, however, lies in its exceptional key structure. While preserving the chromatic ascent of the A chorus (providing still another rhythmic variant), the A^1 chorus begins on the dominant, and only after the first four measures, modulates to the tonic. After the semi-cadence of measures 7-8, this pattern is repeated, and the chorus ends (A^1, measures 13-16) with an almost literal repetition of the last four measures of the A chorus (which also brought the B_2 chorus to a close). The harmonic center of the A^1 chorus (F Dom9) provides a rather equivocal sense of tonicity; thus, at the imperfect authentic cadence (A^1, measures 15-16),[19] the I_4^6 of B^b major extends the resolution to a perfect authentic cadence in E^b major, the key of the trio section.[20] (Morton defers this resolution until the final cadence at the conclusion of the work.)

Ex. 7. Frog-i-more Rag, A_1, mm. 9-16.



A treble trill over B^b dominant seventh harmony provides a bridge to the trio section in E^b major.[21]

Ex. 8. Frog-i-more Rag, Bridge Passage.



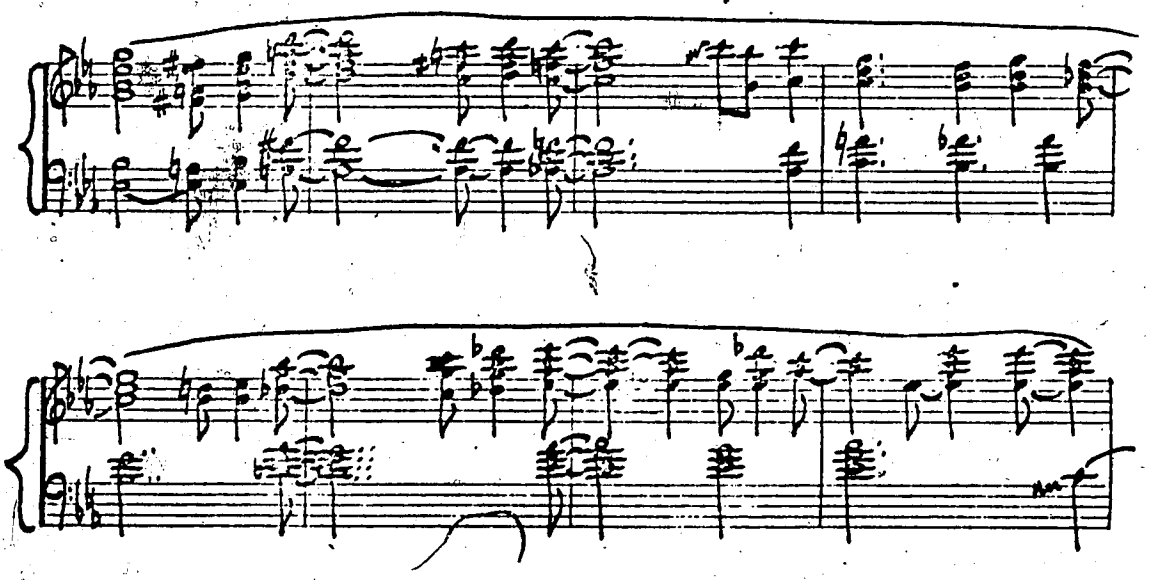
Each of the two trio choruses is thirty-two measures long--

double the length of each of the previous choruses (i.e., A, B, B_1, B_2, and A^1). The trio section as a whole occupies fully one-half of the composition.

The harmonic progression of the trio theme explores secondary key areas in addition to the unadorned circle-of-fifths harmonies of the other themes. There is also a good deal of chromatic voice-leading as an adjunct.

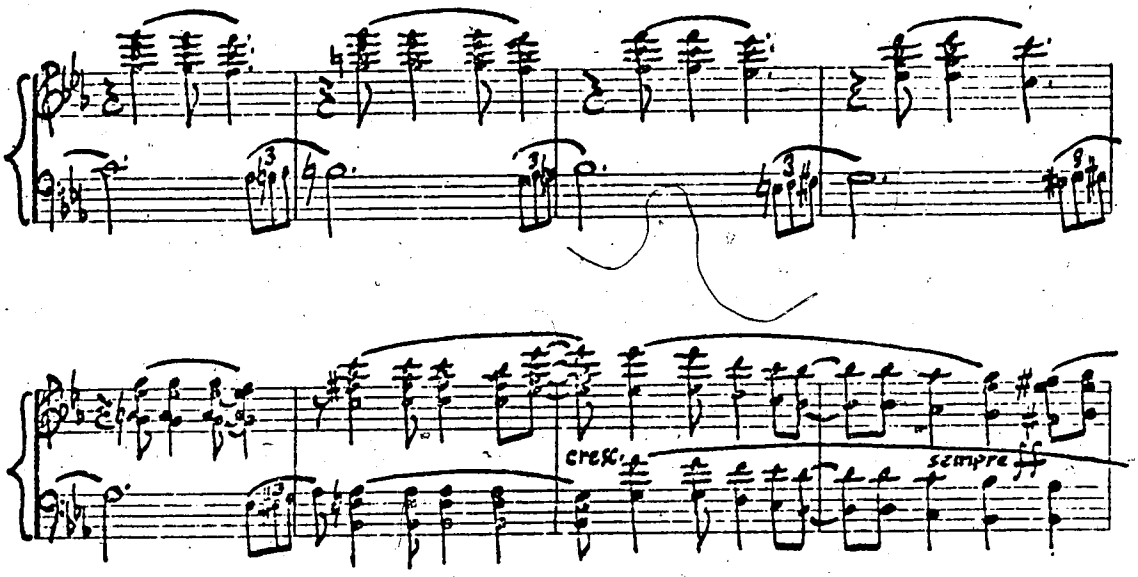
Phrase structure is, however, regular without exception; organ chorus divides readily into 16+16 measures, each phrase of which, in turn, divides into 8+8 measures. The first three eight-measure phrases (C_1, measures 1-24), partake of the same texture and heavily syncopated, riff-like rhythm.[22] The net effect of this syncopation is an emphasis on the second half of each measure.

Ex. 9. Frog-i-more Rag, C_1, mm. 17-24.



The final eight-measure phrase (C_1, measures 25-32) provides a marked contrast to the previous passage. Measures 25-30 are each initiated by left hand glissandi, which are then followed by full, right hand treble chords both on- and off-the-beat, featuring the "double-struck" element.[23] The final three measures of the organ chorus (C_1, measures 30-32) reinstate the bass (again coinciding rhythmically with the treble) to effect an authentic cadence (measures 30-31); bass and treble (the interval of a sixth between them) cascade step-wise in octaves toward the final trio chorus (C_2).[24]

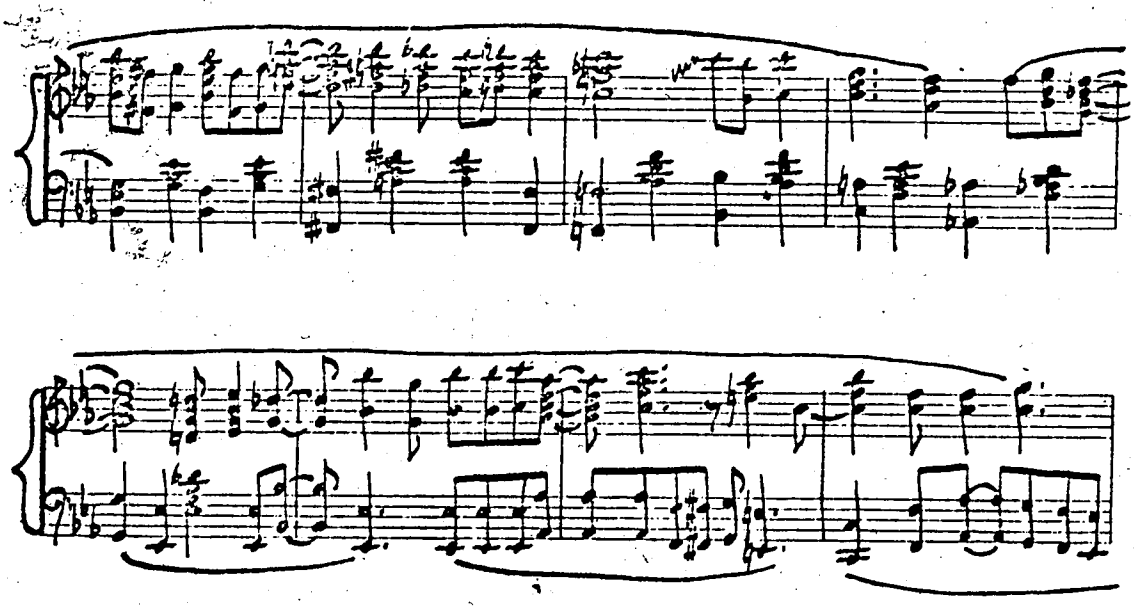
Ex. 10. Frog-i-more Rag, C_1, mm. 25-32.



The C_2 chorus culminates the work with a full two-handed stomp-like statement of the trio theme.[25] Emphasis is shifted to strong beats. Two types of syncopation provide variety: the first

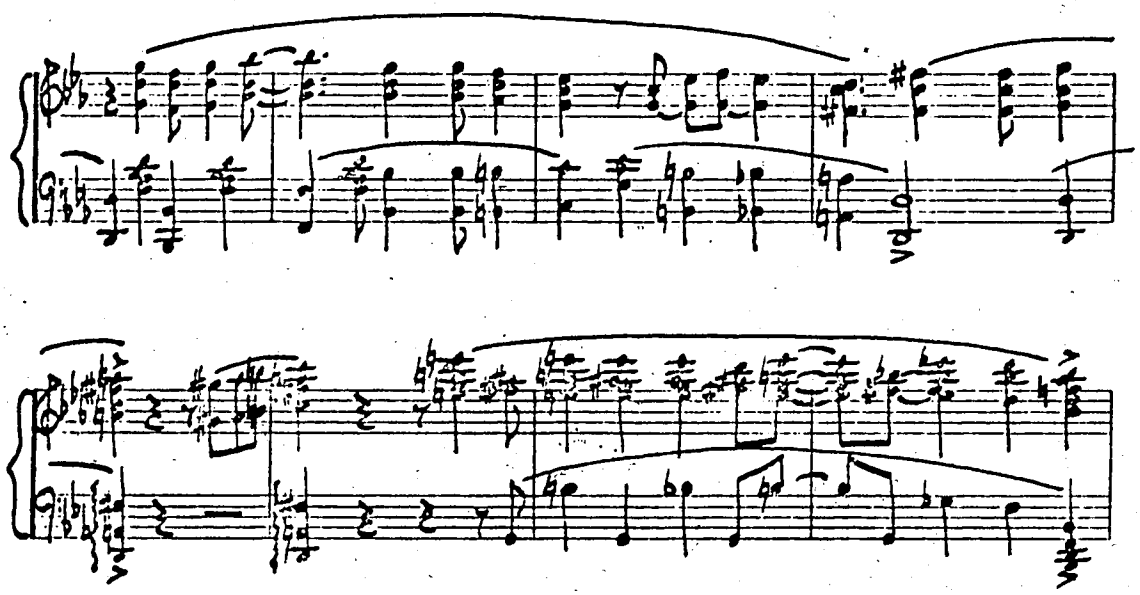
utilizes both hands to negate the basic implicit pulse, while the second pits one hand (with the syncopation--usually the right hand) against the other (which maintains the pulse). This final trio chorus is one of melodic embellishment; with few exceptions, the original contour of the melodic (treble) line of the C_1 (organ) chorus is preserved. The major interest lies in the wholesale recasting of the simple riff-like[26] rhythmic cell, which serves as the basis for the previous (C_1) chorus. Morton fuses several types of bass (stride, walking, et al.) into a composite, multi-purpose bassline, in order to set off the treble melody to greatest advantage. In C_2, measures 1-4, the stride bass provides harmony; in measures 5-6, bass syncopation coincides (for the most part) with the treble, thus supplementing its jagged rhythms; in measures 7-8, the walking bass assumes melodic prominence, accompanied (as it were) by treble chords.

Ex. 11. Frog-i-more Rag, C_2, mm. 1-8.



Morton combines stride with walking bass in measures 9-12. The dominant pedal (rarely found in Morton's work in such unadorned fashion) in measure 12 is then extended through measure 14 via two downbeat dominant seventh chords (measures 13 and 14) to give the effect of a stop-time[27] quasi-break climax. A full two-handed stutter-step break ensues (measures 15-16), replete with wide-spanned melodic tenths in the bass,[28] to cadence on a B^b dominant seventh chord.

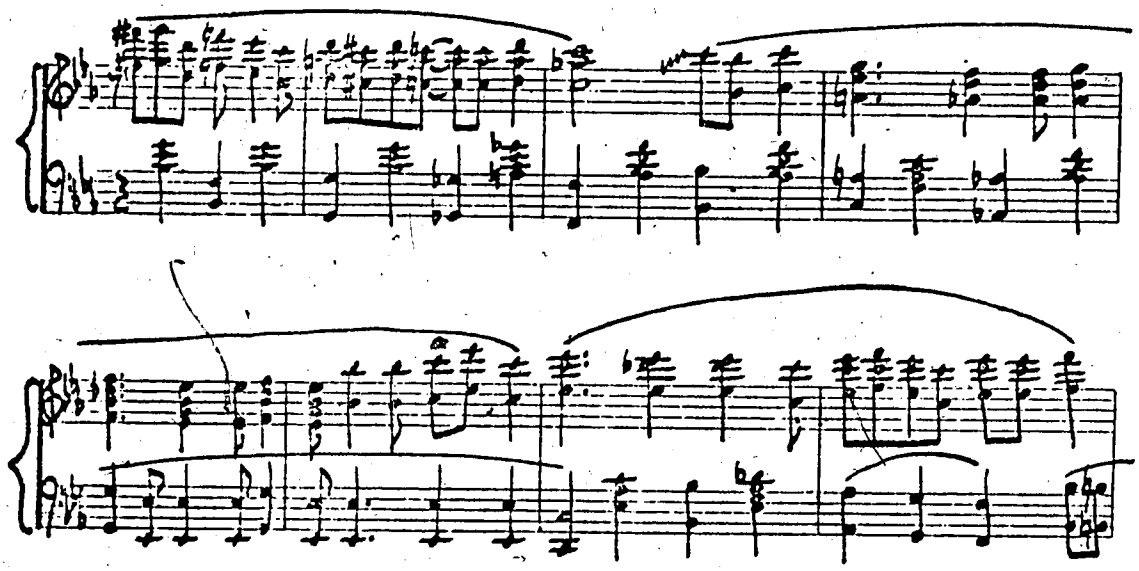
Ex. 12. Frog-i-more Rag, C_2, mm. 9-16.



The treble octaves of measures 17-18 invert the interval from G to D by octave displacement of the former note (thus, the ascending perfect fifth becomes a descending perfect fourth). The next three treble measures (19-21) render faithfully the original contour of the trio theme (as stated in the organ chorus, C_1), while C_2, measures 22-24 pare down the melodic line in favor of a stomp-like

repetition of the melodic cell C-E^{b}-F. Morton's bass strides from measures 17-20, then follows the treble rhythmically (with another pedal) for two more measures before resuming its dual, stride-walking role in measures 23-24.

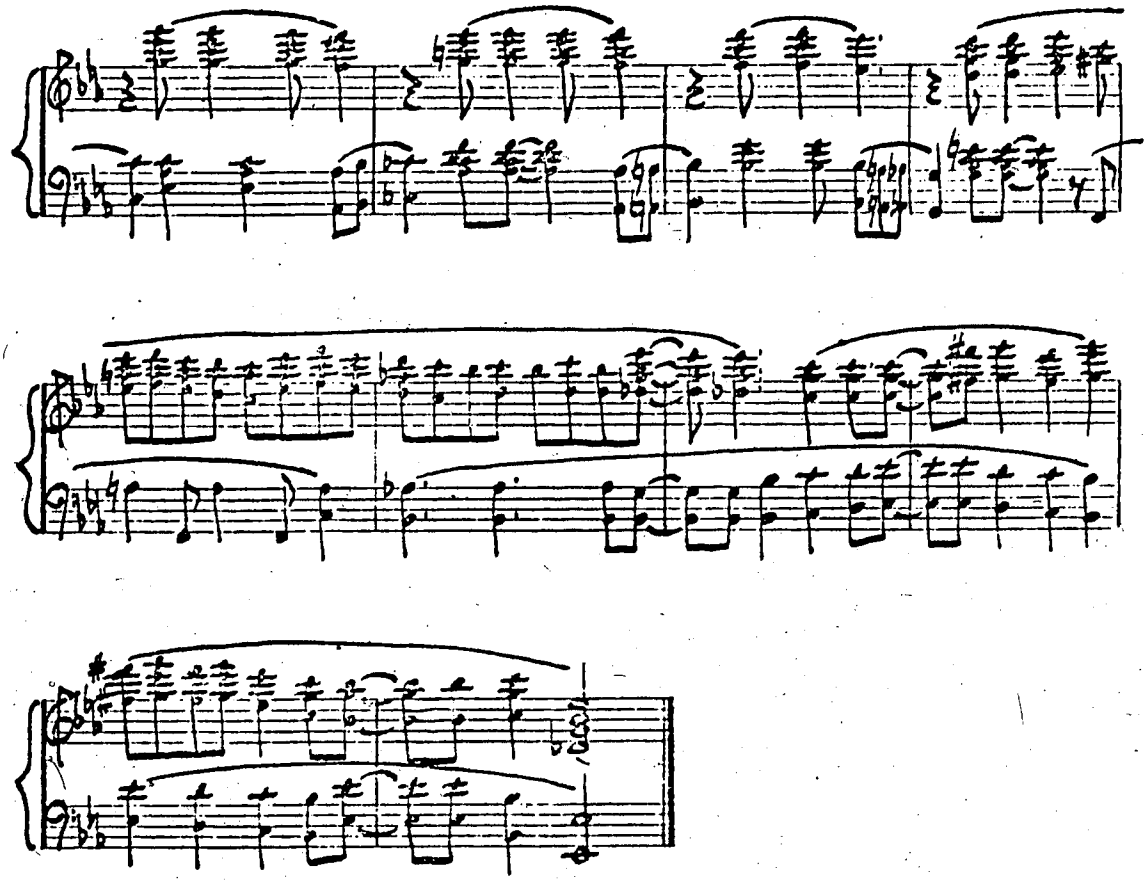
Ex. 13. Frog-i-more Rag, C_2, mm. 17-24.



The final phrase (measures 25-34) begins with an exact melodic restatement of the corresponding measures of C_1, followed by two measures of uninterrupted quavers which at last settle on a tonic E^{b} in the treble (measure 31). The bass glissandi of C_1, measures 25-30 are replaced in the C_2 chorus by chromatic conjunct bass octaves prior to each successive downbeat (measures 25-28). A harmonically conceived, syncopated bass follows (measures 28-31), which is supplanted, in turn, by Morton's stepwise dominant-to-tonic

bassline (measure 31). The direction of the bass then changes forthwith, and immediately coincides rhythmically with the treble to constitute a Mortonesque cliché tag-ending, complete with tonic major-minor seventh.

Ex. 14. Frog-i-more Rag, C_2, mm. 25-34.

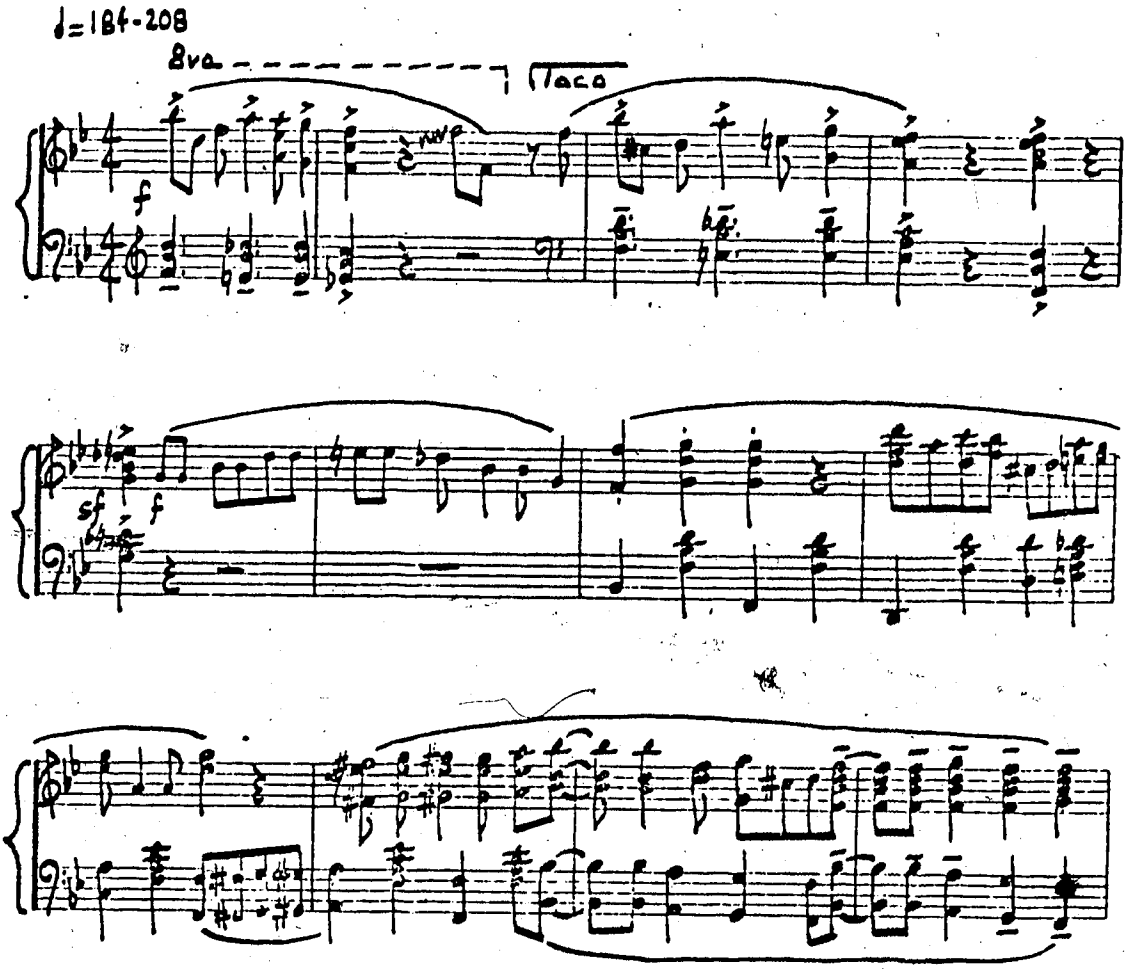


The 1926 Vocalion recording of Sweetheart O' Mine is, in many respects, similar to the 1924 acoustic recording of Frog-i-more Rag, but differs markedly on two major points. First--as seen in Chart 1, the A theme of the former does not return after the B theme

statements. This phenomenon is a rarity among Morton's trithematic compositions. (The distinction is, however, shared by King Porter Stomp.) Second--as previously mentioned (footnotes 7 and 12), the A themes of the two recordings are all but unrelated.[29,30]

After a four-measure introduction (virtually identical to Frog-i-more Rag's introduction), a two-handed, close position diminished seventh chord opens the A_1 chorus, thus effecting a sort of deceptive cadence. A treble break ensues, utilizing this chord in minor thirds (A_1, measures 1-2). Tonic harmony appears first in measure 3, followed by a descending treble scalewise passage (measures 4-5), ascending again to tonic (measures 6-7). The antecedent phrase comes to rest on the dominant, with a combination of stutter-step and "double-struck" elements in the treble. Interestingly enough, A_1, measures 5-7, derives from B_1, measures 1-3.[31] The walking bass, interrupted by occasional stride to fill out harmonies, descends chromatically, then ascends in the same fashion (measures 4-6), thus following the melodic direction of the treble. In measures 7-8, Morton states and repeats one of his favorite bass clichés.

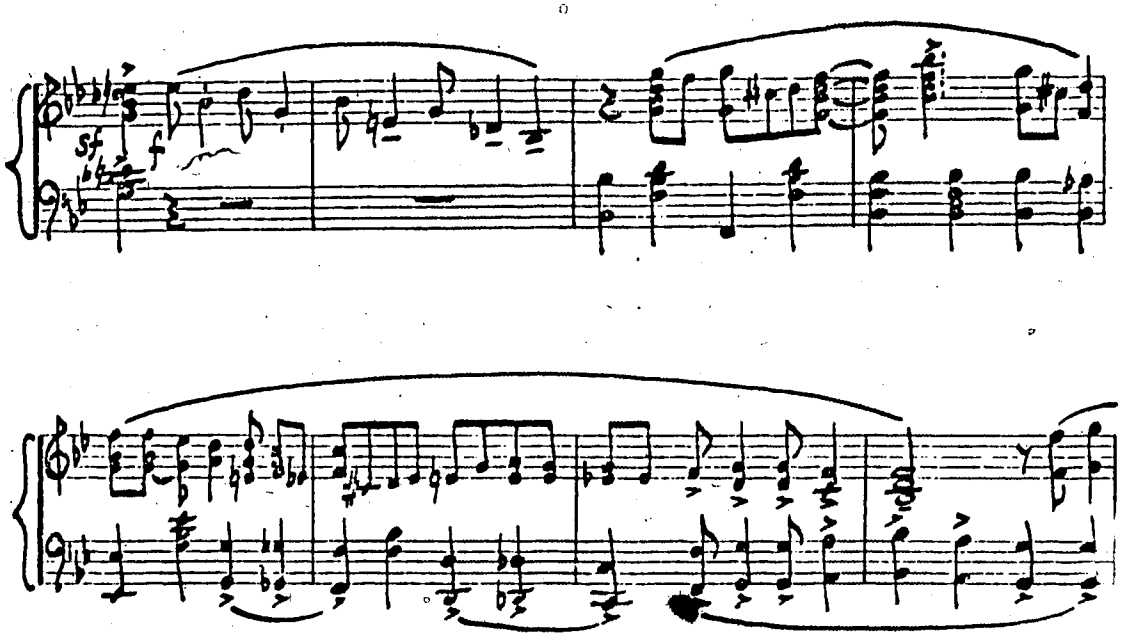
Ex. 15. Sweetheart O' Mine, Introduction & A_1, mm. 1-8.



The diminished seventh chord appears with identical voicing in measure 9, followed by another break, this time outlining the chord in descending tritones (measures 9-10). The treble thereupon renders an altered version of A_1, measures 7-8, and proceeds stepwise (utilizing implied polyphony) toward the authentic cadence of measures 15-16. The bass in this passage alternates stride with chromatic passing tones and arrives at this cadential point via

contrary motion with the treble.

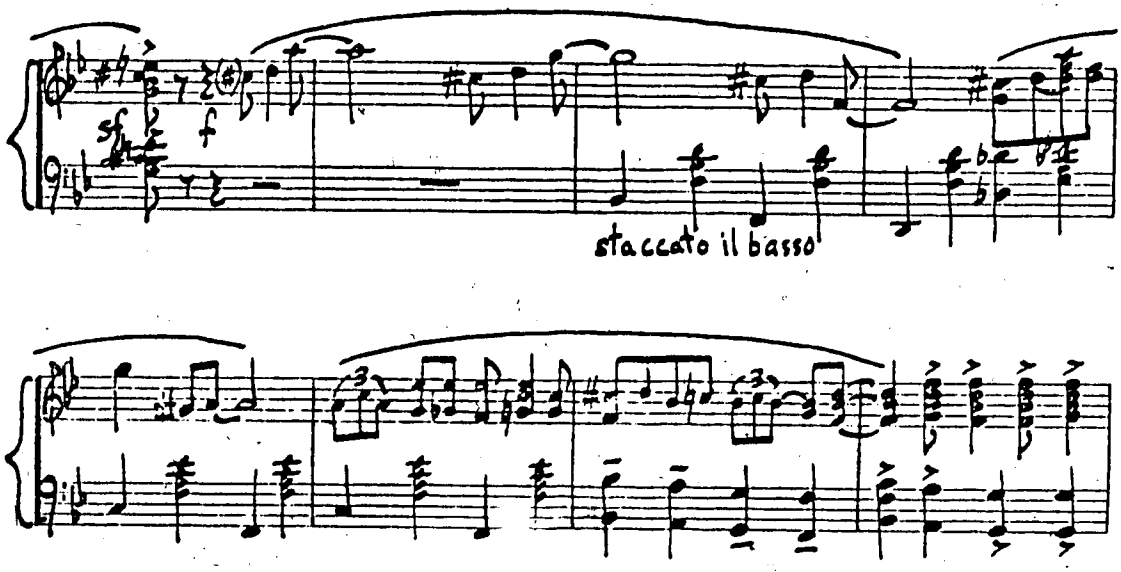
Ex. 16. Sweetheart O' Mine, A_1, mm. 9-16.



A_2 opens with still another identically-voiced diminished seventh chord. The treble break which immediately follows is a hybrid.[32] At the outset, it appears to "break" the texture and suspend the explicit pulse; at A_2, measure 3, however, the bass re-enters while the characteristic break pattern is utilized as bona fide melody.[33] This treble passage also presages the rhythm and general melodic outline of the C_1 trio organ chorus. A_2, measures 4-5 are equivalent to their counterparts in the previous chorus. The treble then approaches the medial cadence utilizing conjunct motion, which includes ornamental triplets (measure 6-7), inverted pedal (measure 6), and a variant of a Morton melodic tag-ending

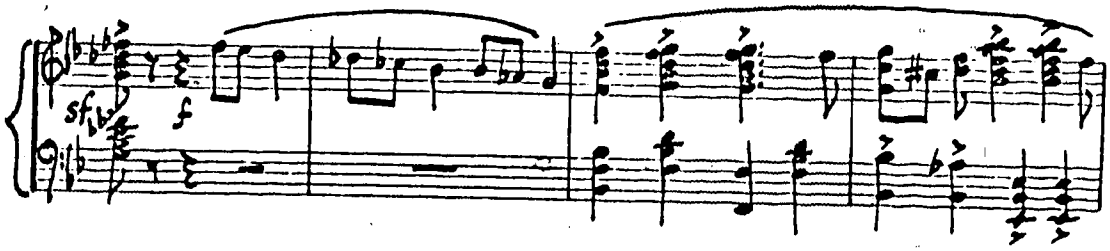
cliché (measure 7). The bassline is purely supporting in its role and contains no double-struck notes, syncopations, or other frills.

Ex. 17. Sweetheart O' Mine, A_2, mm. 1-8.



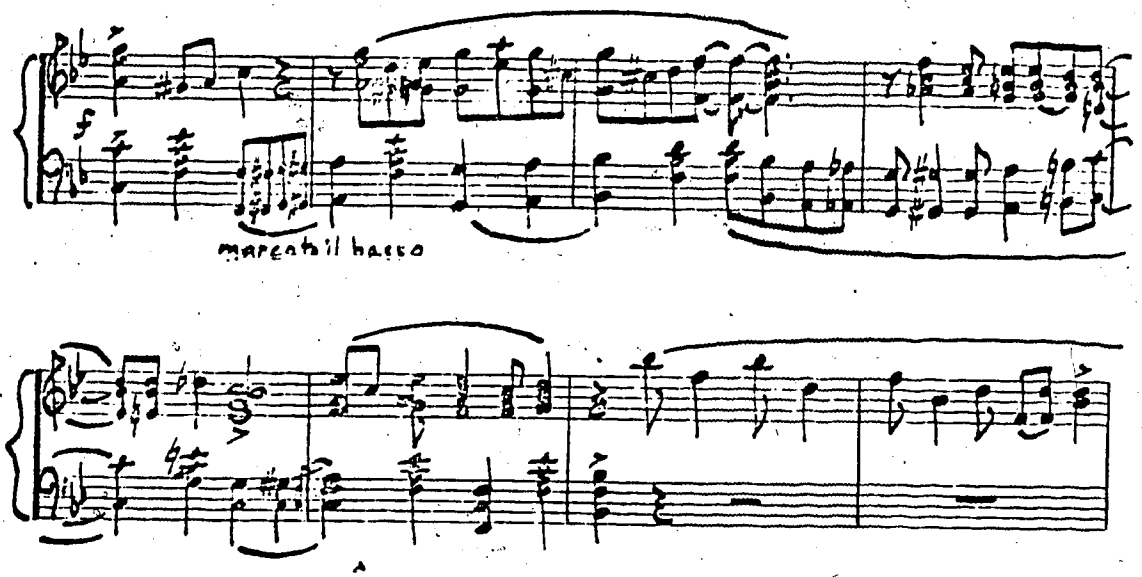
The diminished seventh chord occurs as expected in measure 9, preceding yet another treble break, this time outlining the chord in a stepwise configuration, using passing tones. Morton is then content to close the A_2 chorus with a slightly varied rendition of the corresponding passage in A_1.

Ex. 18. Sweetheart O' Mine, A_2, mm. 9-12.



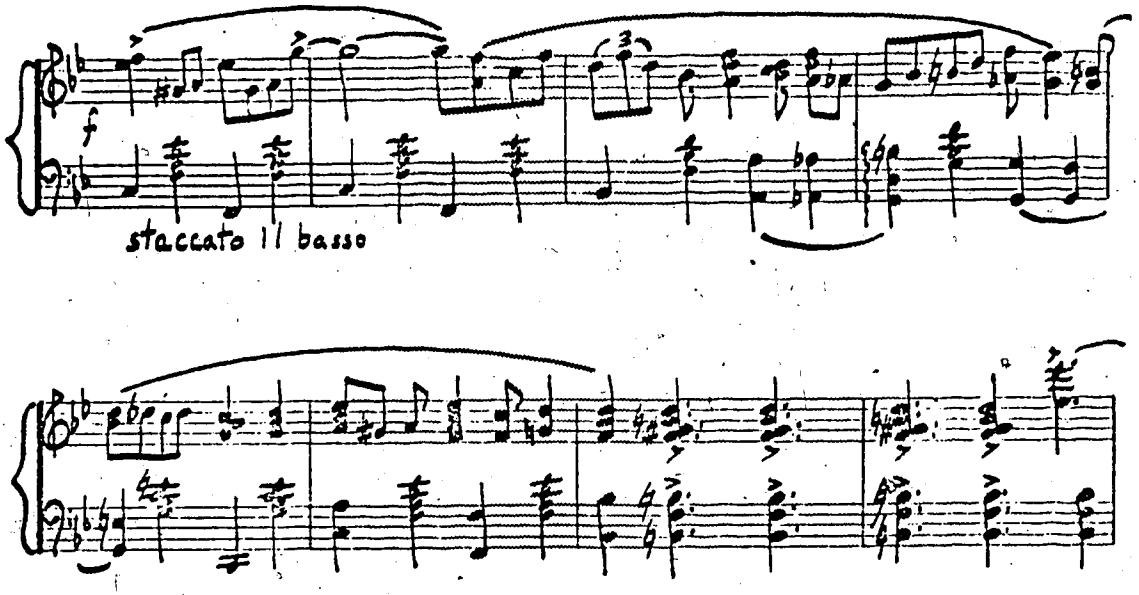
The antecedent phrase of B_1 presents an ornamented version of the corresponding measures of Frog-i-more Rag until the tonic break at measure 7-8. Instead of the latter's stutter-step, Sweetheart O' Mine evinces a descending broken chord pattern utilizing the short-long rhythmic cell.

Ex. 19. Sweetheart O' Mine, B_1, mm. 1-8.



Measure 9 expands upon its measure 1 counterpart, while measure 10 simplifies the melodic contour of measure 2 into one note. The treble of B_1, measure 11 borrows the triplet ornament from A_2, measures 6-7, and then follows its own bassline while maintaining the inverted dominant pedal of B_1, measure 3. The broken dominant seventh chord in measure 12 leads into the cadential refrain (which comprises the last four measures of the B_1 chorus), including "Tiger chorus" rhythm ("Hold that tiger!") as a sort of break between choruses.[34]

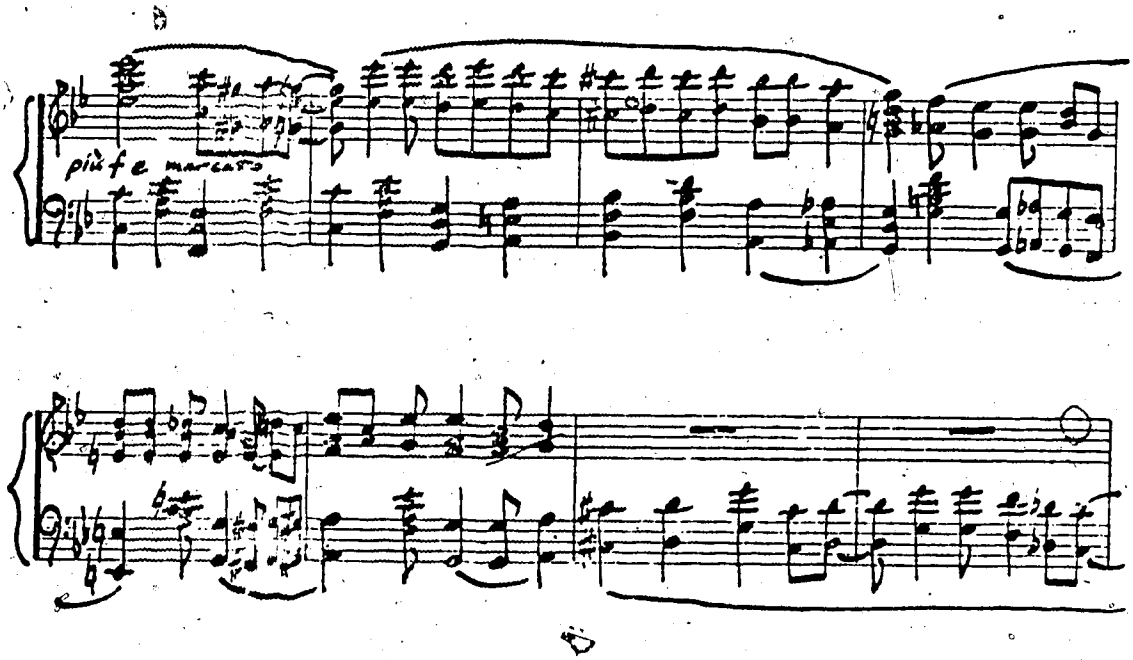
Ex. 20. Sweetheart O' Mine, B_1, mm. 9-16.



The B_2 chorus begins in the same manner as Frog-i-more Rag's B_2 chorus, but while the treble of the latter remains harmonic in nature for its first four measures, Sweetheart O' Mine descends again

conjunctly in octaves, forming a melodic unit with the cadential refrain (measures 5-6). The short-long rhythmic cell which permeates this cadential refrain then inspires a syncopated bass break (measures 7-8) which, strangely, avoids the expected resolution to the tonic.

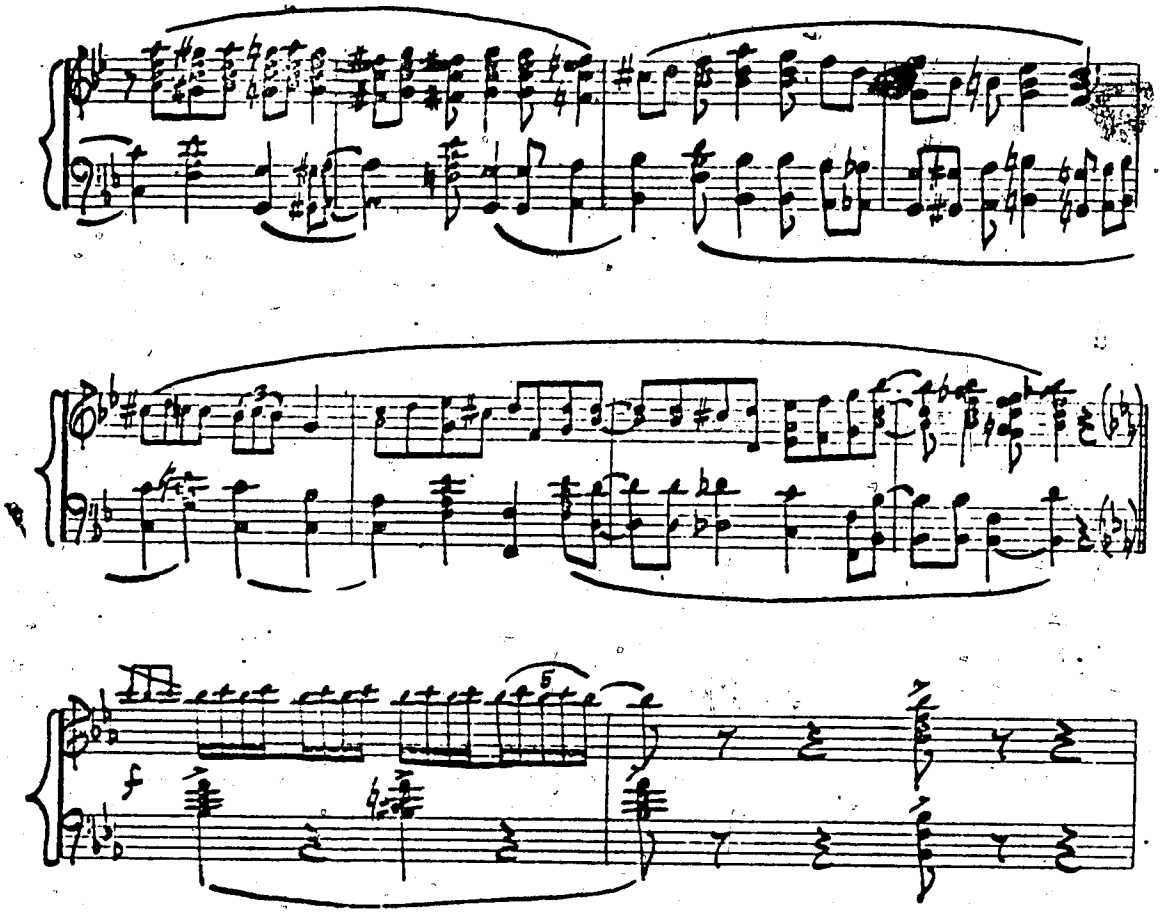
Ex. 21. Sweetheart O' Mine, B_2, mm. 1-8.



The treble of B_2's consequent phrase consists of an ornamented version of Frog-i-more Rag's B_2, measures 9-11, followed by a variant of Sweetheart O' Mine's B_1 cadential refrain (measures 12-15). The bass continues its syncopated conjunct line (well-laced with chromaticism) through measure 12, preparing for the final contrary motion (bass and treble) passage in B_2, which originally derives from Frog-i-more Rag's A chorus (as well as B_2 and A^1),

measures 15-16. The perfect authentic cadence, which ends the B_2 chorus (on a I Dom7) signals a change of key in the upcoming trio section,[35] heralded by a treble trill in the two-measure bridge over dominant harmony (in E^b major).[36]

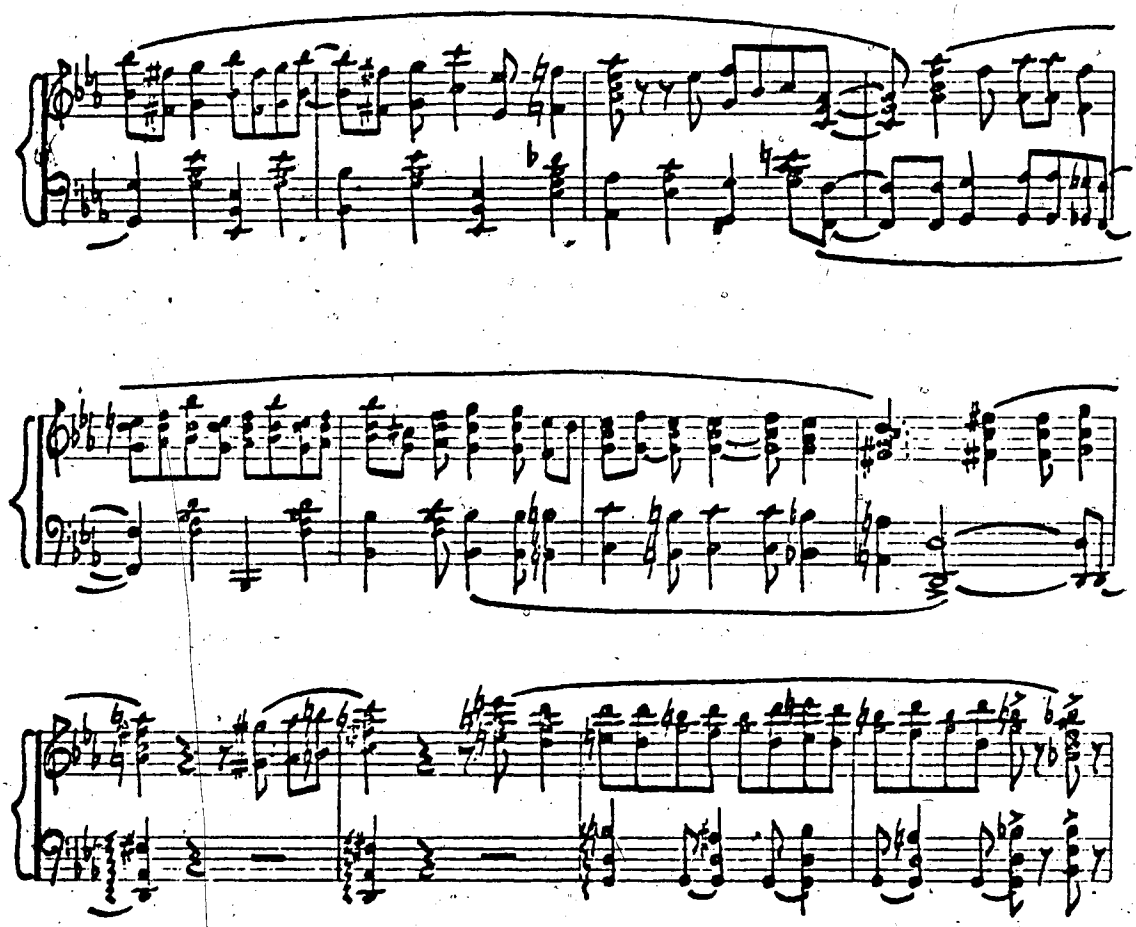
Ex. 22. Sweetheart O' Mine, B_2, mm. 9-16 & Bridge Passage.



The trio organ chorus is virtually a repetition of the C_1 chorus in Frog-i-more Rag, and as such, requires no further discussion. The first four measures of C_2 are identical (but for minor

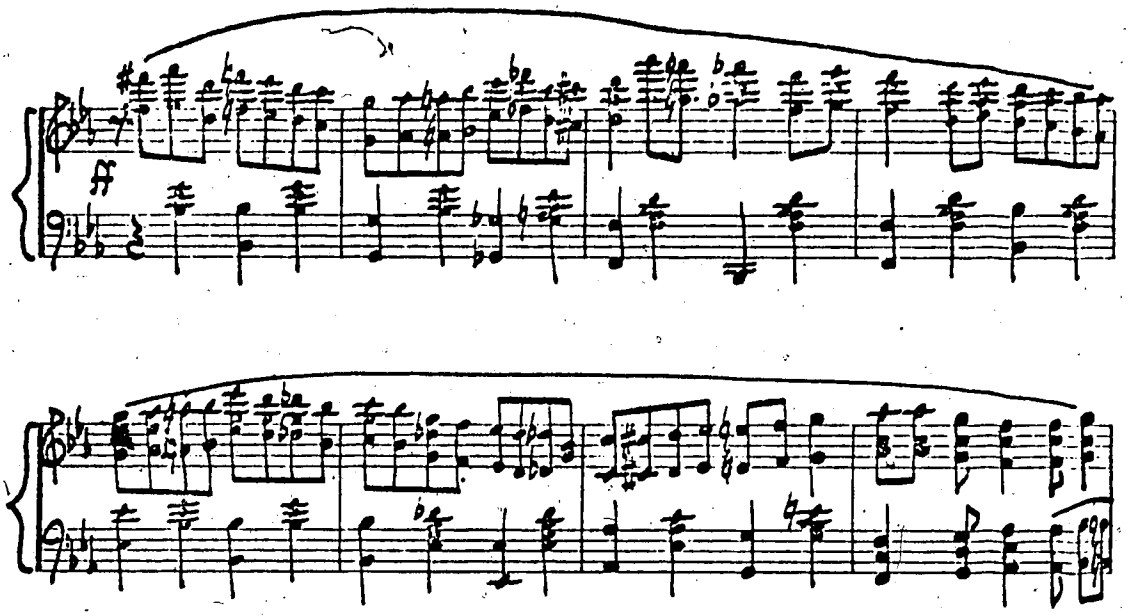
detail) in both versions. Sweetheart O' Mine's C_2, measures 5-6 repeat and extend the treble melodic cell of C_2, measure 1, while Frog-i-more Rag's corresponding measures follow the trio chorus. Morton's rendition of measures 7-11 ornaments the line; using treble quavers in conjunction with repeated figures, while retaining the original contour of the earlier (i.e. Frog-i-more Rag) version. This characteristic is noted in the break of measures 15-16, after an identical cadential approach of measures 12-14 in both versions.

Ex. 23. Sweetheart O' Mine, C_2, mm. 5-16.



Morton alters the harmonic background somewhat[37] in his perpetual motion-type rendition of measures 17-24. His conjunct treble quavers change the shape of the original melodic line (in the organ chorus), while eschewing syncopation in a melodic recasting of the harmonic structure of C_1's corresponding measures.[38]

Ex. 24. Sweetheart O' Mine, C_2, mm. 17-24.



From measure 25 until the final cadence at measures 33-34, Morton is content to utilize the same techniques in both versions, to conclude the work with a flurry of activity capped by a modified tag-ending.[39]

III. KANSAS CITY STOMP

> Well, the Kansas City Stomp didn't come from Kansas City; I wrote the Kansas City Stomp down on the borders of Mexico, right near the American border, from near California side, in a little place called Tia Juana, Mexico. The tune was named after a saloon that was ran by a friend of mine (or, run, rather, by a friend of mine) by the name of Jack Jones, a very unfortunate gentleman, although he was worth a million dollars. And he asked me to name the tune after his saloon, and his saloon was named the Kansas City Bar,[1] so I named it the Kansas City Stomp.[2]

There exist two recorded solo piano renditions by Morton of his Kansas City Stomp, fifteen years apart.[3] Also available for comparison is a sheet music version as originally published by Melrose Brothers in Chicago.[4]

A perfunctory comparative examination of the forms of the various versions yields the following:

Chart 2. Form of Kansas City Stomp.

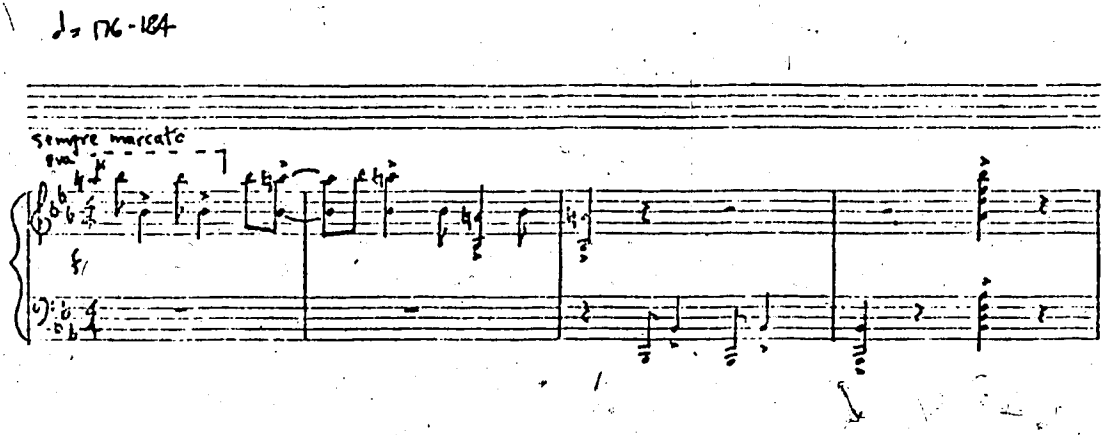
Key	Sheet Music	Acoustic	Library of Congress
	Intro	Intro	Intro
E^b	A	A_1	A_1
	A	A_2	A_2
E^b	B	B_1	B_1
	B	B_2	B_2
E^b	A	A_3	A_3
A^b	C	C_1	C_1
	C	C_2	C_2
			Intro
E^b		A_4	A_4

Formally, the two recordings are virtually identical, except for the absence of the exact recapitulation of the introduction in the acoustic version. The significant factor, however, is Morton's final return to the A theme in both cases (as opposed to the sheet music), thus completing a rondo form.[5] The sections are all sixteen measures in length,[6] divided symmetrically (8+8); nothing in the over-all structure seems extraordinary, but for Morton's choice of theme for transformation.[7]

The introduction is immediately conspicuous in both recordings, with its distinctive non-functional harmonic major sevenths. These major sevenths (B^b to A) are the more disquieting, when considering that the very presence of the A natural, the source of the dissonance, subverts the tonality of E^b before it is even established. (The sheet music does not contain this noteworthy element.) In a similar manner, the rhythm of the introduction is designed to obscure the basic pulse and meter of the piece by its repetition of a short-

long rhythmic cell through the first three bars (which might well be construed as four bars of triple meter),[8] before finally affirming the naturally strong pulses on the first and third beats of the fourth measure.

Ex. 25. Kansas City Stomp, Introduction, acoustic version.



Morton remains quite faithful to the sheet music version of the A theme in both of his recordings.[9] In each case, A_1 and A_2 form a cohesive unit, the latter adding rhythmic complexity via on- and off-beat repetitions of melodic patterns.[10]

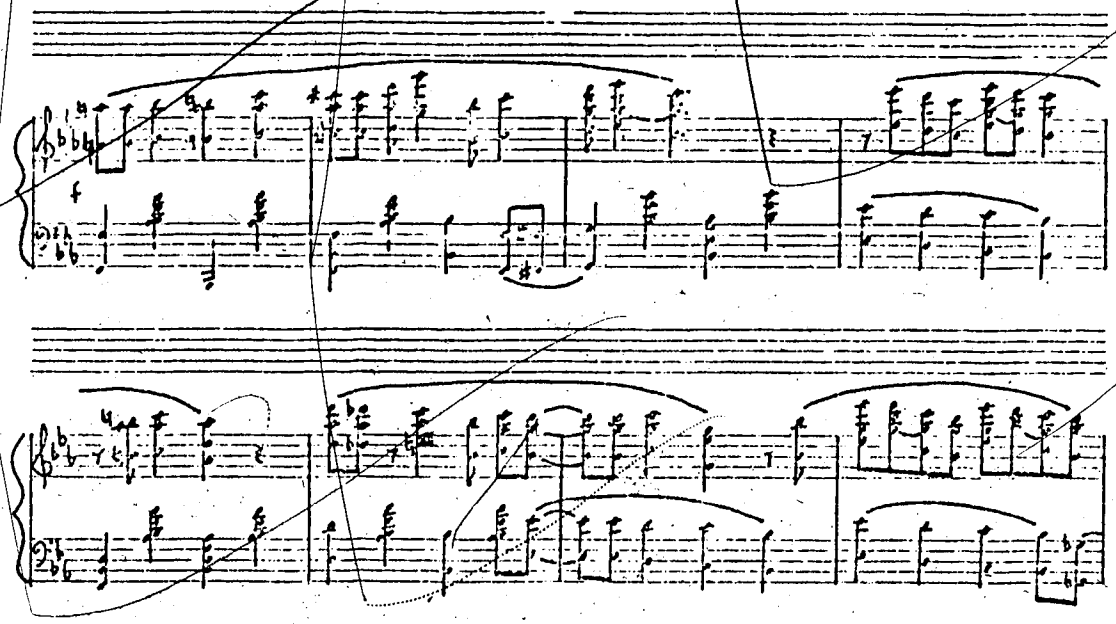
In the acoustic version, Morton's treatment of the A theme is similar in its conception of both choruses (A_1 and A_2). Each employs the double-struck syncopation, treble octaves over stride interspersed with walking bass, and liberal use of strong-beat bass chords in addition to the customary octaves.

In A_2, measure 1, Morton substitutes an A^b for the A natural in A_1, measure 1, thus strengthening the tonality by replacing

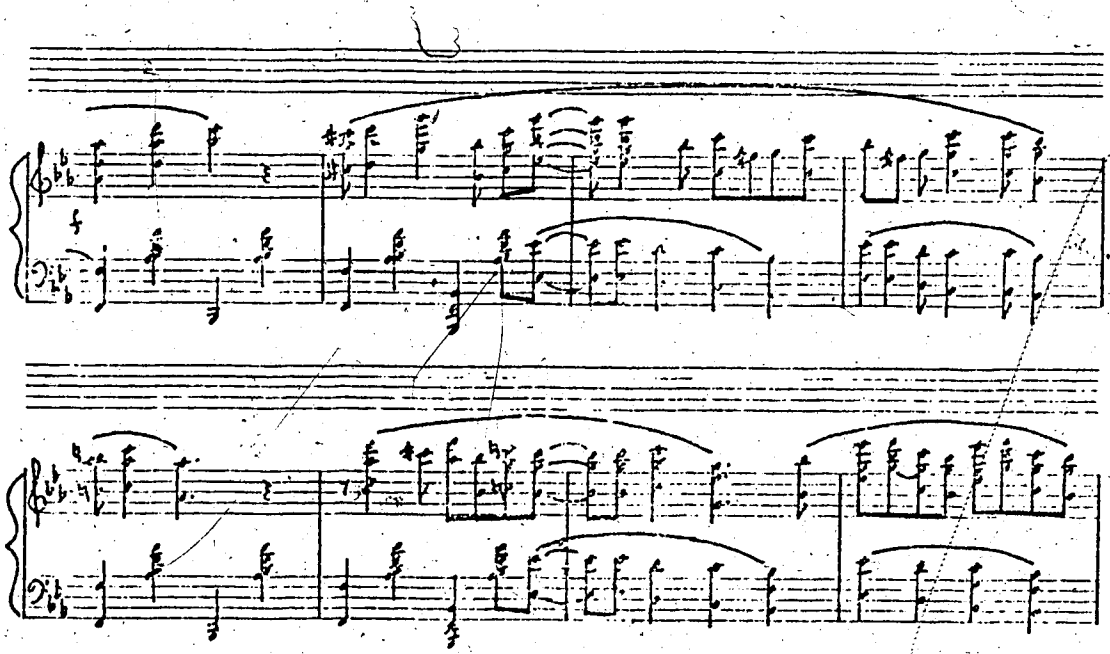
the latter's secondary dominant (V^7/V) with V^7 of E^b major.[11] A_2, measures 2-4 fill in the unadorned melody of A_1's corresponding measures, using an anticipation followed by a modified stutter-step with an inner-voice cambiata. Thus, two measures (A_2, measures 3-4) have been filled with an extension of the A_1, measure 3 material, which links measure 3 to measure 4 (also binding the first four measures into a cohesive unit), instead of relegating measure 4 to the status of anacrusis to the next phrase (measures 5-8).

Ex. 26. Kansas City Stomp, a) A_1, mm. 1-8; b) A_2, mm. 1-8, acoustic version.

a)



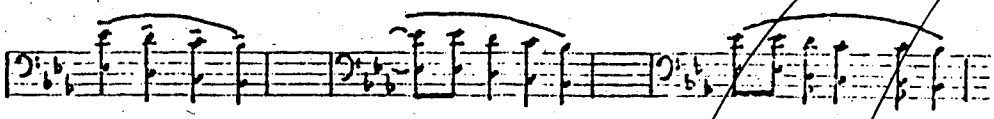
b)



The conjunct walking figure in the bass in its various guises is an integral stylistic feature, which binds the two A choruses together. Indeed, the conjunct walking bassline permeates Morton's treatment of this entire section.

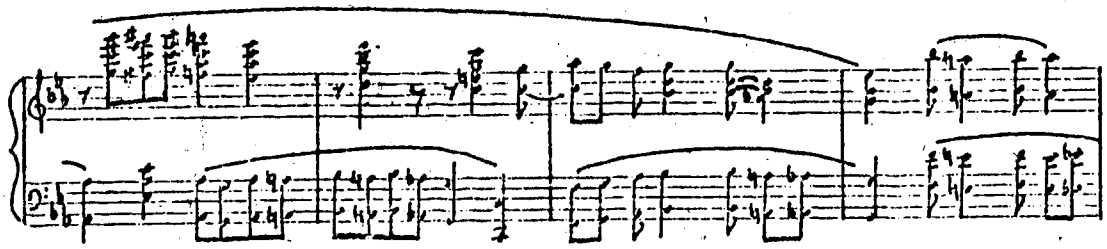
Ex. 27. Kansas City Stomp, a) A_1, m. 4; b) A_1, m. 7; c) A_2, m. 4; bassline, acoustic version.

a) b) c)



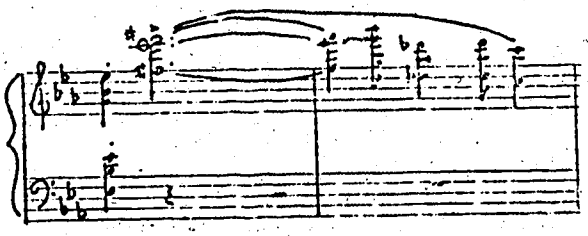
The walking bass quavers in A_1, measures 13-16 represent a significant departure from the sheet music, adding a countermelody to the treble cadential refrain (measures 13-16). These measures, in addition to measures 9-12, are virtually repeated in the A_2 chorus. A_2, measure 16 (as the anacrusis to B_1) provides an interesting sonority. While bridging the harmony between tonic of E^b (E^b major) and dominant of C minor (G dominant minor ninth), Morton utilizes his stutter-step in both hands to provide a smooth, conjunct melodic line; in doing so, Morton happens upon barren perfect fourths, thus heralding the advent of the new theme in its first statement (B_1).

Ex. 28. Kansas City Stomp, A_2, mm. 13-16, acoustic version.



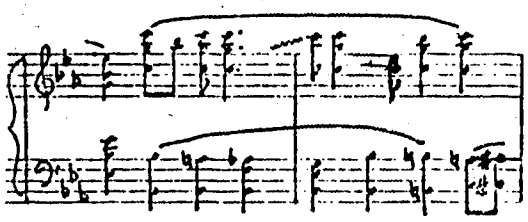
Morton remains close to the sheet music version in his rendition of the B theme. He uses much the same treble line as the printed music, relying on repeated notes to establish displaced accents in lieu of real melodic interest. B_1, measures 7-8 contain an interesting variant of a standard Morton treble break, replete with two semitonal melodic resolutions and a double-struck syncopation.[12]

Ex. 29. Kansas City Stomp, B_1, mm. 7-8, acoustic version.



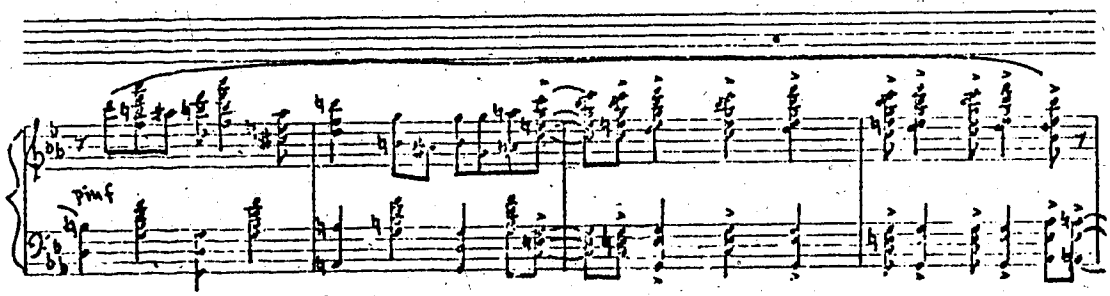
The next eight measures (B_1, measures 9-16) provide the consequent phrase (almost a carbon copy) to the first eight measures, but ending (measures 15-16) with a full two-handed break (left hand with a common-tone, stomp-oriented, on- and off-beat percussive attack.

Ex. 30. Kansas City Stomp, B_1, mm. 15-16, acoustic version.



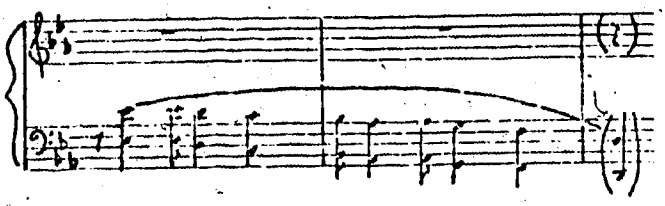
B_2 begins with the exception that proves the rule. The treble of measures 1-4 bears no relation to the corresponding measures of B_1, but through similar accentual patterns. (The harmonies would have been the same, were it not for the conspicuous absence of that otherwise ubiquitous A^b.) An underlying rhythm of measures 1-4 is the short-long cell, first appearing in the introduction. Morton executes a break in measures 3-4, utilizing his stutter-step again, in conjunction with its harmonic counterpart (vacillation between V^7/ii and vii^6_5/ii).

Ex. 31. Kansas City Stomp, B_2, mm. 1-4, acoustic version.



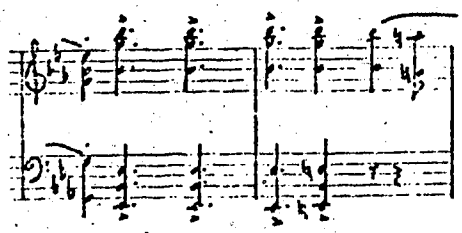
B_2, measures 5-6 constitute a repetition of B_1's corresponding measures, but the break in measures 7-8 is in the bass (as opposed to the treble break in B_1, measures 7-8),[13] walking stepwise down the E^b major scale, until Morton's skip of a third (supertonic down to leading tone--thus avoiding the expected tonic) provides an i[illegible] fillip.[14]

Ex. 32. Kansas City S[illegible] B_2, mm. 7-8, acoustic version.



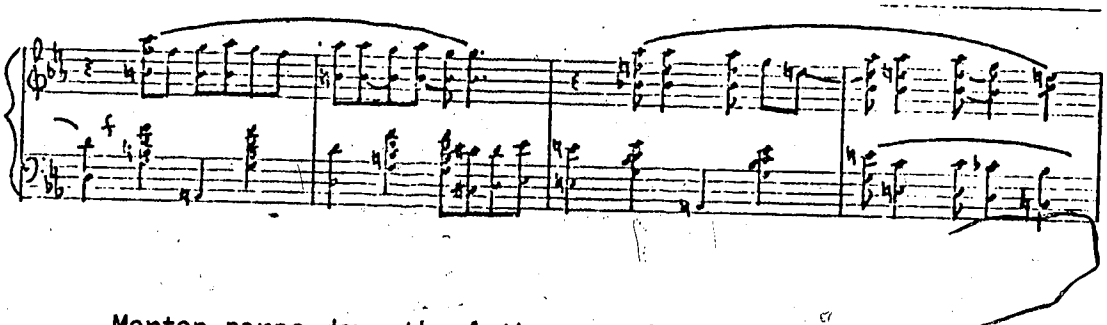
B_2, measures 9-16 repeat the corresponding measures of B_1 until the cadence (measures 14-15), after which Morton inserts a break in "Tiger" rhythm[15] to re-introduce the A theme (A_3) over the "back-beat" bass.[16]

Ex. 33. Kansas City Stomp, B_2, mm. 15-16, acoustic version.



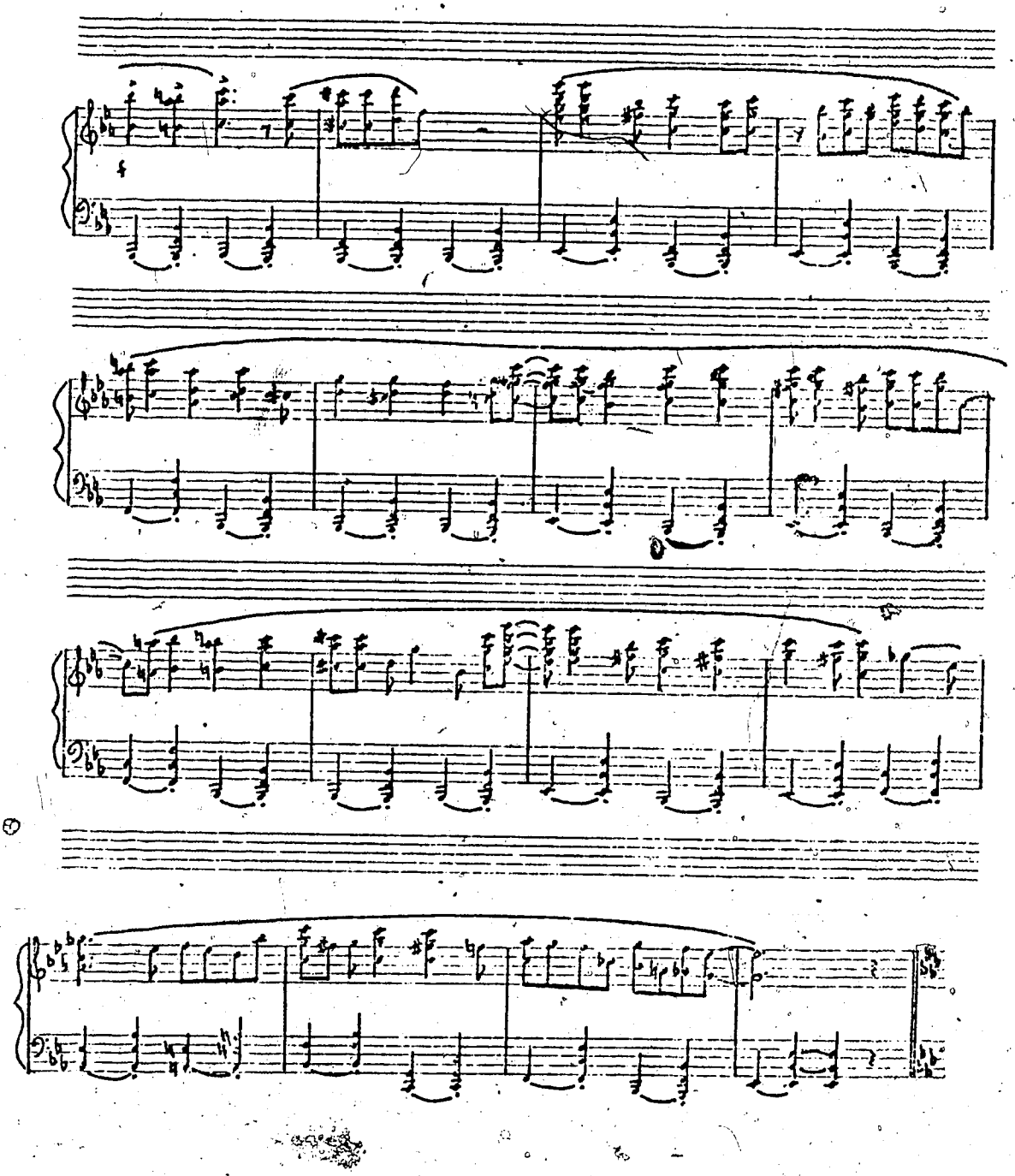
There is a curious sidelight to Morton's acoustically recorded performance of the B_1 and B_2 choruses: in the stride bass, he consistently strikes an A natural instead of the expected G natural, which would naturally serve as the root of his V^9/vi and fifth of his V^{13}/ii harmonies.[17]

Ex. 34. Kansas City Stomp, B_1, mm. 1-4, acoustic version.



Morton pares down the A theme to its bare essentials in the A_3 chorus.[18] This technique is, of course, characteristic of Morton's stomp choruses, where the percussive nature of the thematic material must necessarily take precedence over the melodic-lyrical. His uncompromising (to tonality) perfect fourth back-beats render the more stark, Morton's two- and three-note inner- and outer-voice pitch fluctuations both on and off the beat. Rhythmic tension attains primary significance in this chorus. The subtle change in bass voicing toward the end of A_3 (measures 12-14) provides added acoustic emphasis to continue building rhythmic momentum until the cadence. (In the treble, the resolution to tonic is anticipated at the end of measure 15, so that measure 16 consists only of the bass E^b and its adjunct perfect fourth back-beat and rapidly decaying treble tonic triad.)[19]

Ex. 35. Kansas City Stomp, A_3 chorus, acoustic version.



The E^b major harmony, which is tonic to the A and B themes, represents dominant to the trio theme C. Thus, V^7 of A^b

major (the harmony of measure 1 of the C theme) requires only the addition of a D^b (provided by the trio's key signature) as a bridge from A_3 to C_1.

The C_1 chorus represents a typical organ chorus of a Morton stomp, but contrary to Morton's wont, it is the A theme (not the trio C theme) which receives the greater portion of his transformational technique. The C theme, albeit in the subdominant, has a distinct harmonic affinity with A. (The multitude of similarities precludes the possibility of sheer coincidence.)

Chart 3. Harmonies of A and C themes in Kansas City Stomp.*

	measure number							
	1	2	3	4	5	6	7	8
A theme	V^7	V^7	I	I	V^7	V^7	I	I
C theme	V^7	V^7/V; V^7	I w/+9	VII^7/V b5, b7	V^7	V^9	I w/+6	I w/+6; vii^7/ii

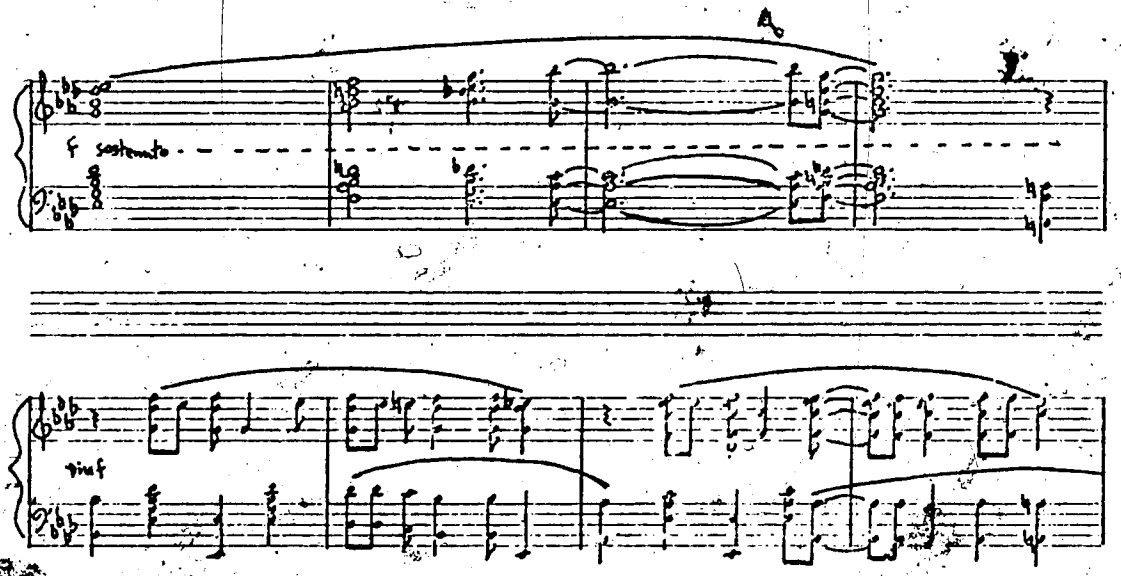
	measure number							
	9	10	11	12	13	14	15	16
A theme	V^7	V^7	I	I	V^7	V^7	I	I
C theme	V^7 (IV^4_2/ii)	V^7/V; V^7	I	V^7/ii	$ii^6_5(IV)$; vii^7/iii	iii; ii/V (vii^7/V)	V^7	I

*The tonalities of the A and C themes are E^b and A^b major, respectively.

In fact, Morton might have considered the C theme to be a transformation of the A theme in and of itself.

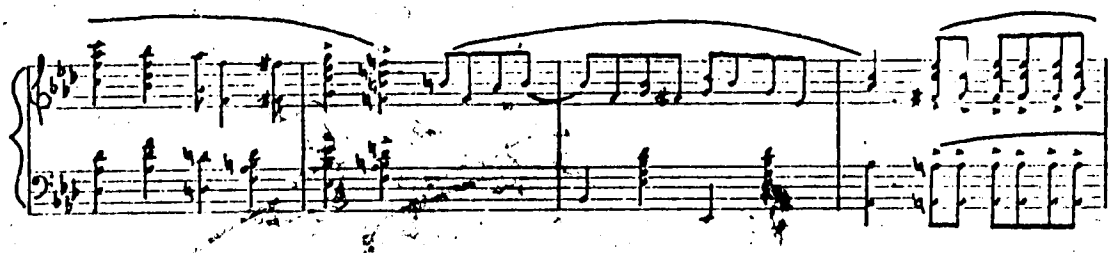
The C theme begins with four measures of sustained block chords, outlining a melodic curve reminiscent of the beginning of the A theme. The treble of measures 5-8 is similar in its restricted range of melody to the B theme. The bass of measures 5 and 7 strides, while that of measures 6 and 8 walks with the characteristic, double-struck syncopated gait.

Ex. 36. Kansas City Stomp, C_1, mm. 1-8, acoustic version.



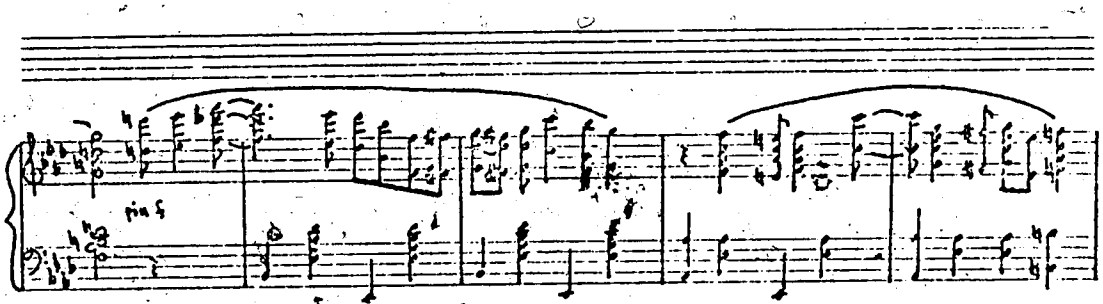
C_1, measures 9-12 modify measures 1-4, thus preparing for the cadential formula of measures 13-16. (Measure 14 contains a break in quavers on a diminished chord, following two hammer-chords. Morton reproduces this break from the printed score.)

Ex. 37. Kansas City Stomp, C_1, mm. 13-16, acoustic version.



C_2 is virtually identical to C_1, except for measures 5-8. In these four measures (with the upbeat to measure 5), Morton retains the treble F of C_1 (the major ninth of V^9 and added sixth of I w/+6) as a focal point, while constructing a melodic line within the general range of the F octave, utilizing on- and off-beat accents (especially C_2, measures 7-8).

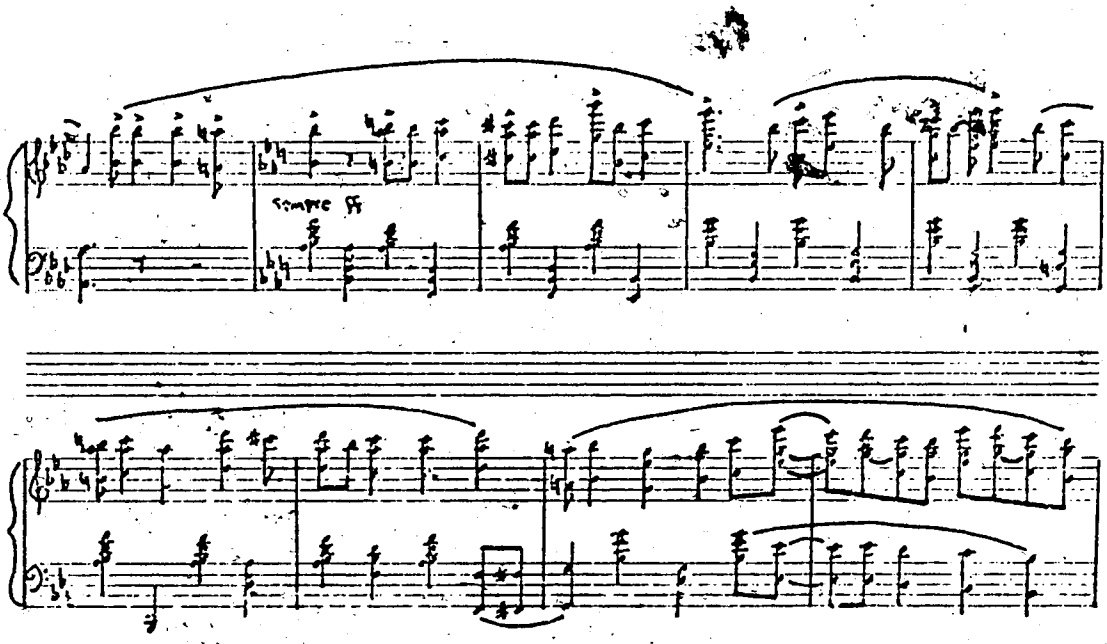
Ex. 38. Kansas City Stomp, C_2, mm. 4-8, acoustic version.



After the perfect authentic cadence in A^b major of C_2, measures 15-16, Morton simply resumes E^b major, without any preparation by way of pivot chord. He merely asserts a treble B^b octave (cf. B_2, measure 16). However, the most noteworthy detail of the

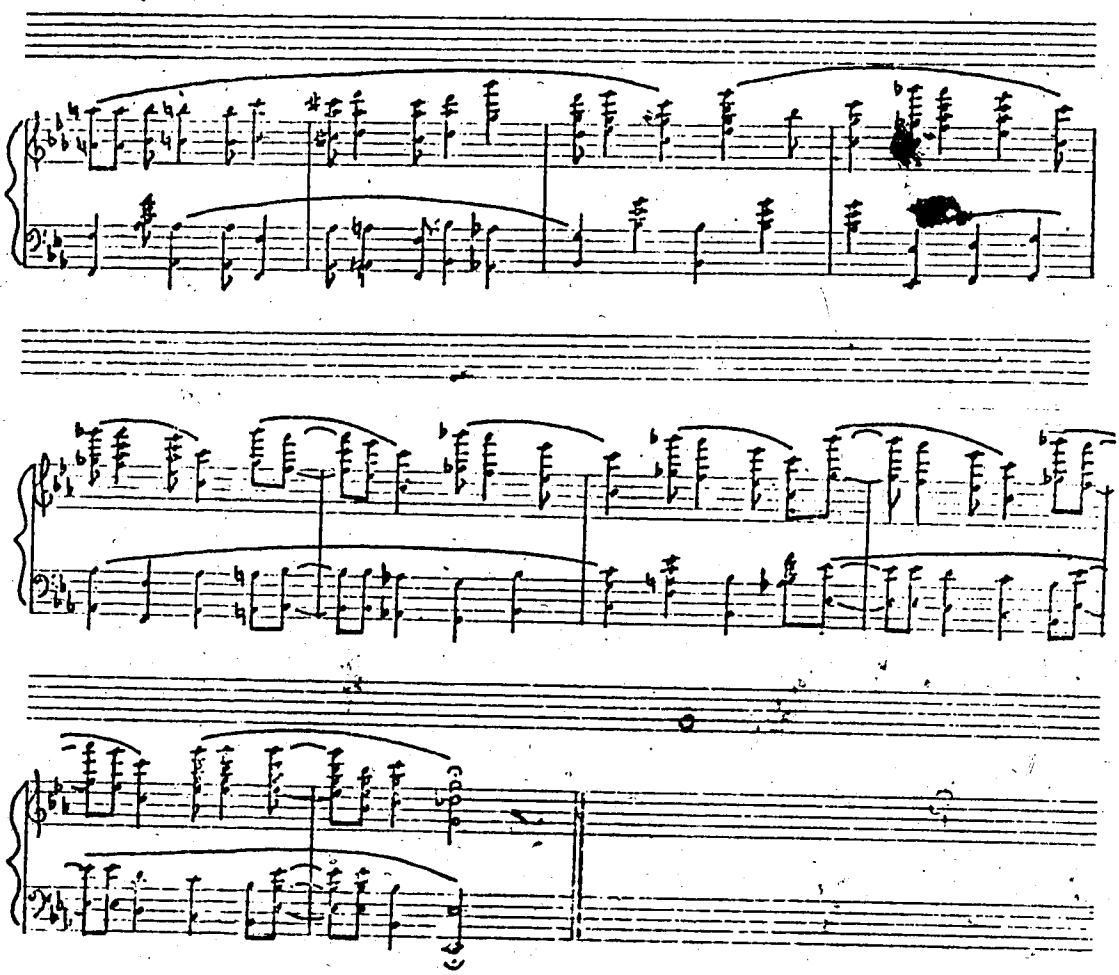
A_4 chorus is Morton's exceptional use of a "backward" stride bass (sui generis, at least in Morton's oeuvre, and in any case, quite rare). Instead of the normal stride from bass octave (or, as in the present case, bass chord) to middle-register chord, Morton reverses the process. Over a certain number of measures (in this case, six), one's sense of naturally strong and weak pulses is sufficiently undermined to perceive the bass chord as a strong beat (i.e. construed as first or third beat). In measure 6, when Morton reverts to a normal stride, the listener may be unnerved to note the subtle deception in the previous few measures. Indeed, Morton's thematic material is simplified in order to maximize the rhythmic impact of this unusual chorus.

Ex. 39. Kansas City Stomp, C_2, m. 16; A_4, mm. 1-8, acoustic version.



These eight measures are seen as a different variety of stomp chorus, where the major percussive emphasis is on- rather than on-and off-beat. Melody degenerates into reiterated melodic formulae. By measure 9, the bassline begins to follow the somewhat erratic, syncopated rhythm of the treble (at times, note-for-note). The tag-ending begins at measure 12, with Morton's short-long rhythmic cell and pitch formula also noted in the tag-ending of Hyena Stomp.[20]

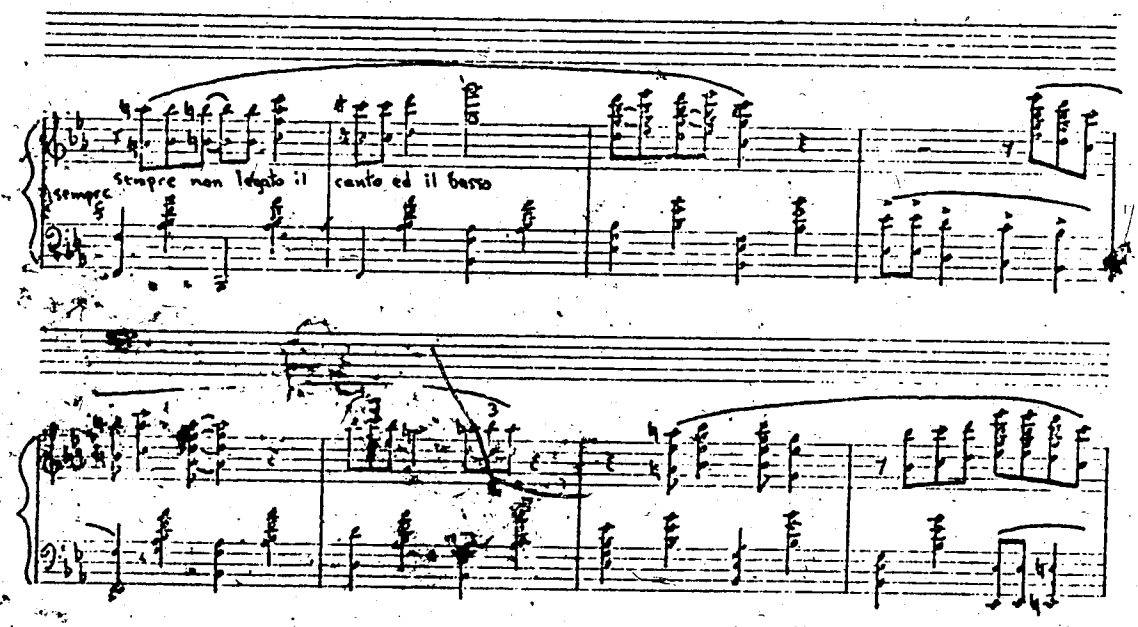
Ex. 40. Kansas City Stomp. A_4, mm. 9-18, acoustic version.



The Library of Congress version of Kansas City Stomp is slightly different in its emphasis. The trio theme C and especially theme B are transformed by Morton to a greater extent than in the acoustic version, albeit using the exact same number of choruses.[21]

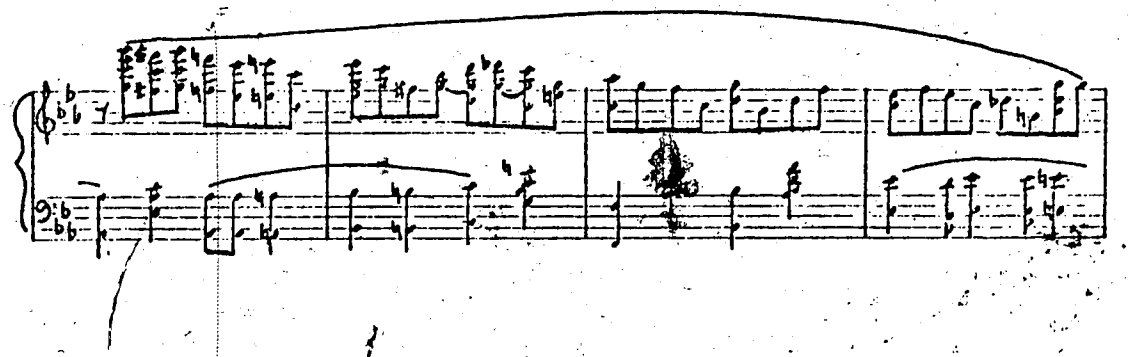
Morton appears to use silence as a more prominent structural element in the first eight measures of A_1. The crotchet rest at the end of measure 3 (treble) sets up a double-struck, descending bass break (measure 4), a favorite rhythmic-melodic pattern of Morton's.[22] The treble re-enters with another isolated melodic fragment (set apart by rests), this time occasioning a treble break (measure 6) utilizing triplets.[23] The remainder of the A_1 chorus proceeds without clean-cut breaks.[24]

Ex. 41. Kansas City Stomp, A_1, mm. 1-8, Library of Congress version.



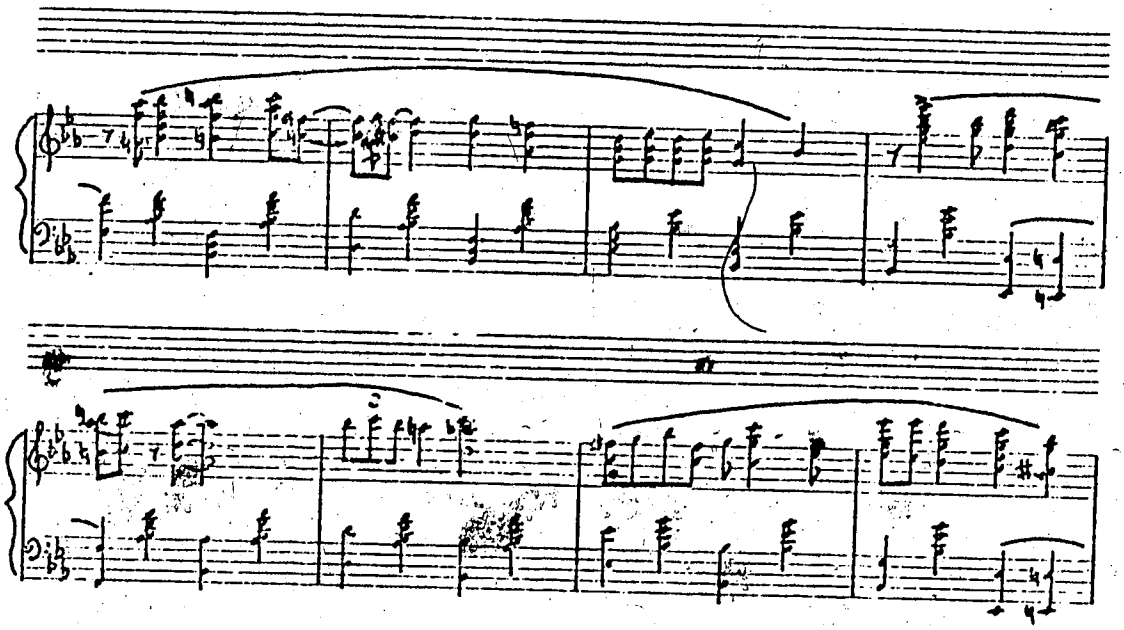
Measures 9-12 provide a smoother transition of melodic ideas by omitting the rests so prevalent in measures 1-8. The final four measures of A_1 consist of an uninterrupted flow of quavers in the treble, which necessitates a slower-moving bass (in crotchets), in order to counterbalance the somewhat frenetic movement in the upper voice.[25]

Ex. 42. Kansas City Stomp, A_1, mm. 13-16, Library of Congress version.



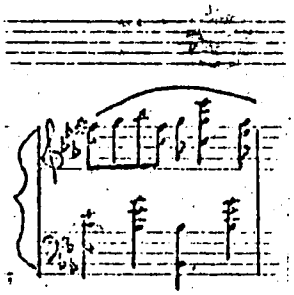
Morton syncopates the repeated notes in A_2, measure 2 by anticipating the downbeat. Measures 2-3 utilize octave displacement. Measure 6 contains an allusion to the triplets of the A_1, measure 6 break, while measure 7 evinces a melodic pattern found in various places throughout the acoustic version of Kansas City Stomp (A_1, measures 11-12; A_2, measures 3-4, 11-12). See Ex. 44. (The "flavor" of the cambiata in this measure is also reminiscent of The Pearls, passim.) In measure 8, Morton transposes his favorite bass figure (cf. A_1, measure 4, Example 17, above) into the treble.

Ex. 43. Kansas City Stomp, A_2, mm. 1-8, Library of Congress version.

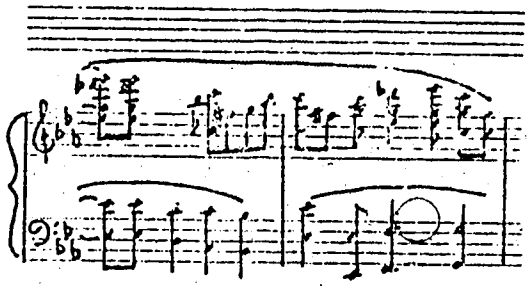


Ex. 44. Kansas City Stomp, a) A_2, m. 7, Library of Congress version; b) A_1, mm. 11-12, c) A_2, mm. 3-4, d) A_2, mm. 11-12, acoustic version.

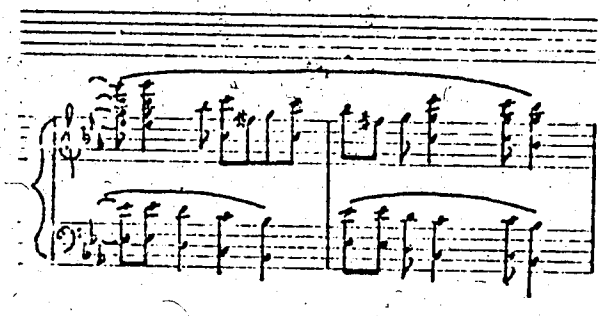
a)



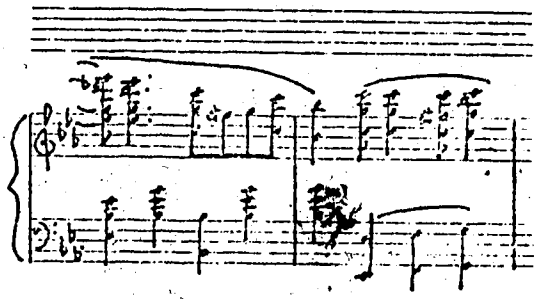
b)



c)



d)



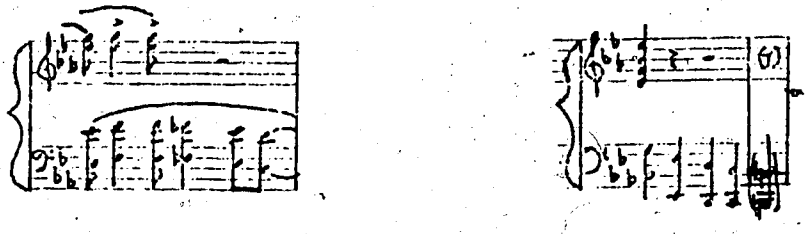
The consequent phrase of A_2 is virtually the same as its A_1 counterpart.

Morton's lead-in break into B_1 (A_2, measure 16) is noteworthy. The break (conjunct bass, replete with double-struck syncopation and anticipated downbeat) begins on the second half of beat 1, evincing no clear harmonic implications.[26] The odd feature occurs in the treble, with a continuation of tonic harmony in E^b major, where A_2 has just cadenced.

The vertical combination of these two harmonic elements is, to be sure, somewhat discordant. The sheet music version provides no such interest.

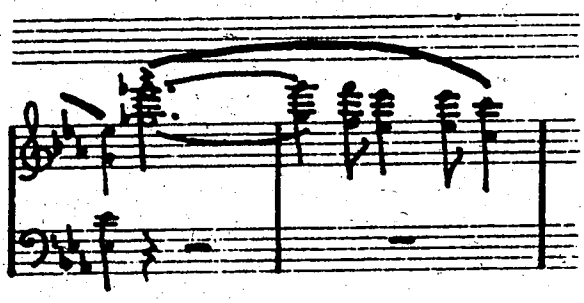
Ex. 45. Kansas City Stomp, A_2, m. 16, a) Library of Congress version; b) sheet music.

a) b)



The B_1 chorus is quite similar to both sheet music and acoustic version, except for its medial break.[27]

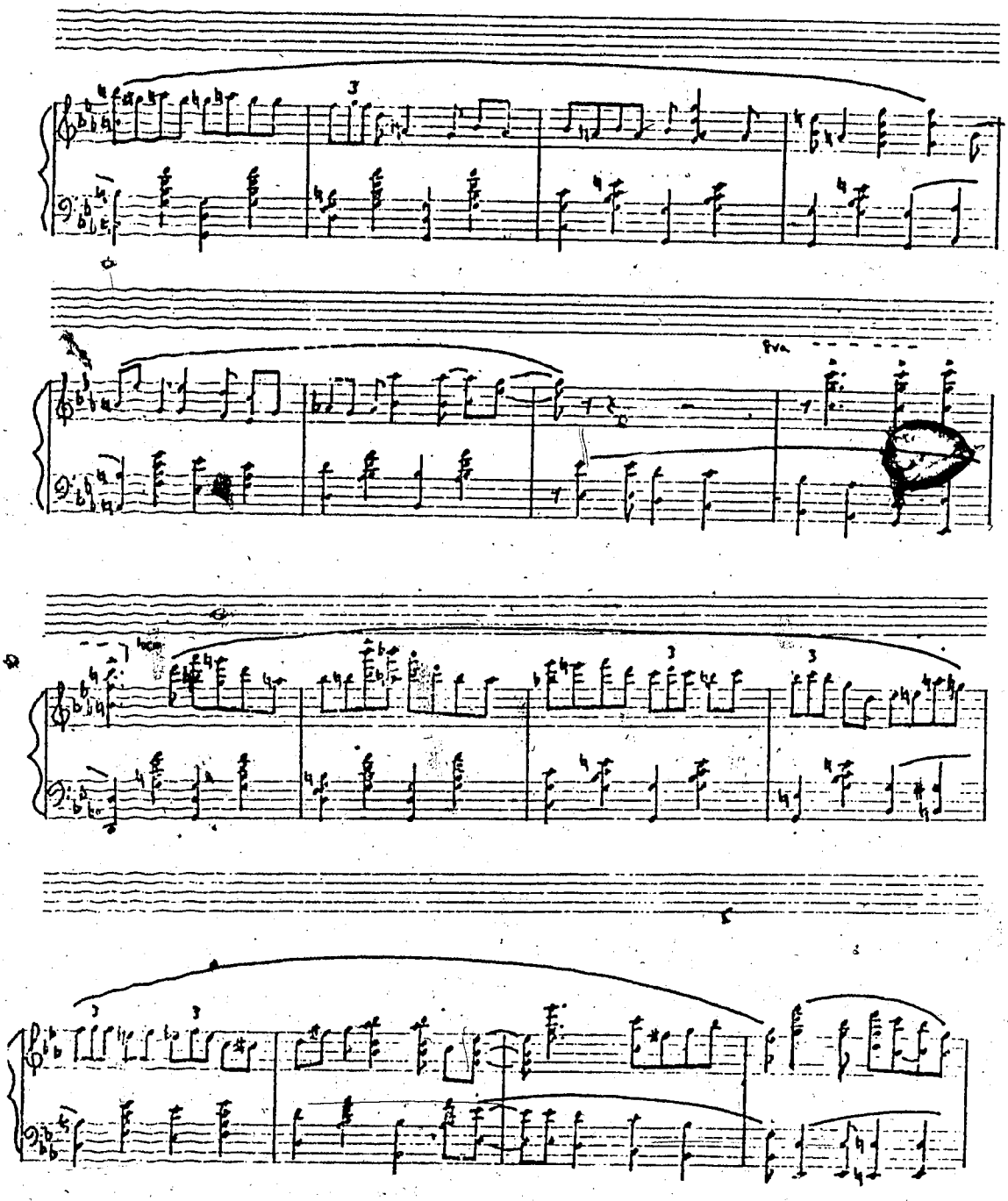
Ex. 46. Kansas City Stomp, B_1, mm. 7-8, Library of Congress version.



Although the B_2 chorus makes use of conjunct motion (as does

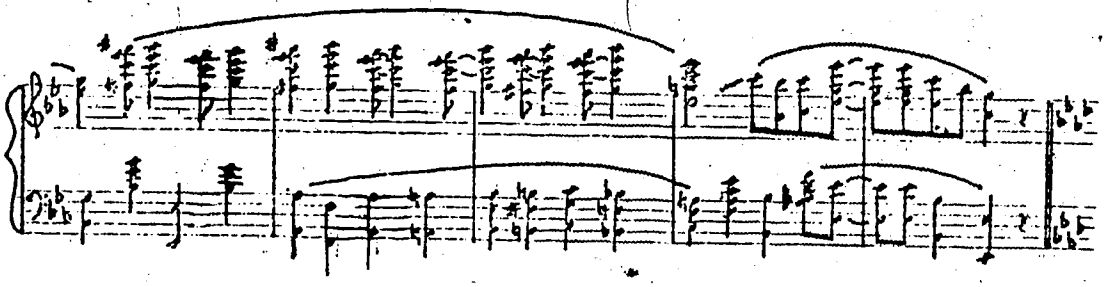
B_1), it is not readily recognizable. B_2, measures 1-8 descend to the lower octave, then return by means of implied and real polyphony. As in the acoustic version, Morton anticipates the medial cadence earmarked for measure 7 (by resolution at the end of measure 6), and then interjects his descending bass break, which overlaps the lead-in to the consequent phrase.[28] Measure 8 begins with repeated octaves (with comfortable index finger, perfect fifth filler) in the the extreme upper range of the piano. The melody proceeds downward via rhythmic-melodic sequences (utilizing the afore-mentioned triplets). The shift in register between the antecedent and consequent phrases of B_2 (in conjunction with the latter's triplets) contribute to the impression of two distinct halves in Morton's rendition of this chorus.

Ex. 47. Kansas City Stomp, B_2 chorus, Library of Congress version.



A_3 is an almost literal repetition of the previous A choruses[29] until the last five measures (12-16), where the stutter-step is introduced in lieu of treble melodic interest.[30] The bass begins to walk heavily (octaves with index finger perfect fifths) until the cadential formula in both hands. (A_3 cadences on a I^7 (major-minor) of E^b major, which becomes V^7 of the trio theme C in A^b major.)

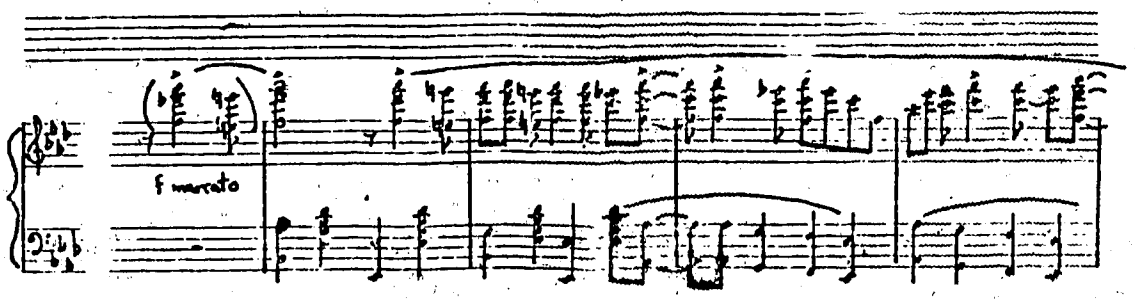
Ex. 48. Kansas City Stomp, A_3, mm. 12-16, Library of Congress version.



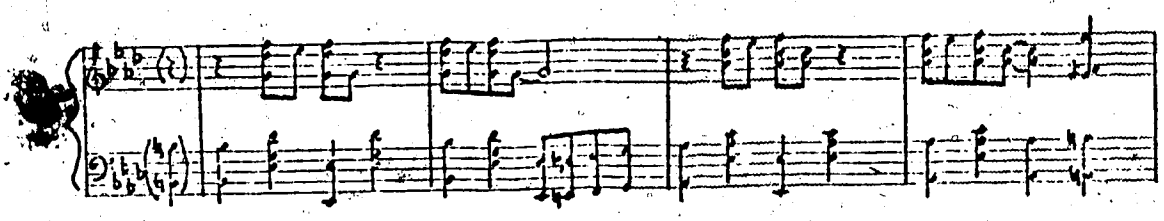
C_1 opens with the same sustained block chords as both other versions of Kansas City Stomp (i.e., acoustic recording and sheet music). Measures 5-6 of the Library of Congress version, however, reduce even the riff-like treble of the sheet music to a Morton stutter-step before outlining tonic harmony in measures 7-8.

Ex. 49. Kansas City Stomp, C_1, mm. 5-8, a) Library of Congress version; b) sheet music.

a)



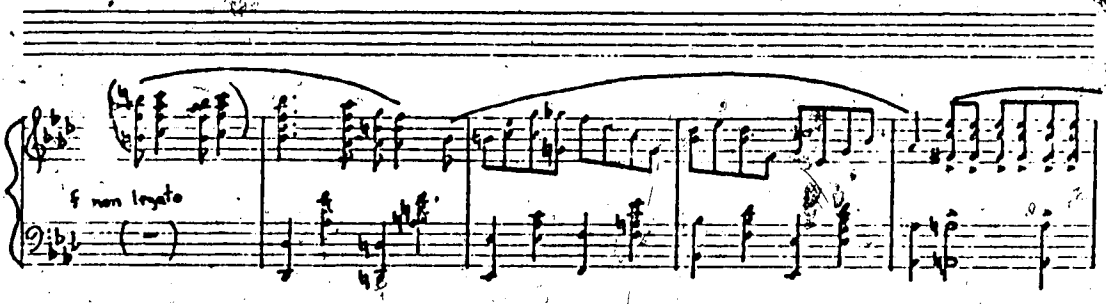
b)



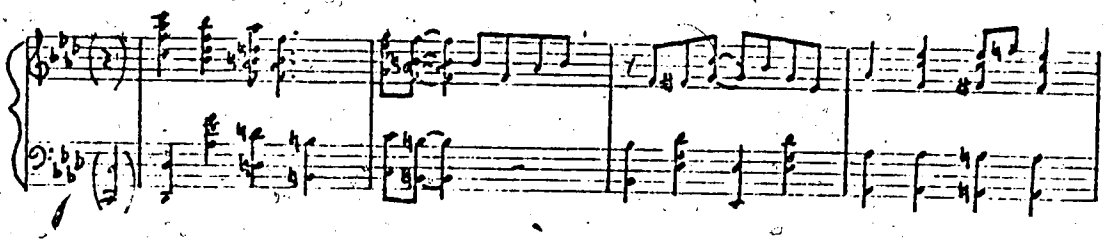
Measures 9-12 follow the other versions, utilizing sustained, block chords as in measures 1-4. Measures 12-13 maintain the melodic outline of the other sources, but measures 14-15 effect a modified inversion (in the treble) of the corresponding measures in the sheet music and acoustic recording. The break in the latter two versions (measure 14) is omitted in the Library of Congress version, as is the diminished harmony; the perfect authentic cadence (measures 15-16) remains intact.

Ex. 50. Kansas City Stomp, C_1, mm. 13-16, a) Library of Congress version; b) sheet music.

a)



b)

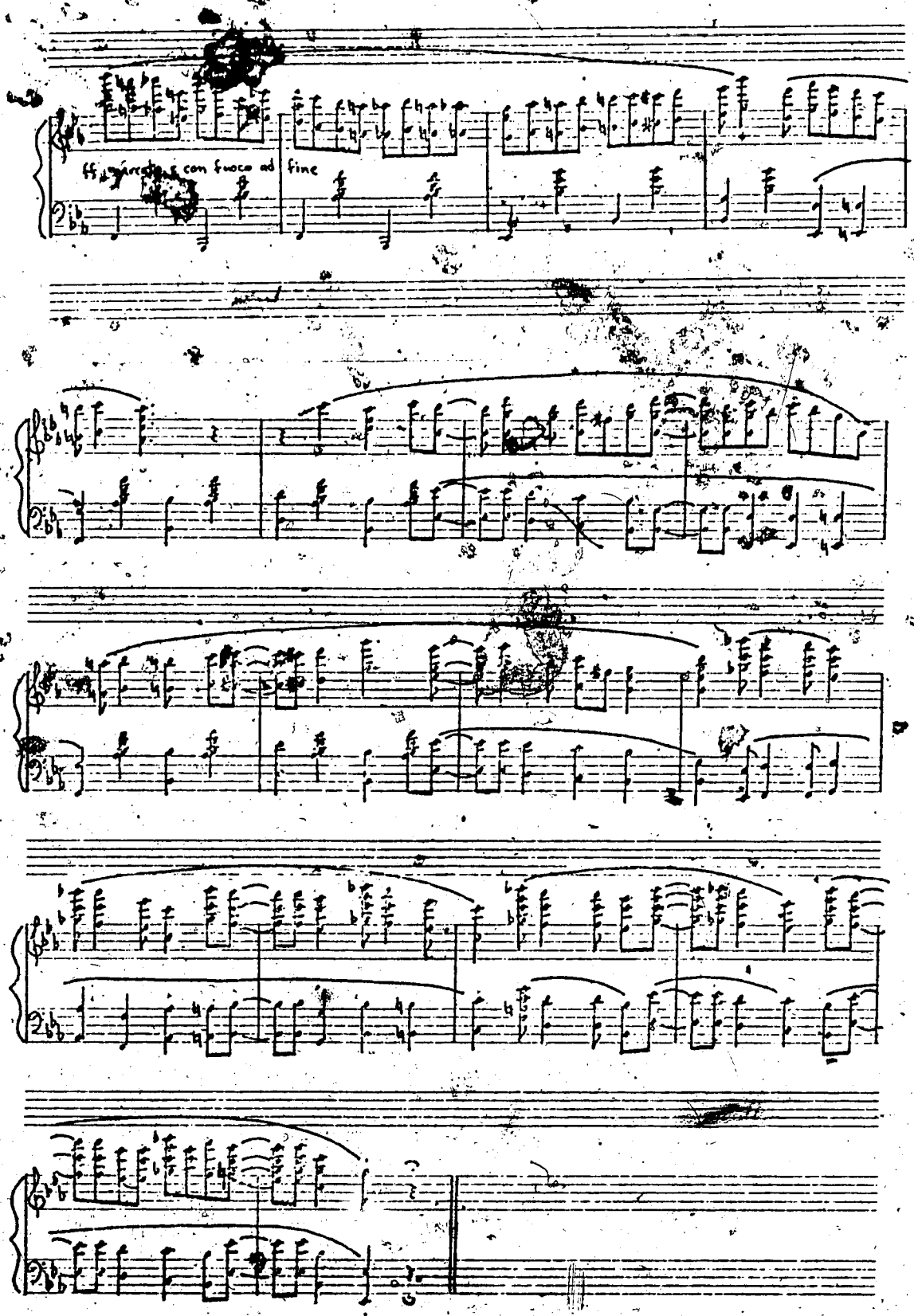


Sustained block chords remain a feature of C_2 (measures 1-4, 9-12, corresponding to those of C_1). Measures 5-8 fill the interval of a minor seventh (in the sheet music) with harmonically conditioned notes, and extend the line by means of modified sequence.[31] Measures 12-16 match the corresponding measures of C_1 almost note for note, to end the trio section.

Without the customary bridge passage, Morton's initial introduction is restated (on V^7 of E^b major).[32] The final A chorus (A_4) follows (in E^b major), containing but few characteristics of a final stomp chorus.[33] Measures 1-4 evince treble melody in conjunct quavers, effecting a modified inversion of the A theme's first three measures. Measures 6-7 extend measure 5 via repetition

and interval augmentation.[34] Measures 9-12 follow the sheet music until two alternating "ride-out" figures (the second being an extension of the first)[35] end the piece over a similarly Mortonesque walking bassline.

Ex. 51. Kansas City Stomp, A_4, chorus, Library of Congress version.



There are two major differences between Morton's two recordings of Kansas City Stomp. In the acoustic version, Morton's emphasis is on rhythmic transformation of similar melodic material; in the Library of Congress version, he concentrates on melodic transformation. In the acoustic version, Morton makes use of independent walking bass figures to a greater extent than in the Library of Congress version; the latter version, however, evinces a more pronounced interest in free improvisation along with stride bass.

These distinctions are by no means mutually exclusive, and indeed represent two of Morton's approaches to the same material. In each case, the balance of structural elements assumes different proportions, as Morton re-interprets with fresh insight, the various themes of the composition he named Kansas City Stomp.

IV. THE PEARLS

> There was a very pretty little waitress at the Kansas City Bar[1] and I dedicated a new composition to her. This was The Pearls, consisting of several sections, each one matching the other and contributing to the total effect of a beautiful pearl necklace. There are very few pianists, if any, that can play The Pearls, it being the most difficult piece of jazz piano ever written, except for my Fingerbuster.[2]

The Pearls was recorded by Morton more often than any other of his piano solos, except for the famous King Porter Stomp.[3] These recordings (of The Pearls) were made in 1923 (acoustic), 1926 (early electric), and 1938 (two recordings--the first for the Library of Congress, the second in Baltimore for an obscure--perhaps privately owned--label[4]). Of the four recordings, three--the acoustic and both 1938 recordings fall under our scrutiny.[5,6] The 1923 version affords a look at Morton's style at the height of his technical capabilities; the Baltimore recording, made during the twilight of Morton's career, forms an interesting comparison, by showing us the more complex sonorities and fleet passagework, which is characteristic of his later, rhapsodic style.[7] Morton's performance of The Pearls on the Library of Congress discs is more leisurely in pace, since its purpose was not that of a commercial recording, but rather an archive.[8] Morton played a double-length version,[9] in which he had the time to develop the various themes of the work at his leisure (the three-odd minute record length of the 78 r.p.m. side not being a factor with which to contend in his

approach to structure.

A superficial formal comparison of the different versions of The Pearls can be gleaned from the following chart:

Chart 4. The Pearls: Formal comparison.

Key	Sheet Music	1923 Acoustic	1938 Library of Congress	1938 Baltimore
G	Intro	Intro	Intro	Intro
G	A	A_1	A_1	A_1
	A		A_2	A_2
G	B	B	B_1	B_1
	B		B_2	B_2
G	A	A_2	A_3	A_3
	Bridge	Bridge	Bridge	Bridge
C	C	C_1	C_1	C_1
	C	C_2	C_2	C_2
			C_3	C_3
			C_4	
			C_5	

Themes A and B are each sixteen measures long. The bridge (of four measures) is built upon a G dominant seventh chord, and leads into the C theme (thirty-two measures in length).

The introduction utilizes the first two measures of A, with an extension into a semi-cadence in its (the introduction's) third and fourth measures.

The A theme itself is 8+8 measures, divided by a break on dominant harmony in measure 8. B is another 8+8 theme, with a diminished seventh break in measures 13-14. The C theme is

irregularly structured with 16+8+8 measures, the 16 of which is asymmetrically proportioned.

The acoustic recording adheres rather closely to the sheet music, at times digressing to add a few notes, alter the contour of a line, or outline a harmony in a different manner. In fact, Morton does not even repeat the A or B theme before the almost literal recapitulation of A (A_2) just preceding the trio theme, C. The textures are identical to the sheet music in this singularly unadventurous performance of The Pearls. If the acoustic recording were the only extant version of the work as played by the composer himself, his statement concerning its degree of difficulty[10] would appear quite ludicrous. Even the C section, as the trio theme--almost always susceptible to variation per the characteristic Morton trio--is subjected to a minimum of alteration in this earliest of Morton's recordings of The Pearls.

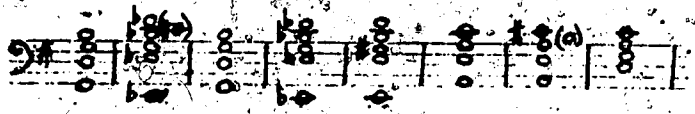
The two 1938 recordings shed an entirely different light on the work. The Library of Congress version expands to include repetitions (by no means literal) of A and B, as in the sheet music, plus no less than five trio (C theme) choruses--all of this by virtue of Morton's immunity from the time-factor (the three-minute disc length usually determining the length of the composition).[11]

This unique situation (in Morton's experience) results in a relaxed tempo and seemingly natural succession of themes, each given full exposition--which, indeed, could only have occurred otherwise during live performance, or on the L.P. disc or tape, which were not then available for recording. Morton's Baltimore version, on

the other hand, manages to comprise the sheet music repetitions of A and B (again, not literal) and three trio (C theme) choruses, by speeding up the tempo and taking advantage of nearly every moment available on the larger twelve-inch platter.[12]

Harmonically, the A theme proceeds from G (tonic) to E^b major-minor seventh,[13] and repeats the progression. The harmonies then rotate around the circle of fifths--V^7/ii, ii, V^9/V, V^7--to form a semi-cadence at measure 8.

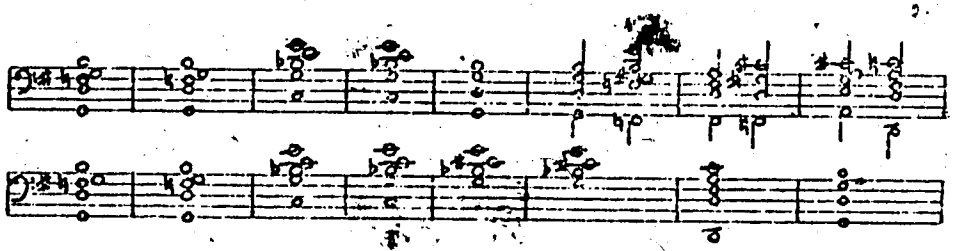
52. The Pearls, A, mm. 1-8: Harmonic progression.



A, measures 9-16, repeats the entire progression, adding the finality of a tonic triad (and authentic cadence) for good measure. The E^b major-minor seventh throughout the A theme conditions interesting melodic configurations.[14]

The B theme uses a harmonic rhythm of one chord-change per two measures, until measure 6, whereupon the harmonic rhythm suddenly accelerates to two chord-changes per measure through measure 8. Measures 9-14 revert to the initial harmonic rhythm, giving way to one chord change per measure at the perfect authentic cadence of measures 15-16. The chord progression is as follows:

Ex. 53. The Pearls, B, mm. 1-16: Harmonic progression.



Themes A and B both utilize the stride bass; the C theme substitutes a quasi-ostinato figure and walking bass.

Because of its obvious affinities with the published edition, Morton's acoustic version of The Pearls is the first to receive our attention. A_1, measures 1-2 are melodically simplified from the sheet music, as Morton uses an almost unadorned broken harmony in outlining a E^{b9} chord, then repeating the treble an octave higher in measure 4, with the double-struck F. B is performed almost exactly in accordance with the corresponding passage in the printed edition. A_2 scrambles the melodic contour of the first measure, then substitutes an E^{b7} for the E^{b9} in the second and fourth measures, while changing the direction of the melody from ascending to descending. In the corresponding measures of the consequent phrase (measures 9-12), measures 9 and 11 restate the published version, while measures 10 and 12 provide still different outlines of the E^{b7} chord.

In the trio, measures 8 and 9 interpolate three chords not found in the sheet music, in order to fill out the implied harmonies and maintain rhythmic impetus between phrases. The only change in

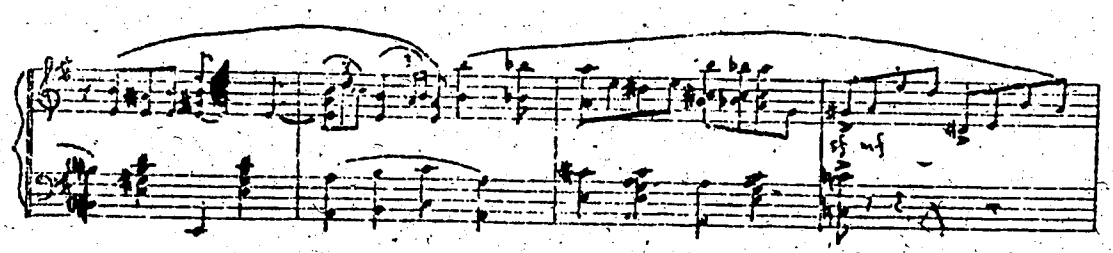
the bassline (of minor importance, at best) is Morton's octave displacement of the ostinato figure as published. These insignificant alerations aside, this Gennett 1923 recording is a well-nigh carbon copy of the sheet music version of The Pearls.

The Library of Congress rendition of The Pearls provides an entirely different view of the work.

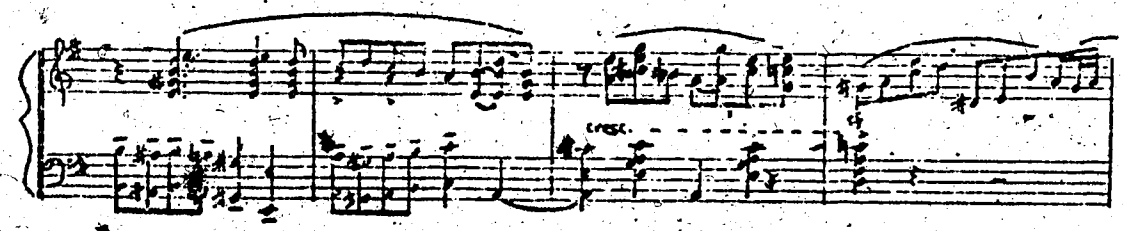
Even Morton's introduction includes a bassline countermelody. His right hand in the A theme is freer--in this more leisurely performance--to alter the treble texture with the addition of trills and harmonic tenths. While the bass becomes more linear in nature, the treble rather forsakes even the simple ornamentation of the printed version in favor of stressing the root of the V/ii harmony in measure 5. Measure 8 provides explicit dominant harmony for the break (in the form of a complete V^7 in the bass, as opposed to the C octave of the sheet music, which is harmonically ambigious).

Ex. 54. The Pearls, A_1, mm. 5-8, a) acoustic version, b) Library of Congress version.

a)



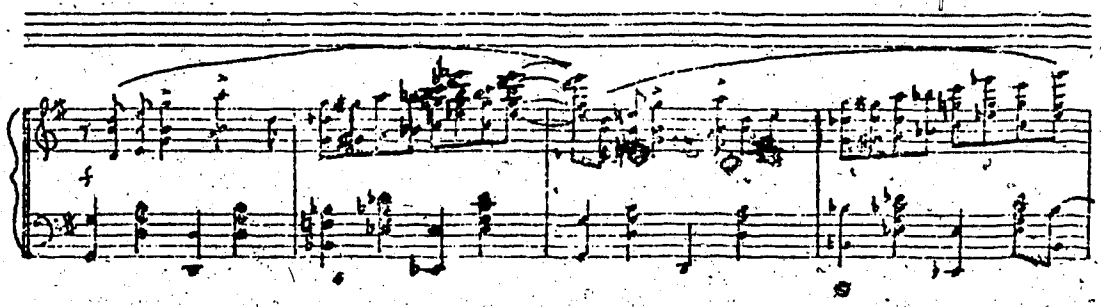
b)



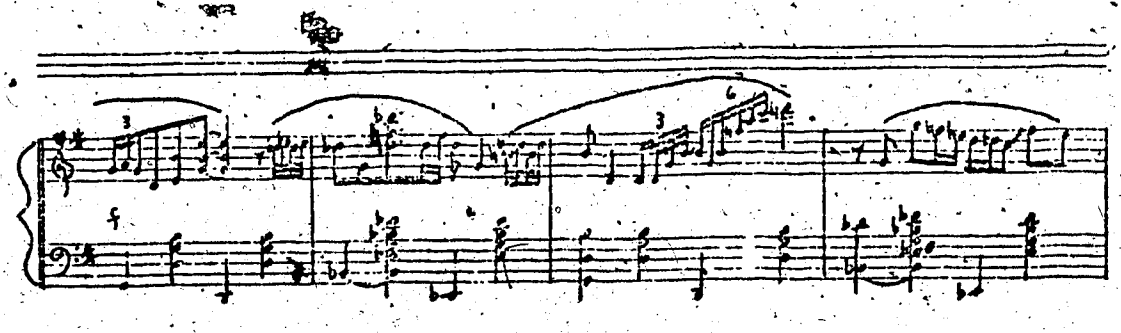
Morton begins the consequent phrase with a trill then truncates measure 9, thus reducing the phrase lengths to one measure (the succeeding measures following suit). He balances this effect (the truncation) by compressing measure 10 of the published version, repeating its characteristic tritone in smaller note values, and adding a new frill: the tremolo. Measure 11 uses a gruppetto arpeggio (perhaps off-key, but adding a nice bit of sparkle, nonetheless) and measure 12 uses semitonal chromaticism, both with and without fingered glissando (most of these latter features evincing elements of ornate figuration and flourishes, especially characteristic of Morton's later style.

Ex. 55. The Pearls, A_1, mm. 9-12, a) acoustic version, b) Library of Congress version.

a)



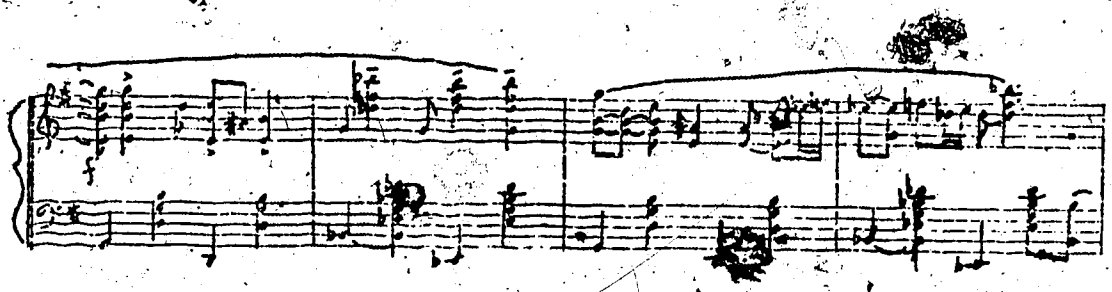
b)



The bass, utilizing sixths (A_1, measure 14) and tenths, provides new sonorities and more complex voicings in the final four measures of A_1.

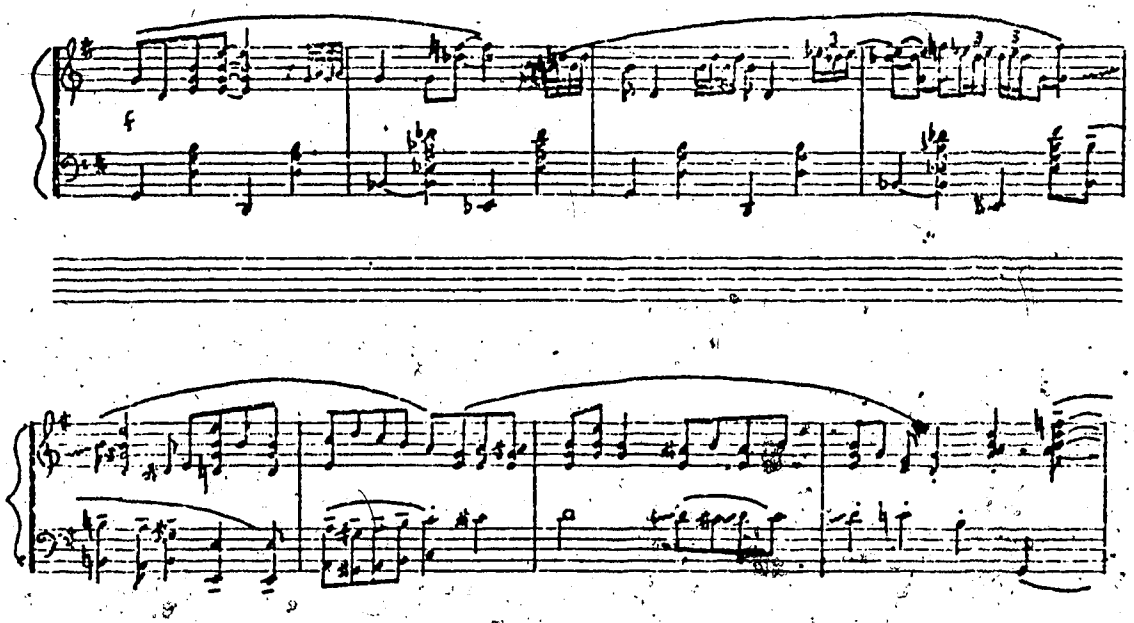
The A_2 chorus begins with a treble-spanned tenth (an important element in Morton's treatment of the trio (C) theme), and continues in much the same vein as A_1, thus forming a two-chorus unit, instead of mere repetition. (See A_2, measure 3 for the cambiata-appoggiatura $A^{\#}$--struck twice for "good flavor").[15] The melodic line is formulated in terms of his harmonic structure, eschewing the original melody as a point of departure for his transformation.

Ex. 56. The Pearls, A_2, mm. 1-4, Library of Congress version.



The second half of A_2 utilizes even more trills and tremolandi, to the extent of obviating any melodic tendencies. Measures 13-16 provide the expected refrain to bridge into the B_1 chorus via the G dominant ninth chord. (Note also the cross-rhythm in A_2, measure 13 as a consequence of texturally-displaced accents.)

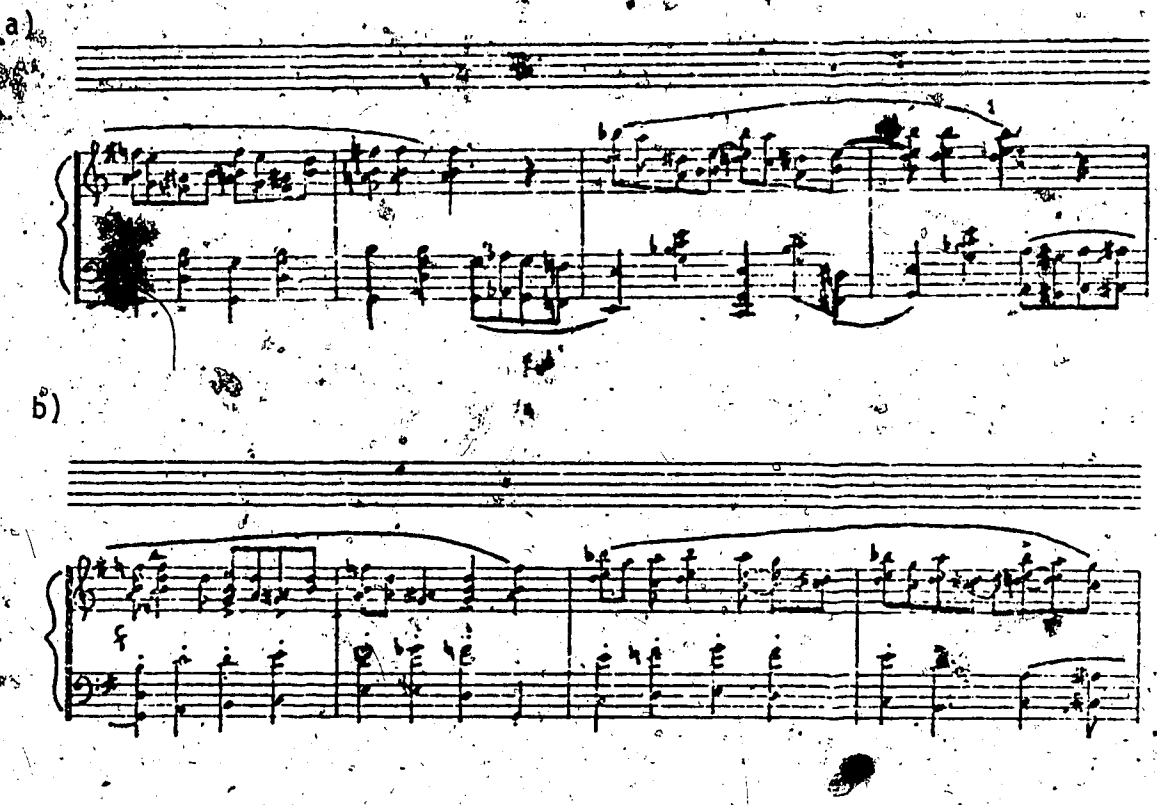
Ex. 57. The Pearls, A_2, mm. 9-16, Library of Congress version.



In Morton's treatment of the B theme, there are excursions even farther afield from the acoustic version. A walking bass replaces the stride bass of the sheet music (and acoustic version); for richer harmonic color and more open texture, it appears in tenths--not broken, but simultaneously struck. At times, the bass is varied by walking in sixths (instead of tenths) or by striding. The treble is the line which transforms the original melody, while retaining, for the most part, its contours. Instead of the two-measure riff-like pattern (acoustic version, B, measures 1-2), which is repeated a perfect fourth higher, the Library of Congress version begins with a double-struck syncopation, and continues a semitone lower, thus constituting a slight variant of the acoustic version, while retaining its quaver rhythm. Measure 2, which in the acoustic version (B) presents a gentle syncopation, occurs on the Library of

Congress recording (B_1) solidly on the beat. Similarly, measures 3-4 mirror, albeit distortedly, the acoustic version with different fillings of the original melodic intervals, syncopation, and displaced accent.

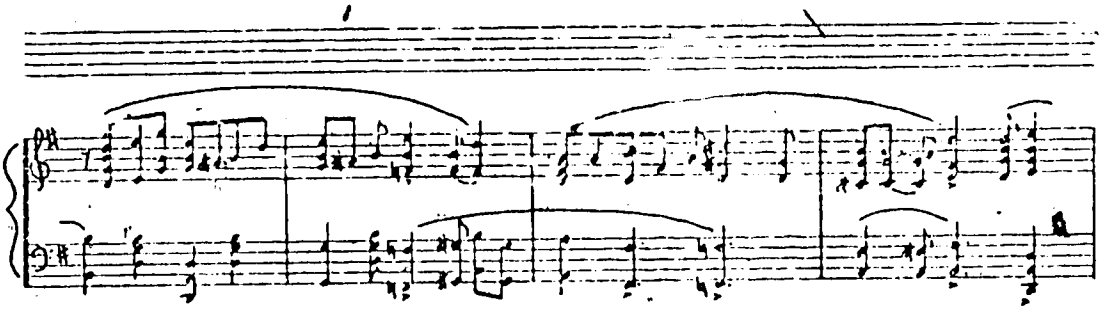
Ex. 58. The Pearls, B_1, mm. 1-4, a) acoustic version, b) Library of Congress version.



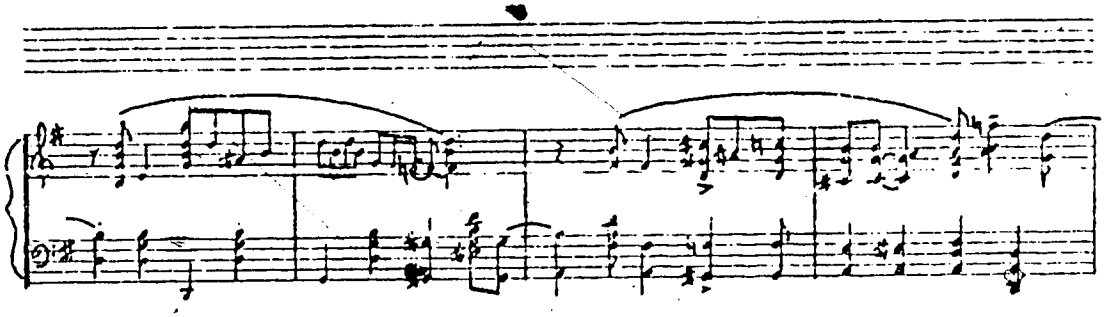
Measures 5-8 are melodically much the same as the acoustic version (with the exception of measure 6), but Morton's skillful manipulation of texture and accent creates a compound line, which evinces at least two levels of melodic consciousness, replete with subtle rhythmic and melodic inflections in his bassline.

Ex. 59. The Pearls, B_1, mm. 5-8, a) acoustic version, b) Library of Congress version.

a)

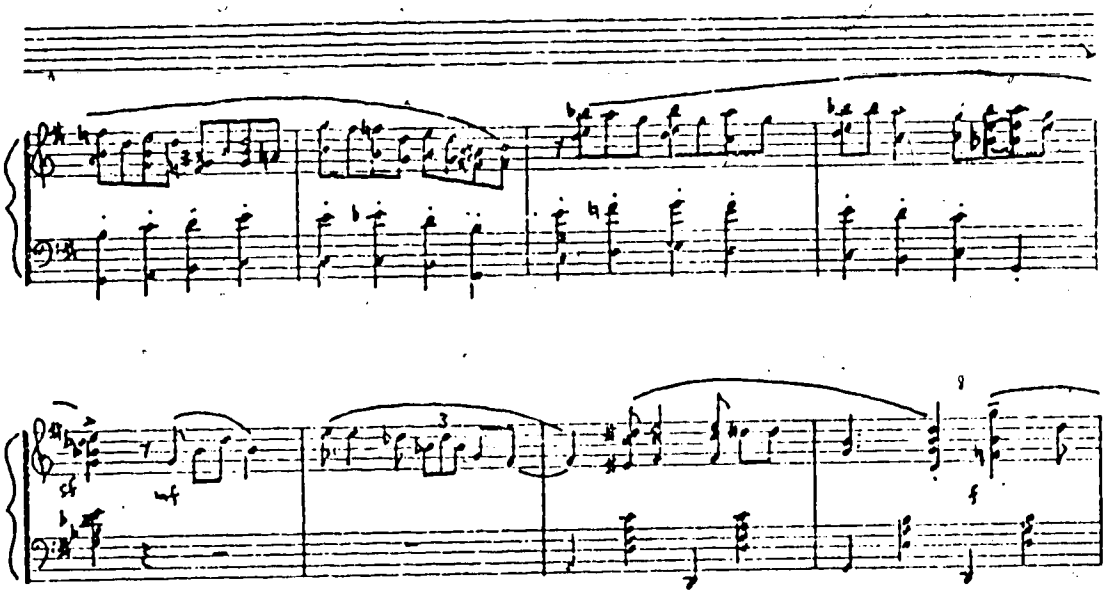


b)



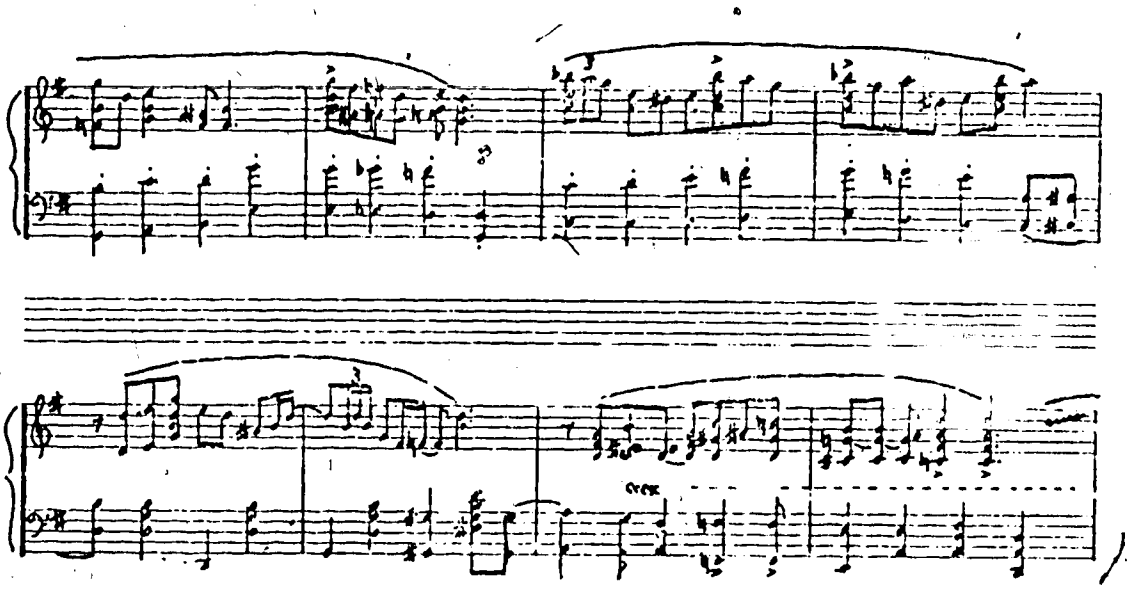
Measures 9-12 comprise an on-the-beat repetition of measures 1-4, by rhythmically recasting bars 1-2 as bars 9-10, while measures 11-12 utilize displaced accent in conjunction with various permutations of the three treble notes. The diminished seventh chord break appears in measures 13-14 as in the sheet music, leading into an authentic cadence via the melodically simplified treble (in double-struck notes) of measure 15.

Ex. 60. The Pearls, B_1, mm. 9-16, Library of Congress version.



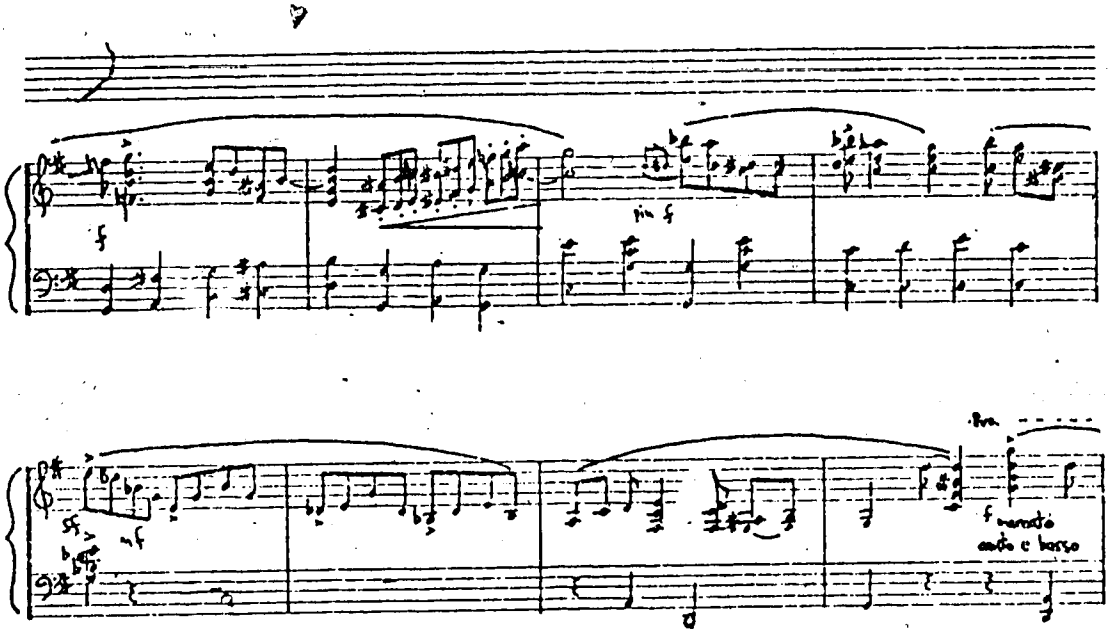
B_2 begins in much the same manner as B_1, but using G instead of F as its pivot. (This circumstance has the effect of providing the B_2 chorus with a stronger sense of G major as tonic triad, as opposed to its dual function as dominant seventh--with the F-- of the passing C tonic.) A triplet adds some variety to the B_2 treble line, but on the whole, the texture remains unchanged from B_1. Measures 6-7 comprise note-for-note the same material as the corresponding measures of the preceding chorus (B_1), but include a fillip of syncopation.

Ex. 61. The Pearls, B_2, mm. 1-8, Library of Congress version.



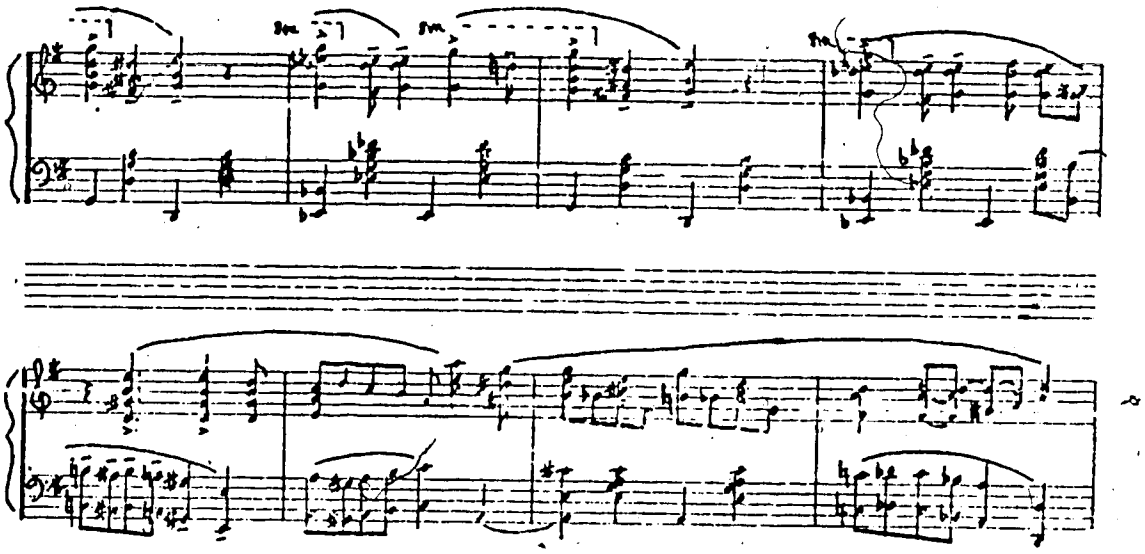
A fingered glissando leads into measure 9, where the bass climbs stepwise in sixths; the ensuing triplet break in measure 10 utilizes these sixths in the treble range. The treble line of measures 11-12 reflects the rhythms of the acoustic version, which in turn give way to the inevitable diminished seventh break of measures 13-14, this time continuing its (the break's) downward spiral to state the melodic cadential formula an octave lower (i.e., tenor range).

Ex. 62. The Pearls, B_2, mm. 9-16, Library of Congress version.



A dominant seventh with an inflected (i.e. raised) fifth finds its expected resolution of the tonic harmony of A_3, measure 1. The A_3 chorus is harmonically oriented, as noted by the insistence of the common tone G in upper-register octaves on strong beats, and by the riff pattern itself, which pares the theme down to bare harmonic necessities, over a long stride bass. (This chorus, not coincidentally, contains a correspondingly large degree of rhythmic impetus, which seems to be inversely proportional to the concentration of melody in Morton's style.) Of course, measures 1-4 and 9-12 utilize the riff, while measure 5-8 and 13-16 return, almost as a refrain, to previous statements of their corresponding measures (A_1 and A_2), the walking bass balancing the rather sparse treble movement.

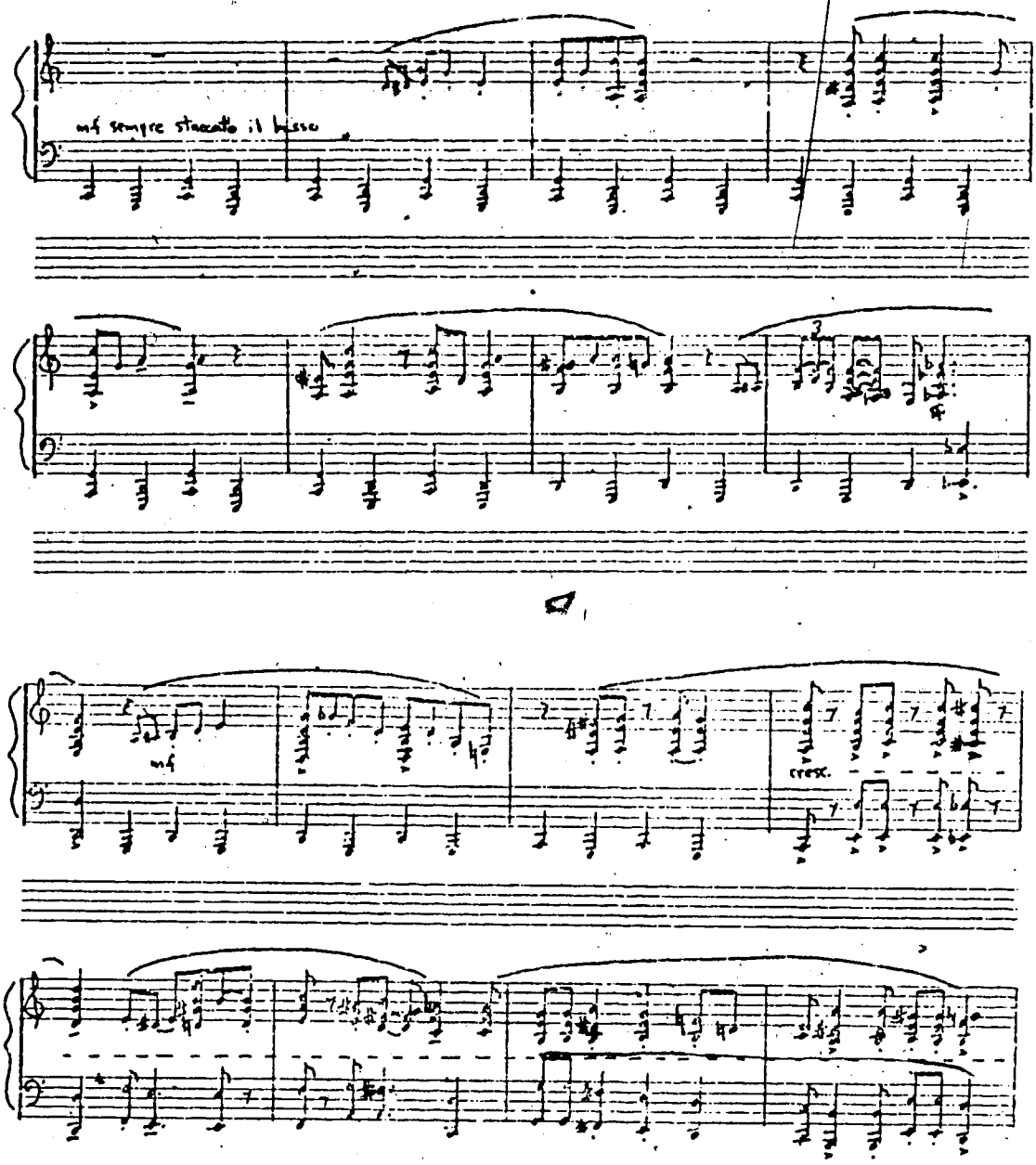
Ex. 63. The Pearls, A_3, mm. 1-8, Library of Congress version.



The introduction to the trio theme is identical to the acoustic version except for the treble arpeggios outlining the harmonies in measures 3-4.

C_1 begins with the quasi-ostinato, but in fifths for deeper acoustic effect. A tenor A appears at the bottom of most of the wide-spanned treble chords (ninths and tenths) thus giving the effect of harmonic complexity when perceived as an internal pedal, consonant with some chords and dissonant with others. The treble rhythms begin somewhat haltingly at first (measures 2-5), then drive toward the cadential formula at measures 15-16, following the rhythms of Morton's syncopated bass octaves quite closely. (Somehow, Morton's characteristic rhythms are both surprising and inevitable.)

Ex. 64. The Pearls, C_1, mm. 1-16, Library of Congress version.

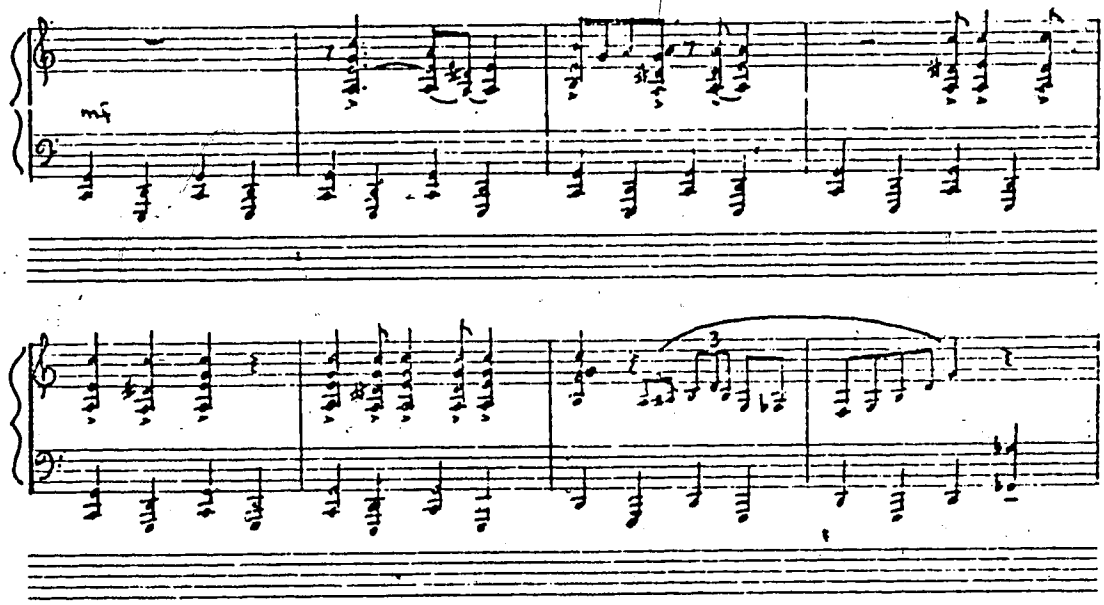


Morton borrows the materials for measure 17 from measure 4, as well as the characteristic rhythm and melodic turn from A_2, measure 3. His melodic line flows more smoothly--with few rests--accenting at will, while chording to add variety and particular emphasis every so often among the preponderance of single notes (measures

20-22).

The C_2 chorus contrasts treble chord texture with ostinato bass, as a continuation of C_1 technique. The quasi-break begins a half-measure earlier (measure 7), and, following the printed edition, C_2 of the Library of Congress version does not contain the two interpolated seventh chords found in C_1 (of the Library of Congress version). Measures 9-16 constitute a slightly modified refrain, while measures 17-32 are quite similar to the corresponding section of C_1.

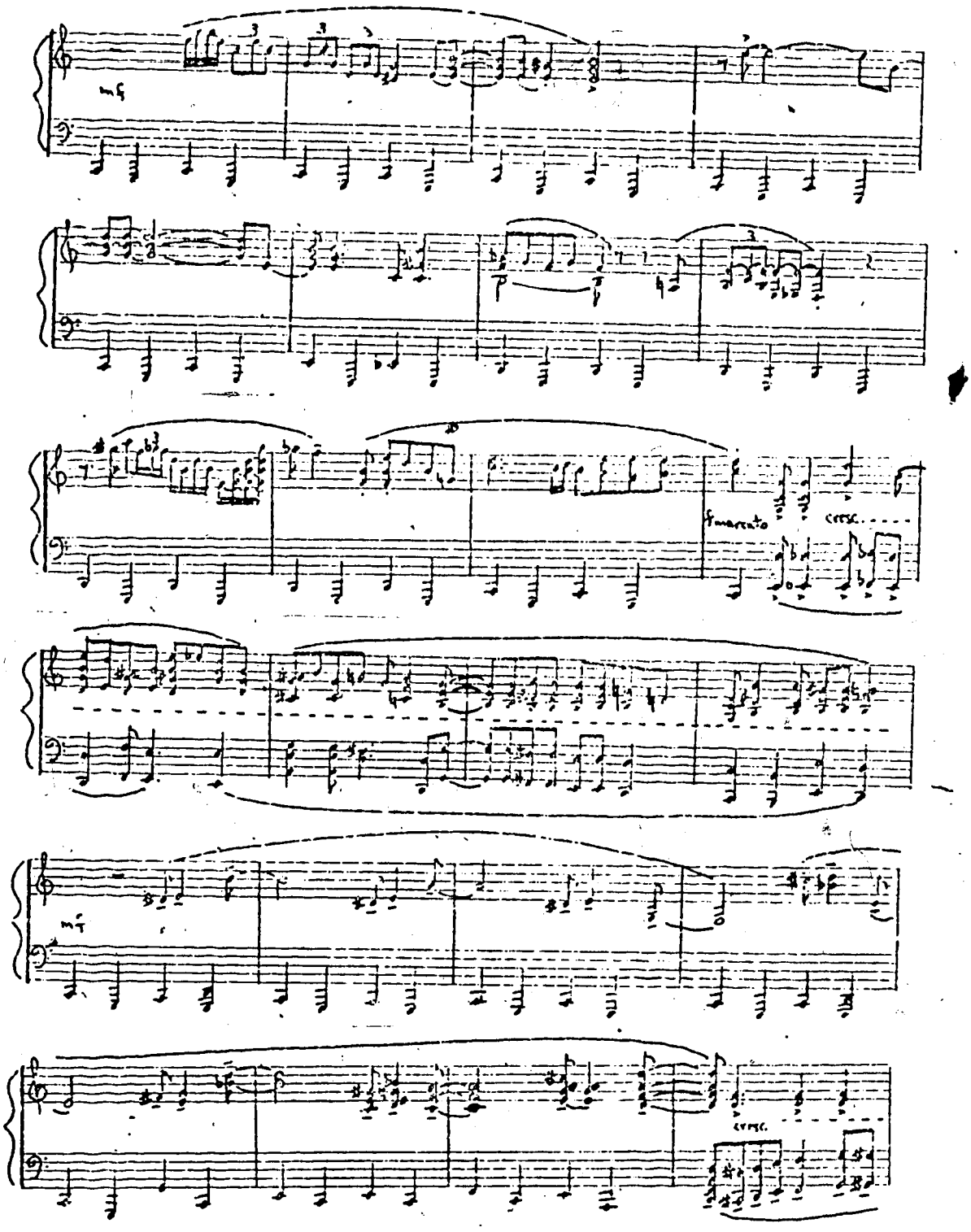
Ex. 65. The Pearls, C_2, mm. 1-8, Library of Congress version.



The C_3 chorus breaks the carefully controlled monotony of C_1 and C_2 by its initial cascading arpeggiated triplets, and subsequent spare texture and rhythmic surprises. The quasi-break

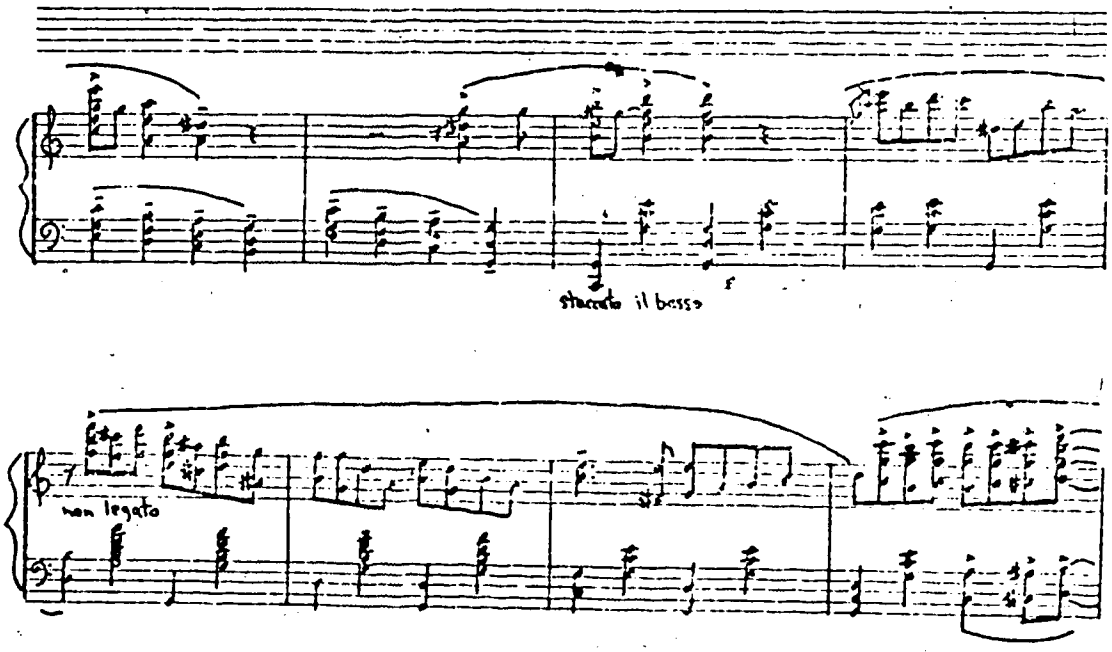
appears again as in C_1, while the interpolated chords of C_1 remain absent. (In fact, these latter do not recur throughout the remainder of the piece.) Measure 9 uses a rapid arpeggiated passage in the treble, which then settles down to quaver pace; a turn in measure 11 leads into the medial refrain. Measure 17 initiates a lopsided rhythmic pattern, entering at the half-measure and anticipating the first beat.[16] The final refrain occurs, including another appearance of the dominant seventh with raised fifth in measure 32, heralding a new bass pattern at the outset of the next chorus.

Ex. 66. The Pearls, C_3, mm. 1-24, Library of Congress version.



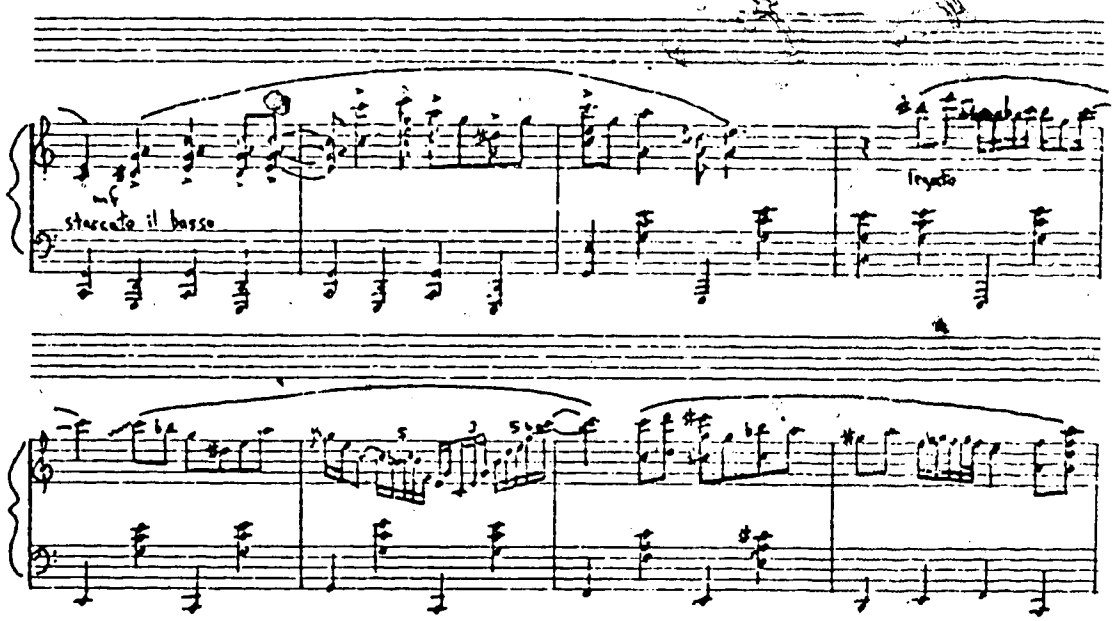
C_4 begins with two measures of walking first inversion (faux bourdon) bass triads 18, changing to a stride bass which continues until the medial refrain, the treble line meanwhile proceding into the upper register. After two melodic snippets in the first three measures, Morton initiates a sustained treble melody in measure 4. (Actually, the treble pares down the melody to grant maximum effect to the two faux bourdon and subsequent stride bass measures.) Morton again uses chords to emphasize the over-all contour of his melodic line; at measure 9, the sliding sixths in quavers provide textural variety. Measure 11 changes the melodic direction, which measure 12 continues in octaves while approaching the aforementioned medial refrain.

Ex. 67. The Pearls, C_4, mm. 1-4, 9-12, Library of Congress version.



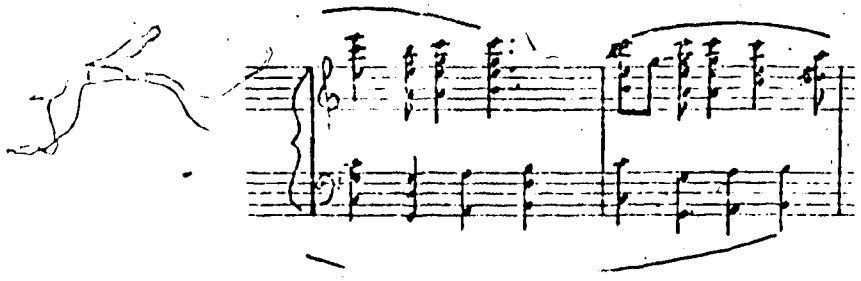
The ostinato of C_1 (ff.) recurs for two measures (C_4, measures 17 and 18) beneath an accented on- and off-the-beat treble reminiscent of C_1 and C_2, but the stride bass returns, accompanying Morton's treble corruscations (viz., trill, fingered glissando, grace note and rippling arpeggios).

Ex. 68. The Pearls, C_4, mm. 17-24, Library of Congress version.



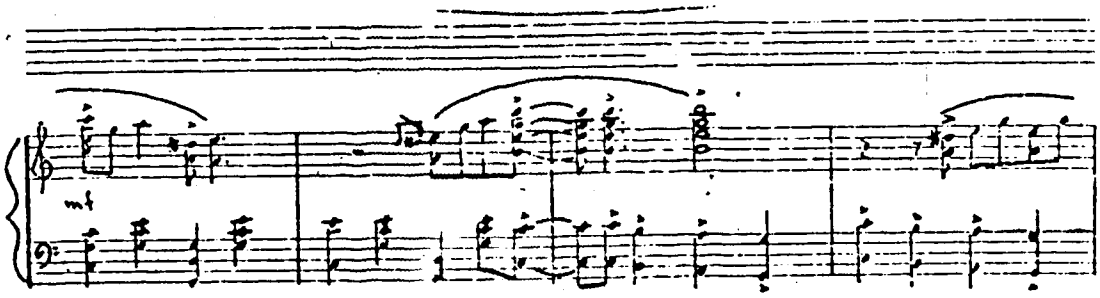
The next eight measures sound the C_4 final refrain an octave higher than the other C choruses, over broken and unbroken tenth-spread triads in the bass (measures 26-27). Measures 31-32 evince a treble inverted tonic pedal atop rhythmically reiterated tenth-spread C chords (triads with an added sixth--see C_1); the bassline paces conjunctly from dominant up to tonic in each of these two measures.

Ex. 69. The Pearls, C_4, mm. 31-32, Library of Congress version.



The C_5 chorus breaks into another stride (in the bass) beneath another allusion to A_2, measure 3, then made reference to the acoustic version in the treble. (The quasi-break in measure 8 is inverted.) Measure 3 exhibits a characteristic Mortonism in the bass: an anticipation - double-struck after the beat - and downward walk in octaves, Jelly's trademark.[18]

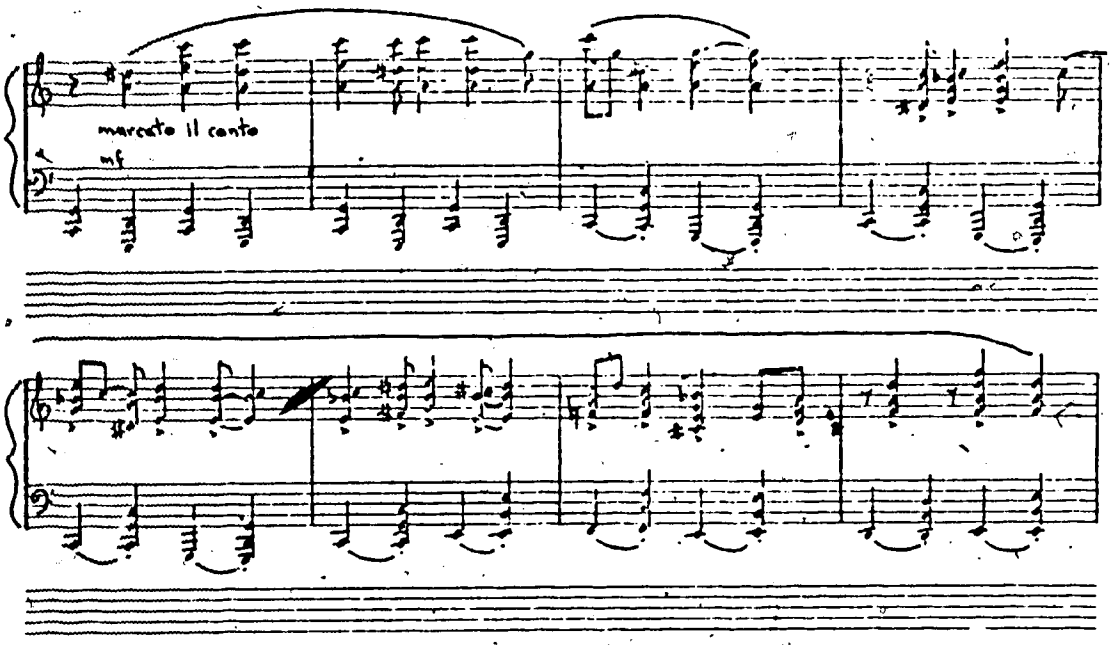
Ex. 70. The Pearls, C_5, mm. 1-4, Library of Congress version.



Measures 9-12 constitute a variant of the corresponding measures of C_4. Measure 13 uses a Habanera bass, measure 14 a walking bass in quavers, followed by the medial refrain. The

treble of measures 17-19 alludes to the corresponding passage in the previous chorus over two measures of ostinato bass, after which a heavy back-beat bass occurs, thus signifying a "ride-out" chorus;[19] the treble utilizes a pronounced rhythm which effectively overshadows any melodic interest.

Ex. 71. The Pearls, C_5, mm. 17-24, Library of Congress version.

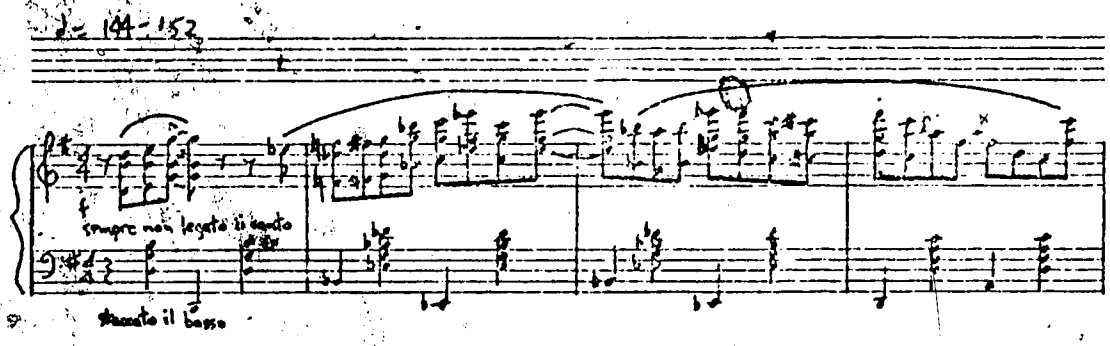


Morton chooses to retain the general shape of his final refrain in approaching his "tag" ending, which includes on- and off-the-beat tonic treble octaves amidst relentlessly driving, repetitive two-and three-note figures, and crotchet bass octaves (buttressed by fifths) walking stepwise from tonic to dominant three times before the final cadence.

The 1938 version of The Pearls recorded in Baltimore begins

in a similar manner to the acoustic version; the stride (bass) is preserved throughout the introduction, and the melody resembles the printed score. Measure 3 of the introduction contains an explicit augmented sixth chord (albeit with the treble $C^{\#}$ as a passing tone), resolving to dominant seventh harmony. Measure 4 provides melodic interest (in the form of a broken dominant seventh) rather than the block chord semi-cadence resolution of the other version. This measure also evinces grace notes, a prevalent element of Morton's treatment of the A theme of The Pearls in the Baltimore version.

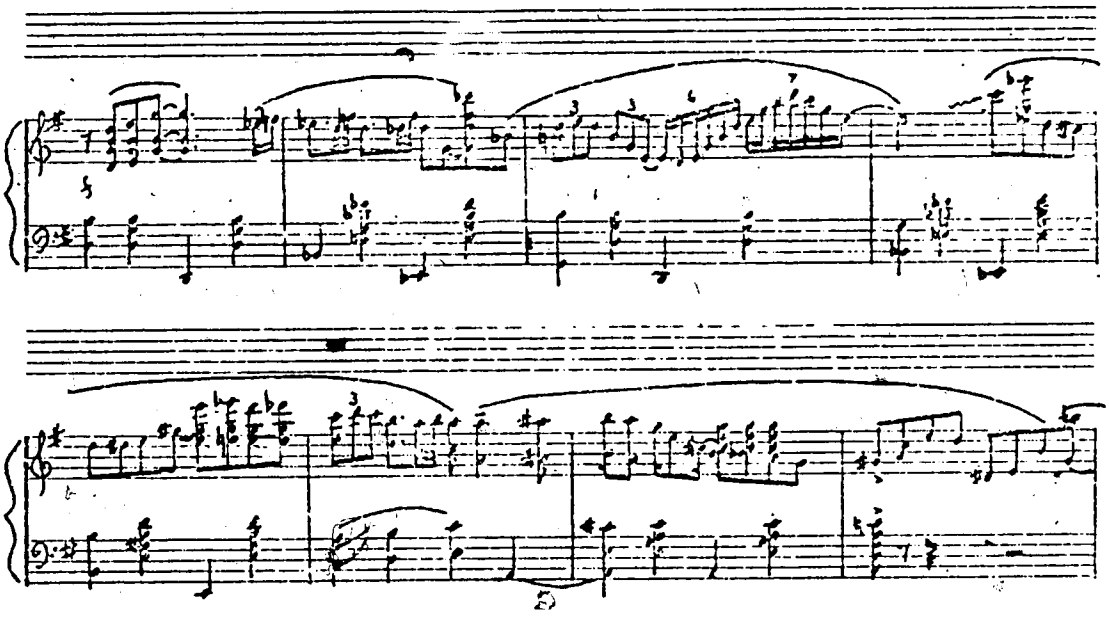
Ex. 72. The Pearls, Introduction, Baltimore version.



A melodic curve of three notes is recognizable as the opening motive of the A theme (A_1, measure 1). Measure 2 descends by semitone, utilizing the grace-note effect. The wide-spaced treble chord appeared previously in the Library of Congress version. Measure 3 scrambles the order of notes in the sheet music, while retaining the basic content. The broken chord (G major with an added sixth) forms a descending line in triplets and a sparkling arpeggiated flourish spanning two octaves. A fingered glissando in

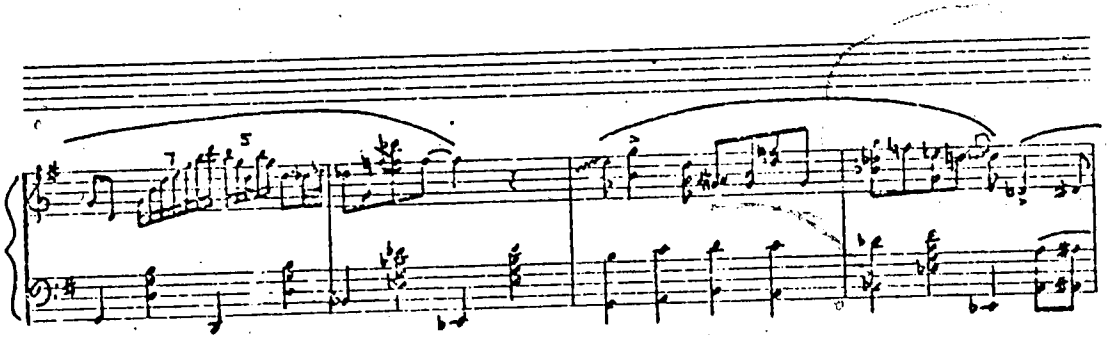
measure 4 initiates a repetition of the latter half of measure 2 (published score). Measure 5 extends the chromatic line from the previous measure, and rejoins the printed edition at the third beat (as opposed to the Library of Congress version's complete neglect of the entire passage). The Baltimore version thus provides a more symmetrical line, an octave higher than Morton's other renditions. Morton then slides down the octave by gradual lower voice movement within stationary treble chords (measure 7). During this constant quaver motion in the treble the bass retains its easy stride, broken with one measure of conjunct harmonic sixths (measure 6), thus subtly and effectively relieving the monotony of a harmonic rhythm of one chord change per bar (not by altering this harmonic rhythm, but adding a passing harmony and exchanging the stride for a walking bass). A trill at the end of measure 8 bridges the antecedent and consequent phrases of the A_1 chorus.

Ex. 73. The Pearls, A_1, mm. 1-8, Baltimore version.



Morton exhibits his rhapsodic style (in the form of an arpeggiated flourish) in measure 9, and then returns to the previous treatment in the following measures. Measures 10-12 allude to the Library of Congress version, with some recasting (such as lengthening notes and extending lines in the treble, and utilizing harmonic sixths to form parallel conjunct counterlines in the bass). Measures 13-14 are virtually equivalent to measures 5-6 of the Library of Congress version, and measures 15-16 are almost identical in all versions.

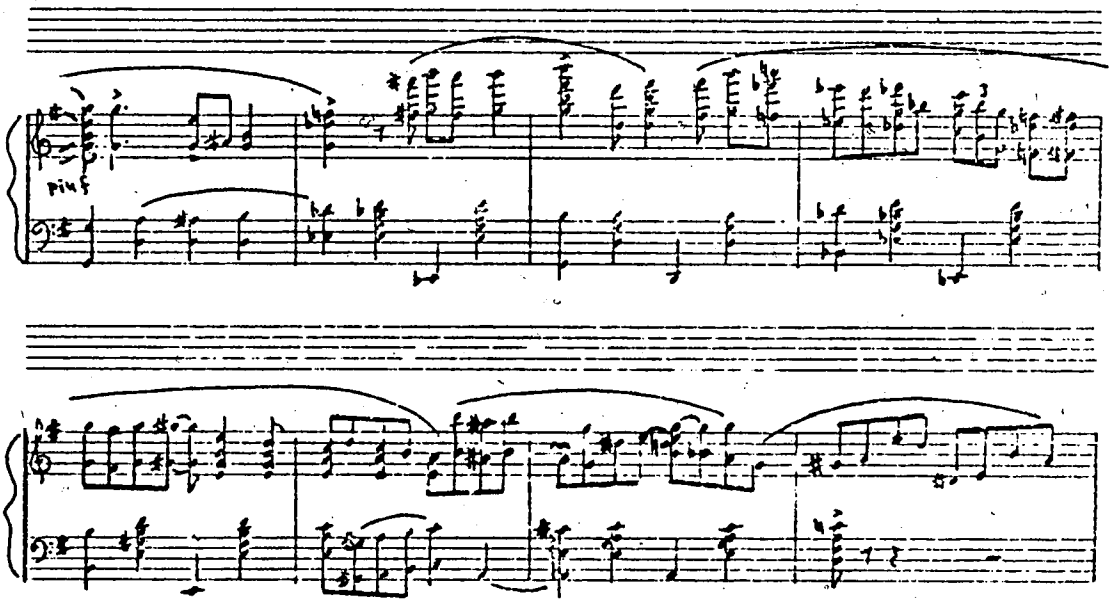
Ex. 74. The Pearls, A_1, mm. 9-12, Baltimore version.



The outset of the A_2 chorus bears strong resemblance to the corresponding measure 1 in the Library of Congress version, but adds a conjunct tenor line for the sake of melodic interest. Measure 2 comprises a melodic bridge, utilizing a variety of stutter-step to provide continuity in the treble line. Measures 3-4 bear slight resemblance to the original theme (which has only its over-all shape in common with the Baltimore version), but these four measures (1-4) are recast along the lines of Morton's rhythmic,

common-tone repetition style characteristic of stomp technique, where melody is either simplified to its basic outline or shunned completely in favor of rhythmic impetus. (It is to be noted that the entire treble line gravitates toward the pivotal note G. This feature serves to establish a strong tonic before the B theme, with its harmonic excursions.) The next four measures (5-8) are musically identical to the corresponding measures of the Library of Congress version, including punctus-contra-punctum contrary motion (measure 6), broken A major triad (measure 7, bass), and treble break over the close position D dominant seventh (measure 8), with inner voice conjunct motion beneath a reiterated inverted tonic pedal (measure 7, treble).

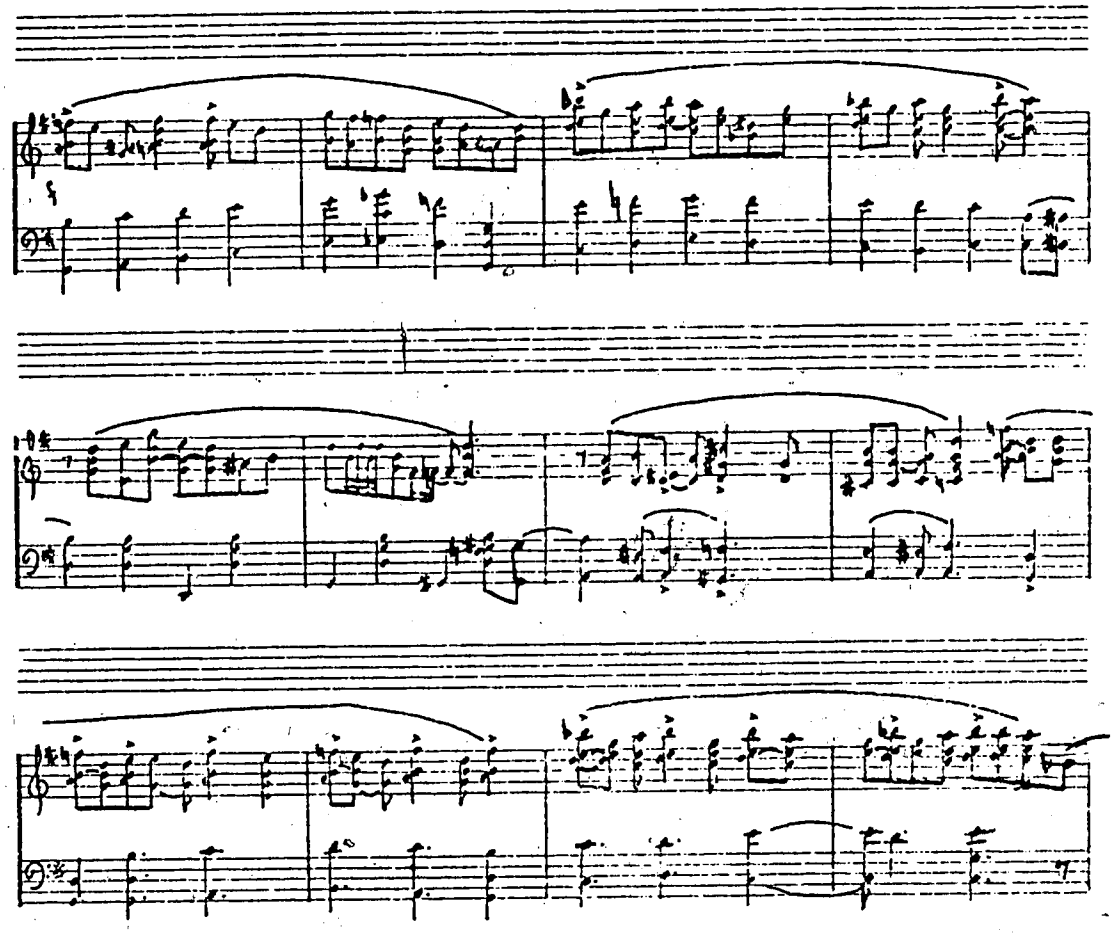
Ex. 75. The Pearls, A_2, mm. 1-8, Baltimore version.



Measures 9-12 evince the familiar trills and tremolos in lieu of a more cohesive melodic structure, while measures 13-16 repeat the cadential formula of the A theme, before proceding to the B section.

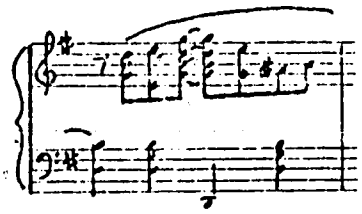
Morton's treatment of the B theme is similar in his two latter recordings--a treble line of narrow range utilizing the cambiata-like $A^{\#}$ and $D^{\#}$ (measures 2,3, and 5, fourth beat), and a bass walking in unbroken tenths. The treble of B_1 in the Baltimore version bears a resemblance to the printed and acoustic versions as well. Measures 9-12 correspond closely to the Library of Congress version, but the bass in walking tenths renders accents where it will (three per bar), irrespective of naturally strong and weak pulses: in each case, the striking of a bass tenth or octave coincides with the occurrence of a treble chord. Measures 13-14 provide the expected diminished seventh break, while measures 15-16 effect the authentic cadence.

Ex. 76. The Pearls, B_1, mm. 1-12, Baltimore version.



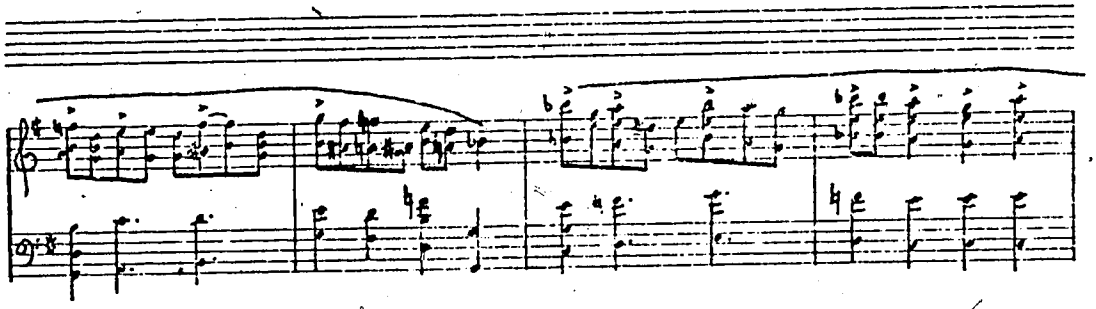
B_2 is performed an octave higher with the same melodic contours as B_1 (including the cambiatas). The bass in walking tenths is back on the beat (four to the bar). Measures 5-8 and 13-16 are virtually identical to the corresponding passages of Morton's other versions. (Measure 5 of the B theme betrays a more than casual resemblance to the opening motive of the A theme. Compare also B_1, measure 5, Ex. 76.)

Ex. 77. The Pearls, B_2, m. 5, Baltimore version.



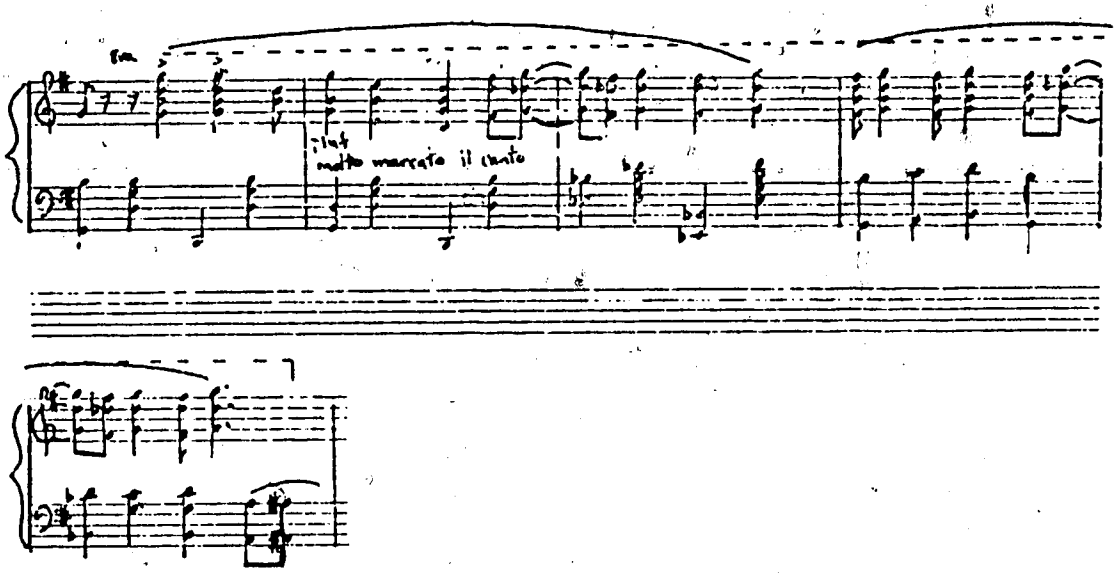
Measures 9-12 alternate displaced accents with regular pulses every other bar.

Ex. 78. The Pearls, B_2, mm. 9-12, Baltimore version.



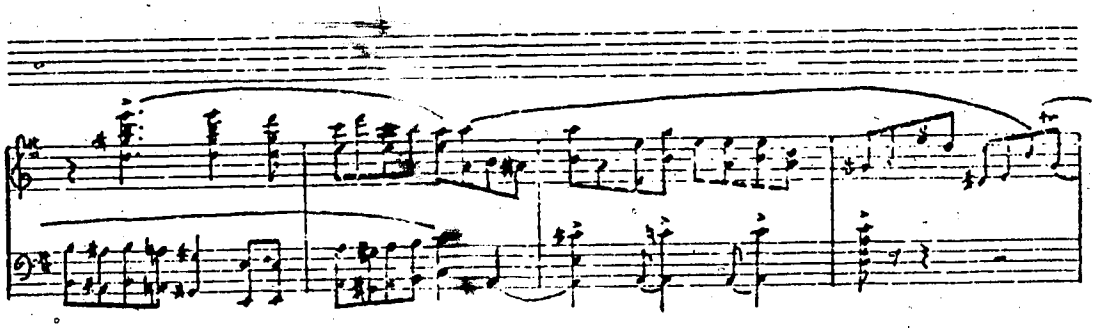
The final A chorus (A_3) is foreshadowed in the previous measure (B_2, measure 16) by a double-struck tonic octave, which introduces the on-the-beat accented treble hammerstrokes. A_3, measure 1 utilizes the opening motive of the A theme, but in inversion: measures 2-4 allude to A_2, measure 2 with the addition of a short-long rhythmic germ, a salient characteristic of Morton's terminal stomp pattern.

Ex. 79. The Pearls, B_2, m. 16, A_3, mm. 1-4, Baltimore version.



Measures 5-8 return to familiar ground--a walking bass leading into the medial semi-cadence in the left hand, and a recognizable melodic contour in the right hand (A theme medial cadential formula). However, Morton subtly displaces the rhythmic pulse (measure 7, bass) and adds an inverted quasi-pedal atop the inner-voice treble melody, before the guidepost cadential break in measure 8.

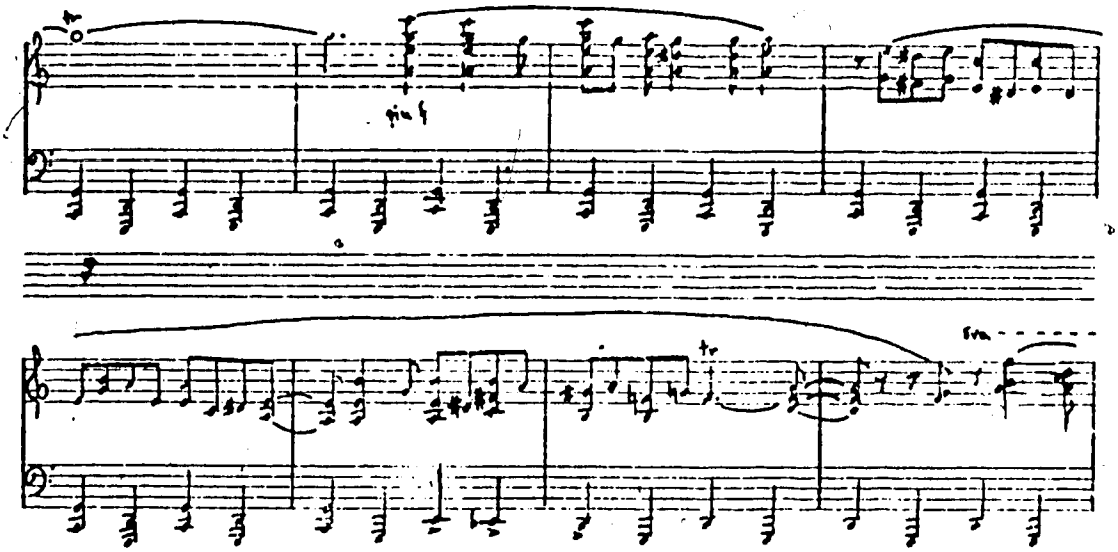
Ex. 80. The Pearls, A_3, mm. 5-8, Baltimore version.



Morton's treatment of measures 9-16 is in the same vein as the corresponding measures of A_2, thus effecting a virtual recapitulation in content as well as form.

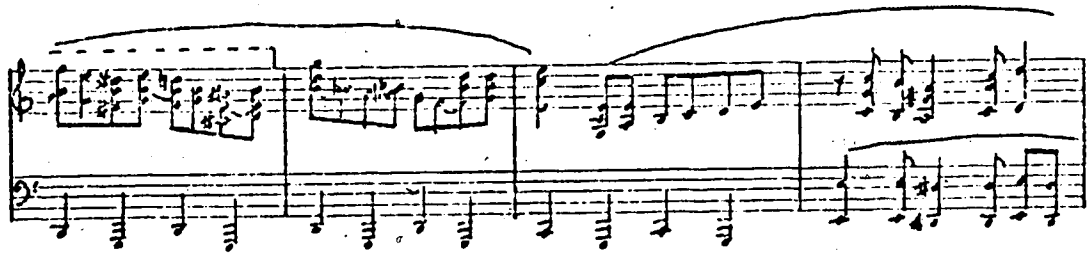
The four-bar dominant seventh chord serves as an introduction to the trio section, which comprises the C theme in C major. The bassline of the three C choruses in the Baltimore version is identical to that of C_1 in the Library of Congress version. The Baltimore version affords no major distinctions among trio choruses, but rather an almost seamless texture with subtle changes in voicing, melodic inflection and full, rich, undulating harmonies in the treble over a monotonous quasi-ostinato bass, which represents an important element in the underlying unity of conception of the trio section's three choruses. However, C_2, measure 32 initiates a treble trill on G (an octave higher than the previous cadence), which continues through C_3, measures 1-2. The latter measure also contains wide-spanned treble chords as well--rhythmically reiterated--which, in turn, give way to the quasi-cambiata-tinged melodic germ. The treble line proceeds downward in quavers doubled in sixths (C_3, measure 4--compare C_4, measure 9, Library of Congress version, Ex. 67) to the original tessitura, with a trill on the lower treble F and semi-cadence (measures 7-8).

Ex. 81. The Pearls, C_3, mm. 1-8, Baltimore version.



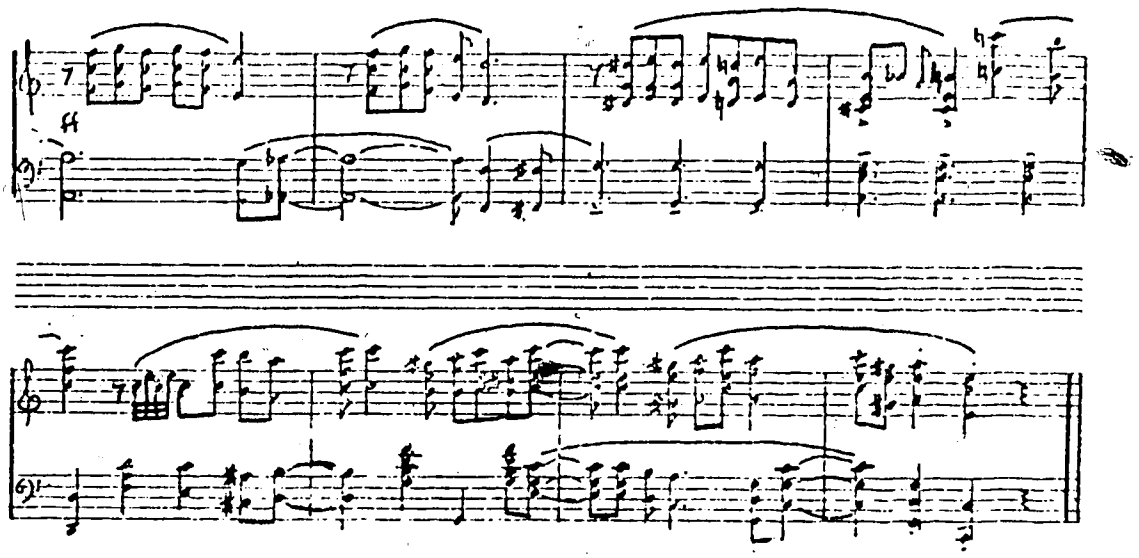
The treble line cascades downward, again doubled in sixths (with a filler note), plunging into the tenor range (measures 9-11), before restating the medial cadential formula in measures 13-16.

Ex. 82. The Pearls, C_3, mm. 9-12, Baltimore version.



Measures 17-20 evince a modified (and simplified) repetition of measures 1-4. Morton's final flourish (measure 21) yields place to the accustomed final refrain, which is (incidentally) modified by the characteristic Mortonesque tag-ending, consisting of repetitions of one or two melodic germs couched in strong and distinctive rhythmic terms in the treble; the bass, in sixths, walks first upward-then downward in halting rhythms before the final resting place is reached.

Ex. 83. The Pearls, C_3, mm. 25-32, Baltimore version.



Morton's Library of Congress version of The Pearls proceeds in a more relaxed manner than the other versions, using five trio choruses (as opposed to two and three in the acoustic and Baltimore versions, respectively) to attain its climax, where the walking, stride, and faux bourdon basses, as well as a multiplicity of

treble textures aid in forging a sense of increasing tension.

The Baltimore version contrasts markedly, with its free-flowing, relatively uneventful continuity, which belies its faster pace.

The acoustic version comprises virtually no more and no less than an accurate rendition (with minor diversions) of the sheet music.

The Pearls exhibits several subtle organic ties among its themes. The most outstanding of these are: 1) the B theme, measure 5 (medial cadential refrain) allusion to the A theme, measure 1, and 2) the quasi-cambiata (or cambiata-appoggiatura) as a ubiquitous stylistic element--all-pervasive yet never unduly conspicuous.

V. MAMA 'NITA (MAMANITA)

Jelly Roll Morton composed Mama 'Nita (or Mamanita) sometime between 1917 and 1924.[1] He named the piece for Anita Gonzalez, his mistress[2] during his sojourn in the Western United States (particularly California).[3]

The composition itself, a jazz tango,[4] was recorded by Morton three times in his career, each time as a piano solo. The first two discs were waxed only two months apart (Paramount-April 1924,[5] Gennett-June 1924[6]--both acoustic recordings), while the third was recorded under the auspices of the Library of Congress (in 1938).[7]

A structural comparison of the three versions of the work follows forthwith:[9]

Chart 5. Form in Morton's Mama 'Nita (Mamanita).

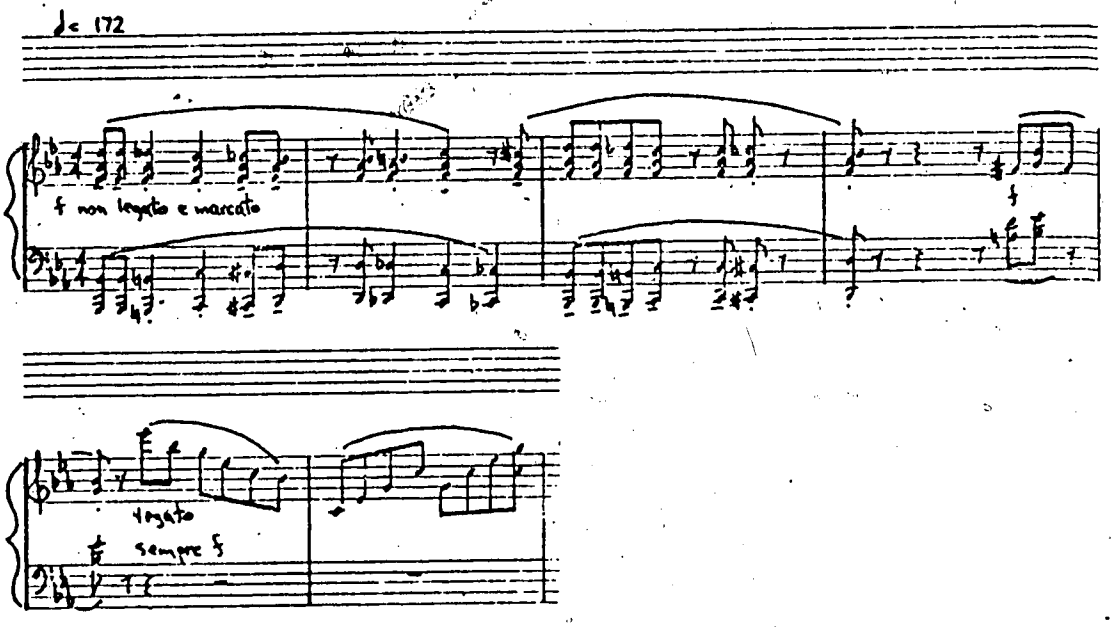
Key[10]	Paramount Mamanita	Gennett Mamanita	Library of Congress Mama 'Nita
	Intro	Intro	Intro
E^b	A_1	A_1	A_1
			A_2
c	B_1	B_1	B_1
	B_2		B_2
E^b	A_2	A_2	A_3
A^b	C_1	C_1	C_1
	C_2	C_2	C_2
c	B_3	B_2	B_3
		B_3	+coda

Morton seems to have a predilection for minor tonality in his tango compositions alone.[10] In the handful of other pieces, such as Kansas City Stomps, King Porter Stomp and Shreveport Stomp, whenever a theme (almost invariably the B theme) begins in minor, the cadence occurs in its relative major.

The four measure introduction is virtually identical in each of the three recorded versions. Based upon dominant seventh harmony, the outer voices move consequently by semitone in contrary motion toward a semi-cadence in the fourth measure.

In each case, A_1, measure 1 is preceded by a double leading tone chord (V aug or VII), which resolves to a second inversion tonic (or in the second case, with an added sixth). This two-chord pattern is repeated (the tonic harmony is now on the downbeat of A_1, measure 1), giving way to a two-measure break on the tonic.[11] This particular break, with its descending arpeggio and ascending broken triads, is built into the composition as such, and used by Morton for the initial two measures of his A_1 chorus in each of his three recordings of this work (all through the A_1 chorus in the Library of Congress version). Thus, instead of utilizing the break as a musical surprise,[12] Morton here incorporates it into his thematic structure.

Ex. 84. Mamanita, Introduction & A_1, mm. 1-2, Paramount version.

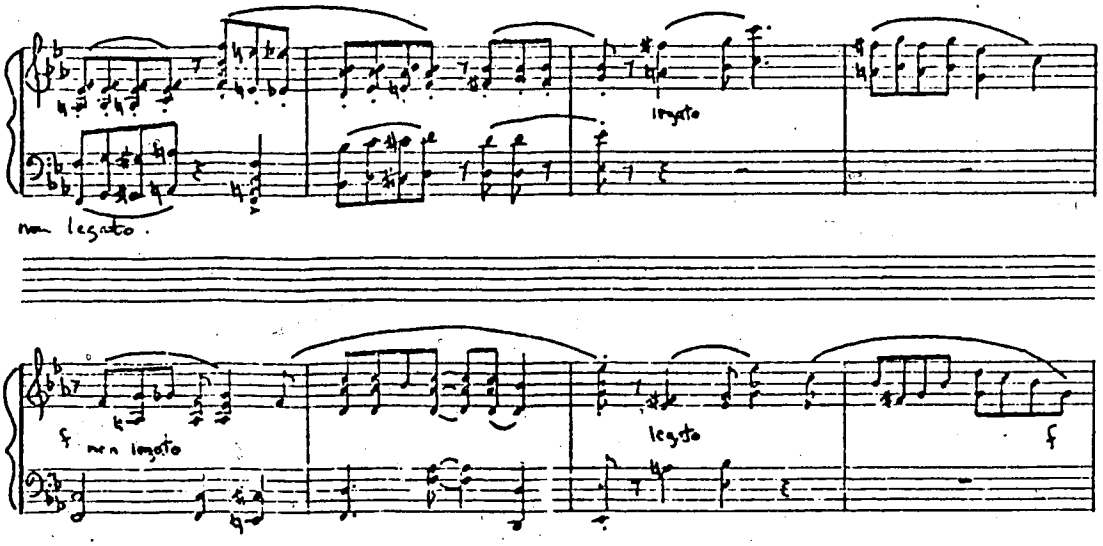


At this point, the three versions diverge. Our attention, therefore, will focus upon each version in turn: Paramount, Gennett, and finally, Library of Congress.

The treble of A_1, measures 3-4 (Paramount recording) returns to the chromatic conjunct motion of the introduction, while the bass evinces tango (Habanera) rhythm for the first time in measure 3. (Habanera bass patterns permeate the work to such an extent that it would be pointless to call each instance to the reader's attention.)[13] The bass of measure 4 doubles the treble at the interval of a tenth

to reiterate the cadence of A_1, measure 1. A treble break ensues (A_1, measures 5-6), followed by a two-note pattern in the treble (measure 7) in sequence with the next measure, to cadence again on the tonic (measure 9). The succeeding break has an affinity to its predecessor of measures 5-6 (beginning on the same pitches an octave lower, and maintaining the interval of a sixth, at least for the first three chords), but continues with a symmetrical, harmonically-conceived contour in unbroken quavers (measure 10).

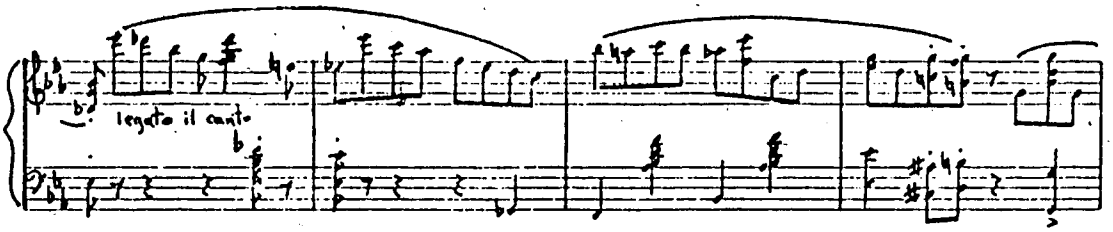
Ex. 85. Mamanita, A_1, mm. 3-10, Paramount version.



Measures 11-12 constitute a repetition of the corresponding measures of the antecedent phrase, but resolve instead to V^7/IV harmony, which initiates the cadential refrain (measures 13-16) to conclude the A_1 chorus.[14] The treble returns to the upper register (as in A_1, measure 1) and utilizes an arpeggio in measures 13-14 (also borrowed from the first measure), retaining the quaver motion through the

changing tones of measure 15 and past the authentic cadence of measure 16. This resting point proves to be illusory. Morton immediately modulates to the key of the B theme; by the end of A_1, measure 16, he has set up an authentic cadence in c minor, which finds its resolution in the next measure, B_1, measure 1. (Morton consistently adheres to this pattern of modulation in all three recordings of this piece, whenever he turns from one theme to another.)

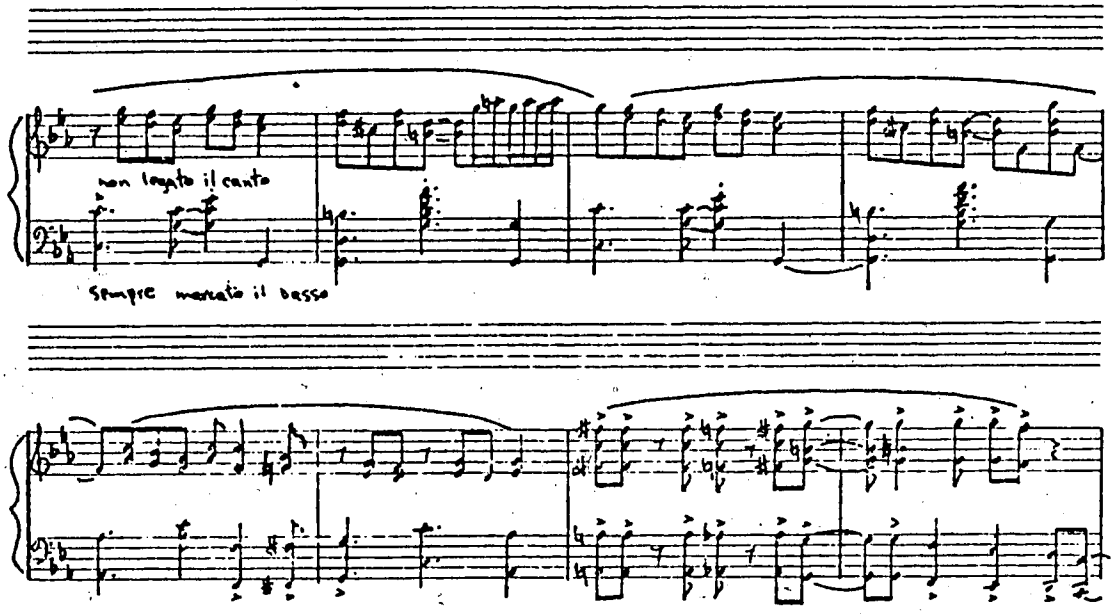
Ex. 86. Mamanita, A_1, mm. 13-16, Paramount version.



The B_1 chorus opens with a two-measure phrase in thirds, utilizing conjunct motion. A trill at the end of measure 2 dilineates the phrase ending and links the preceding phrase with the next (which happens to be an exact repetition of the former).[15] Measures 5-6 form a sequence, exhibiting minor variants of the melodic cell at different pitches. The next two measures are frankly cadential in nature, with treble and bass coinciding rhythmically in conjunct chromaticism. While the treble retains its inverted pedal (B_1,

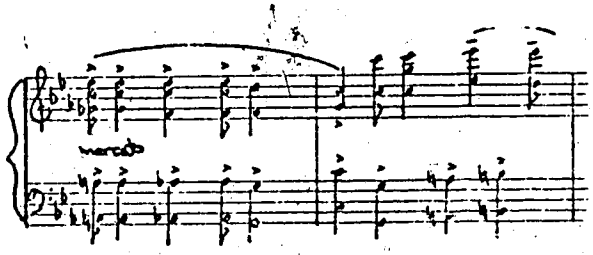
measure 8), the bass walks diatonically stepwise from dominant down to tonic.

Ex. 87. Mamanita, B_1, mm. 1-8, Paramount version.



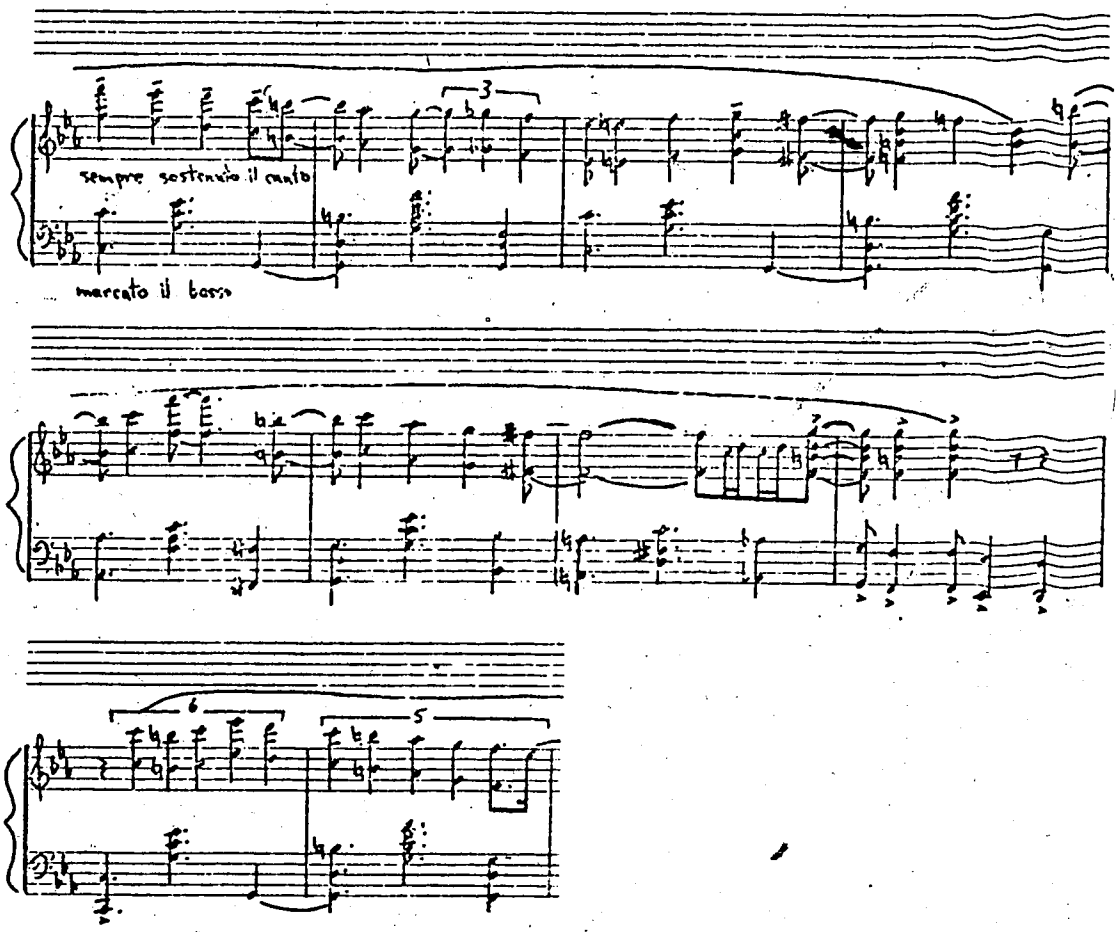
The consequent phrase repeats the antecedent until measures 15-16, where Morton modifies the cadence (perfect authentic) to end the B_1 chorus.[16]

Ex. 88. Mamanita, B_1, mm. 15-16, Paramount version.



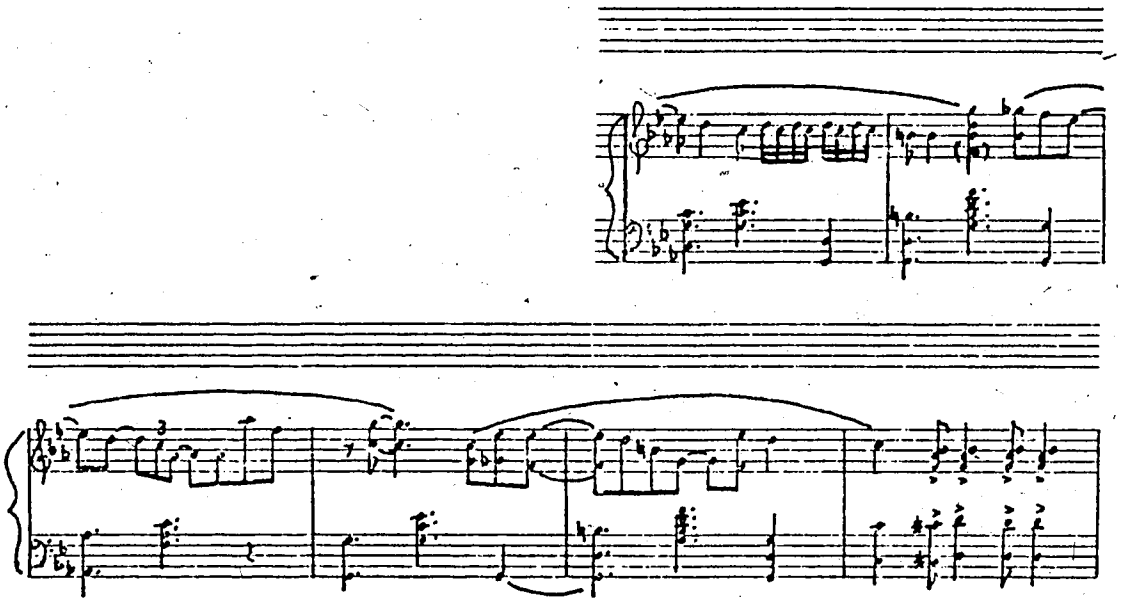
The harmonic milieu of the next B chorus (B_2) is virtually identical to that of B_1, but there is only one point of melodic coincidence between the two choruses, viz., the semi-cadence of measure 8. B_1 is a riff-type chorus, where harmony is of primary interest; B_2, on the contrary, is a melodically-oriented chorus, which relegates harmony to secondary importance. Morton's melodic line (treble of B_2) is stepwise in nature,[17] and decidedly syncopated in its rhythm.[18] The bass continues in Habanera rhythm quite independently of the treble intricacies.

Ex. 89. Mamanita, B_2, mm. 1-10, Paramount version.



The treble texture changes from octaves to single notes (Morton interjecting a full dominant seventh chord into the treble of measure 12) with the addition of an inner voice to fill out the harmonies as the final perfect authentic cadence approaches (measures 14-16).[19] Morton immediately modulates back to E^b major, the key of the A theme.

Ex. 90. Mamanita, B_2, mm. 11-16, Paramount version.

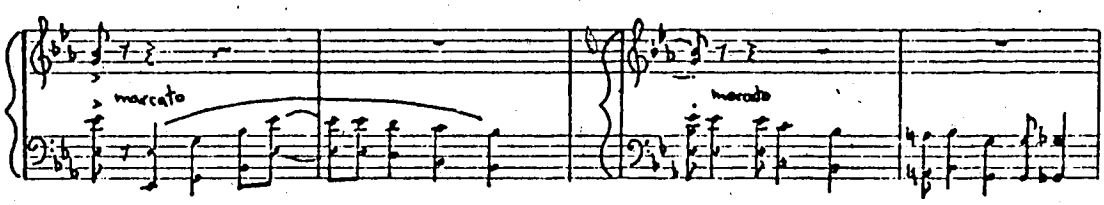


The bass breaks of the A_2 chorus provide all the new material to be found in this chorus. The remainder is borrowed without alteration from the A_1 chorus. The break of A_2, measures 1-2 outlines the tonic triad and then proceeds stepwise down to the dominant (after the double-struck upper tonic octave). The second break (measure 5-6) inverts the direction of the first, thus recalling A_1, measure 1 (treble) in augmentation. The third and

final break of the A_2 chorus (measure 9-10) harkens back to the first (break of A_2--measures 1-2), outlining the tonic triad, making use of a favorite Mortonism, the short-long rhythmic cell, while interposing chromatically raised passing tones between the triadic members. Measure 10 expands the major second of the previous measure into a minor third to form a quasi-sequence.

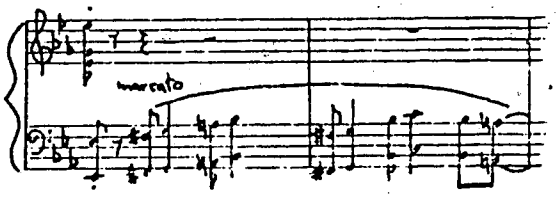
Ex. 91. Mamanita, A_2, a) mm. 1-2, b) 5-6, c) 9-10, Paramount version.

a)



b)

c)

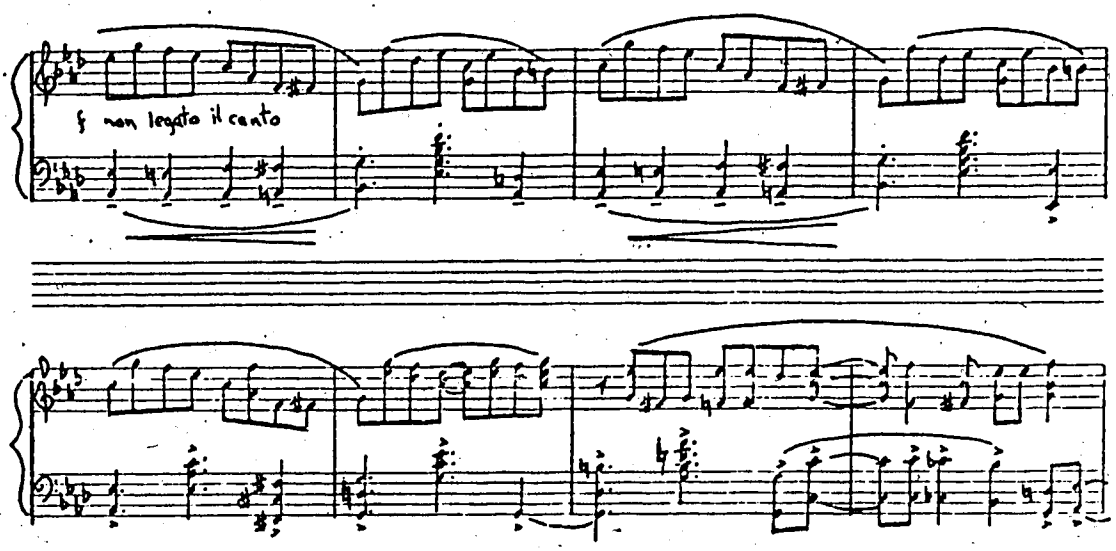


Morton adds a minor seventh to the E^b major harmony of A_2, measure 16, to modulate into A^b major, the key of the C theme. (E^b harmony is tonic to E^b major and dominant to A^b major.)

The C_1 chorus begins with a similar broken-chord pattern to that of A_1, measure 1, et passim (treble). There are marked affinities to the B theme, as well. The repeated two-measure phrase

(C_1, measures 1-2, 3-4), also characteristic of the B theme, and other organic similarites bind these two themes together. In fact, Morton recalls the B_1 chorus with its riff (and chord progression) in the middle of the third statement of this two-measure phrase (C_1, measures 5-6), before returning to the main tonality of the C theme for the consequent phrase.

Ex. 92. Mamanita, C_1, mm. 1-8, Paramount version.



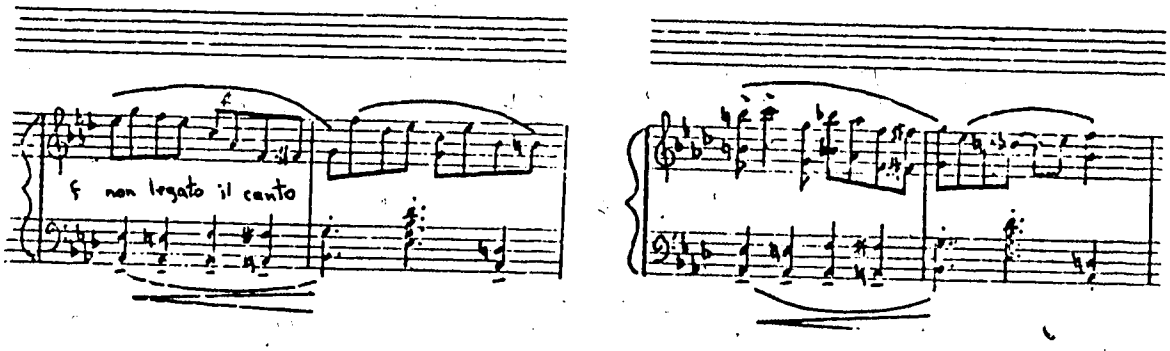
Measures 9-12 repeat the corresponding measures of the antecedent phrase, while the final four measures of C_1 recapitulate the cadential refrain of the A theme (A_1, A_2, measures 13-16), albeit in A^b major instead of E^b major.[20]

The broken-chord pattern of C_1, measures 1-2 is modified in the second C chorus. Morton uses only the second half of C_1, measure 1 and the first half of C_1, measure 2 for melodic material

in C_2, measures 1-2.

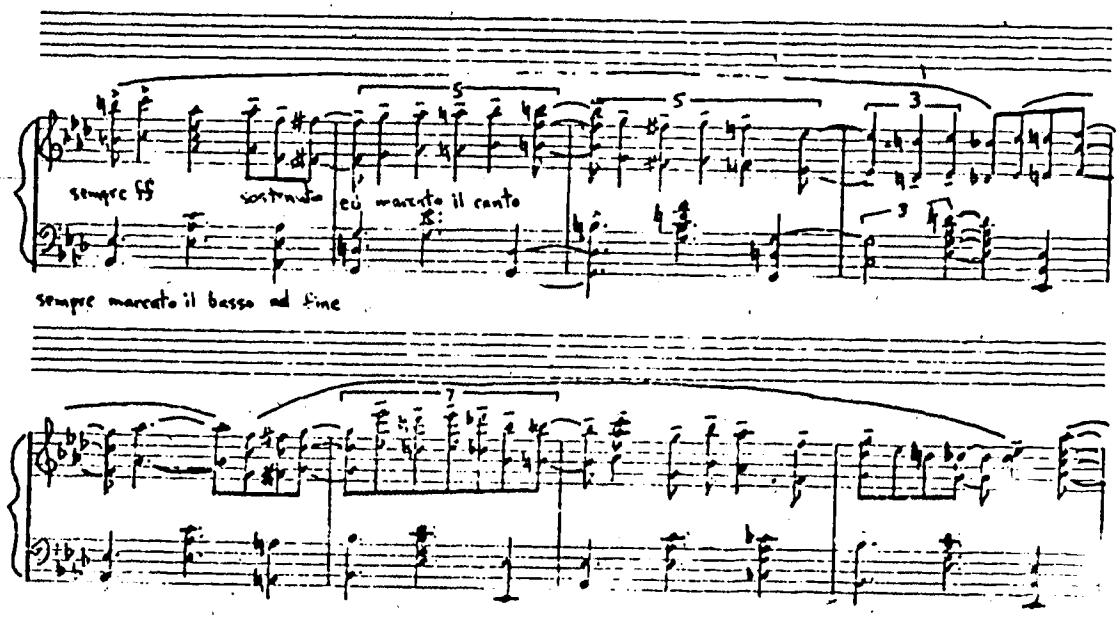
Ex. 93. Mamanita, a) C_1, mm. 1-2, b) C_2, mm. 1-2, Paramount version.

a) b)



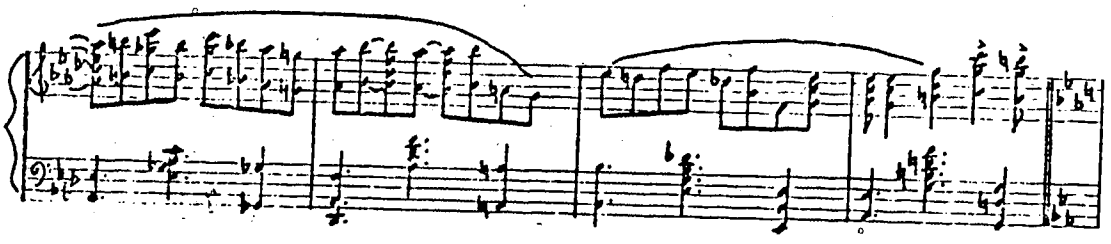
This two-measure segment is then repeated. Beginning at measure 5, however, the C_2 chorus recasts the corresponding C_1 passage both melodically and rhythmically, while retaining the general melodic outline of the C_1 chorus, measure for measure. The "between-the-cracks" rhythm reappears at C_2, measure 6, starting with Morton's allusion to the B theme, and continues through measure 11.

Ex. 94. Mamanita, C_2, mm. 5-12, Paramount version.



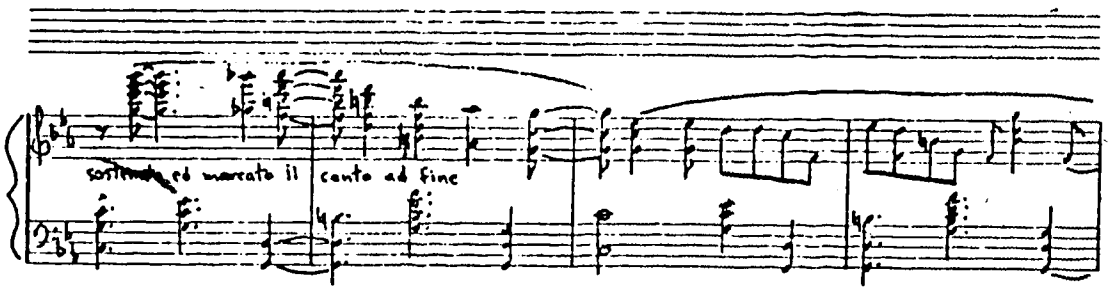
The C_2 chorus does agree with its predecessor (C_1) in the latter portion of the cadential refrain (second half of measure 14 until the authentic cadence), whereupon Morton modulates back to c minor, the key of the B theme, for the final chorus.

Ex. 95. Mamanita, C_2, mm. 13-16, Paramount version.



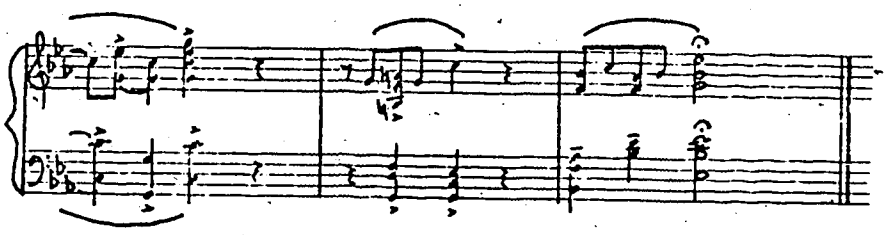
The antecedent phrase of B_3 alters the basic riff-pattern but little. B_3, measures 9-12, however, recast the riff, using the broken chords of tonic and dominant (with the addition of a few passing tones in the harmonic minor) as a descending melodic line.

Ex. 96. Mamanita, B_3, mm. 9-12, Paramount version.



The next four measures (13-16) restate the corresponding measures of the B_1 chorus. B_3, measure 17, with its authentic cadence appears to confirm the tonality of c minor, but Morton then adds a perfect authentic cadence, this time in E^b major, to end the Paramount recording of Mamanita.

Ex. 97. Mamanita, B_3, mm. 16-18, Paramount version.



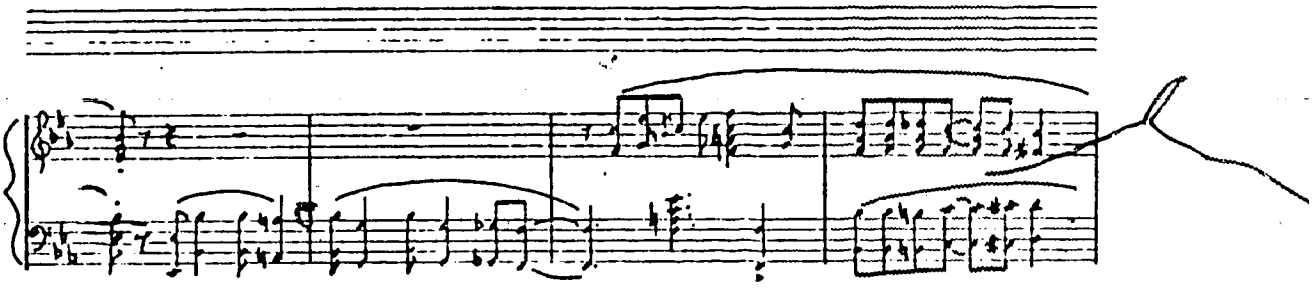
The Gennett recording is considered (if at all) by commentators as the "other" recording.[21] Waxed a scant two months after the Paramount version,[22] the Gennett disc derives much of its material from that earlier recording. Be that as it may . . .

The introduction and entire A_1 chorus of the Gennett version are taken bodily from the Paramount version. The break of A_1, measures 5-6, although not an exact repetition of the corresponding Paramount break, is strongly reminiscent of the latter. Even the high-register, solo-treble break of measures 9-10 is an octave-displaced variant of its Paramount counterpart.

Morton omits the Paramount trills in B_1, measures 2 and 10 (Gennett), but adds one at measure 12. (This factor is no doubt, of little significance, but does change the contour of the B_1 chorus in the perception of even a casual listener.) B_1, measure 16, after cadencing in c minor (perfect authentic), reproduces the modulation in Paramount's B_2, measure 16 (Morton playing but one B chorus in the Gennett version, before returning to his A theme) into E^b major, the key of the A theme.

The first four measures of the A_2 chorus are almost a carbon copy of the previous recording. Measures 5-8, however, evince a variant broken-chord break, utilizing the short-long rhythmic cell (of which Morton is so fond). A middle-register treble V^7/V configuration follows, leading into a contrary-motion passage (measure 8), which recalls the introduction.

Ex. 98. Mamanita, A_2, mm. 5-8, Gennett version.



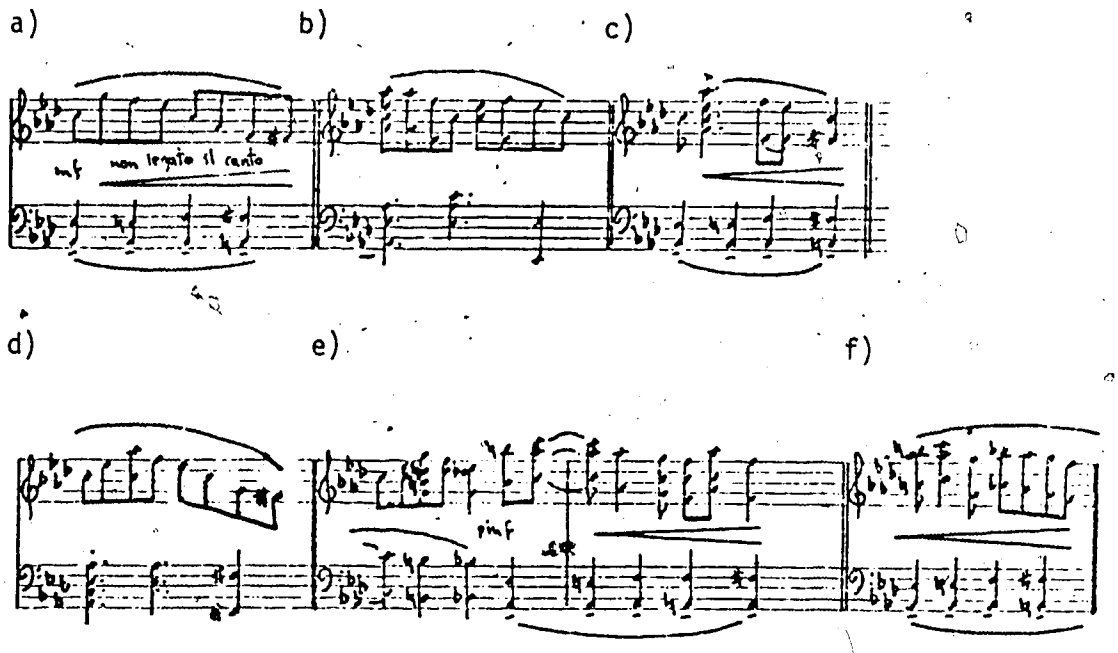
The consequent phrase of A_2, aside from the bass break variant (measures 9-10) of Paramount's corresponding passage, restates the Paramount version almost note for note. A_2, measure 16, after the authentic cadence, modulates to A^b major, the key of the C theme.

In the C_1 chorus once again, only minor details have been altered. C_1, measures 7-8 have a somewhat different configuration from the earlier recording, but the contour remains substantially the same. C_1, measures 15-16 evince an extra treble voice for additional sonority at the cadence.

The C_2 chorus offers the first true divergence from the Paramount recording. Only the first five treble notes of C_1, measure 1 are used to provide a contour for the corresponding C_2 measure. (Even then, Morton changes the G to an A^b, thus, in effect, altering the initial harmony from I^7 in the former to I^{+6} in the latter.) For the first time, Habanera bass replaces walking crotchets for this measure (and other corresponding measures). C_2, measure 3 simplifies the contour of the first measure and recasts its rhythmic

emphasis. Measure 5 offers yet another version of the measure 1 pattern. (Measures 2, 4 and 6-8 remain unchanged from the C_1 chorus.) The pattern of measure 1 continues to be transformed in the C_2 consequent phrase. In measure 9 (including the upbeat from the previous measure), the contour begins to take on characteristics of Paramount's C_2, measure 1; this total transformation is a fait accompli by C_2, measure 11 (of the Gennett version).

Ex. 99. Mamanita, a) C_1, m. 1, b) C_2, m. 1, c) C_2, m. 3, d) C_2, m. 5, e) C_2, mm. 8-9, f) C_2, m. 11, Gennett version.

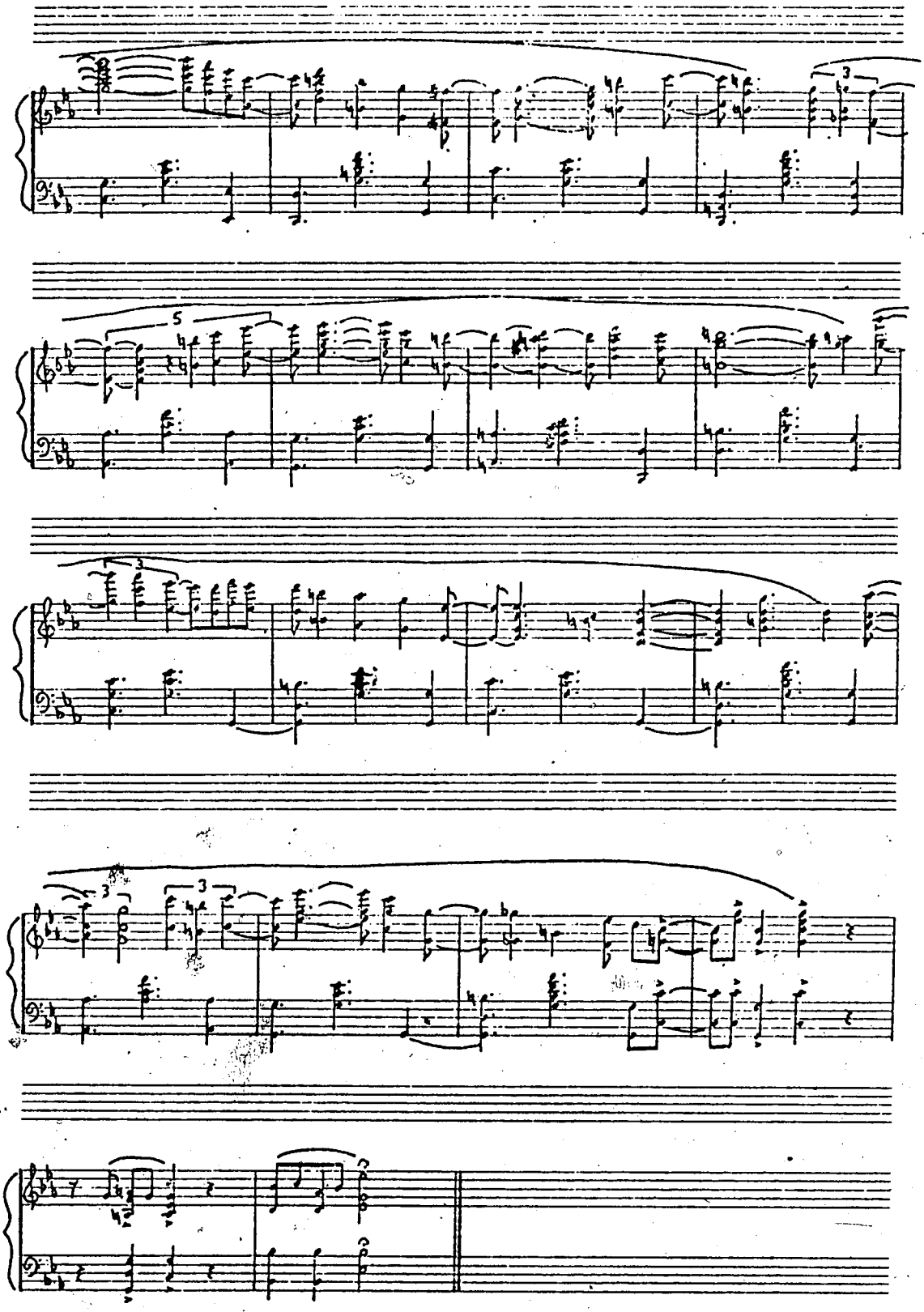


The cadential refrain (C_2, measures 13-16) remains intact. Morton modulates back to c minor, the key of the B theme.

The B_2 chorus is an almost exact repetition of B_1, with the addition of a mordent or two. In the final (B_3) chorus, however, Morton effects the "between-the-cracks" rhythm, not previously in

evidence (on the Gennett recording). The melody of the B_3 chorus, although influenced to some extent by Paramount's B_3, measures 9-12, is freely invented, having no thematic connection with the other (riff-oriented) B choruses. The consequent phrase of B_3 is similar in nature and contour to its antecedent counterpart, both of which utilize highly syncopated melodic lines in treble octaves. The final three-and-a-half measures of this chorus (and the composition itself) are identical to Morton's earlier (Paramount) version, complete with final perfect authentic cadence in E^b major.

Ex. 100. Mamanita, B_3 chorus, Gennett version.



Whenever the composition, Mama 'Nita (Mamanita), is mentioned by record critics, almost invariably the Library of Congress version is placed in the forefront. This is the lengthiest of the three versions, displaying a more florid style than the two acoustically recorded discs. As is the case with the other Library of Congress recordings,[24] the more relaxed atmosphere of the recording sessions and freedom from the three-minute limit (imposed by technical limitations of the commercially operated studios) are reflected in Morton's generally slower tempi and more expansive structures in his performances.[25]

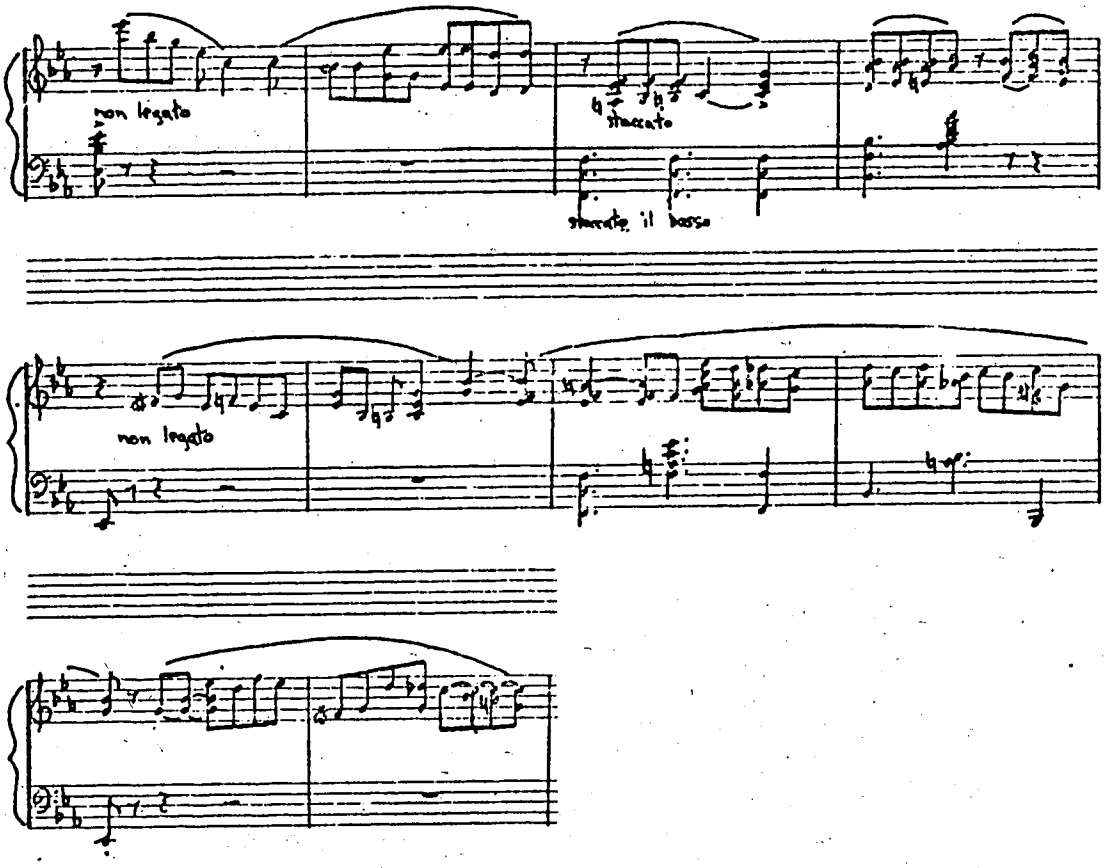
As stated above, the various versions contain well-nigh identical introductions. Morton alters his voicing of the dominant seventh chord in the fourth measure (placing the fifth of the chord at the bottom, and an interval of a sixth in his left hand). In this same measure (as well as the next, A_1, measure 1), the tonic triad of the acoustic versions becomes a tonic triad with an added sixth (in the Library of Congress version).

A_1, measure 3 is simplified from the previous versions, while Morton's treble anticipates the cadence of measures 4-5 (Mama 'Nita version). The break at measures 5-6 is identical to the previous break of measures 1-2, which once again recurs in measure 9-10. The final two measures of the A_1 antecedent phrase constitute an octave-displaced variant of the corresponding passage in both acoustic recordings. Morton's treble anticipates two more cadences (A_1, measures 12-13 and A_1, measure 16-A_2, measure 1), but otherwise the opening (A_1) chorus is identical to its acoustical predecessors,

being purely expository (rather than improvisatory) in nature.

The Library of Congress recording is the only one which contains a second A chorus before the first appearance of the B theme.[26] The A_2 chorus begins with what appears, at the outset, to be another repetition of the break at A_1, measures 1-2. This melodic contour provides continuity from the first to the second A chorus. A_2, measure 2, however, follows the downward trend of the previous measure, adding the upper octave to the single-note treble line. The next break (A_2, measures 5-6) features Morton's first true departure from the arpeggio configuration of A_1, measures 1-2. The harmony of tonic triad with added sixth is here realized by means of a tortuous single melodic line in the lower treble register, utilizing modified sequence. Morton provides solo treble chords to lead into the next two-measure segment (A_2, measures 7-8). A descending chromatic line is introduced into measure 7, which flows smoothly into the succeeding measure, a variant of A_1, measure 8. The first two measures of the A_2 consequent phrase (measures 9-10) exhibit still another treble break, which inverts the contour of the previous A_2 break (measures 5-6).

Ex. 101. Mama 'Nita, A_2, mm. 1-10, Library of Congress version.



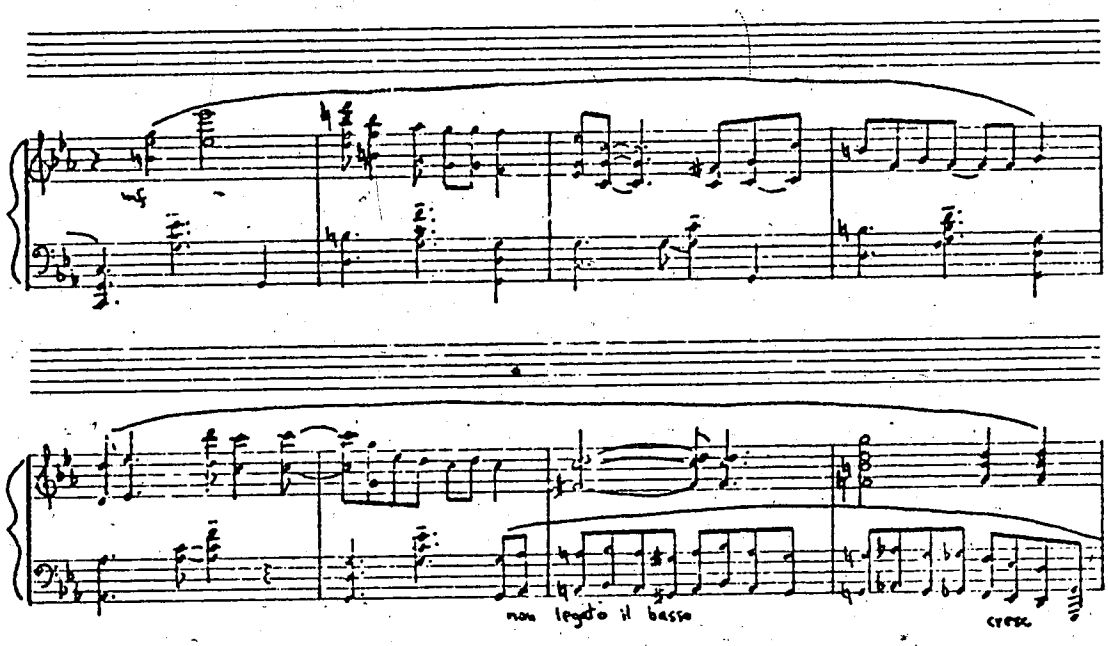
The remainder of the A_2 chorus proceeds without significant variation modulating into c minor, in accordance with both acoustic versions, for the first two B choruses.

The B_1 chorus contains little more than a simple statement of the B theme, in a similar manner to the A_1 chorus. The only noteworthy element here would be the bass conjunct chromaticism, especially prominent in B_1, measures 14-15.

The B_2 chorus utilizes the harmonic background of the B theme, but eschews the riff-oriented treble in favor of a freely-

invented melody. B_2, measure 1 simplifies the corresponding riff of B_1 (to the point of nullification), and then inverts the major third to form a minor sixth (G to E^b). Morton then descends the G dominant ninth chord to fill the similarly inverted interval (F to D) of the next measure.[27] B_2, measures 3-4 continue the downward trend of melody, while the next two measures retain a conjunct contour (E^b-D-C) to flow uninterruptedly (via bass conjunct chromaticism) into the perfect authentic cadence of measures 8-9.[28]

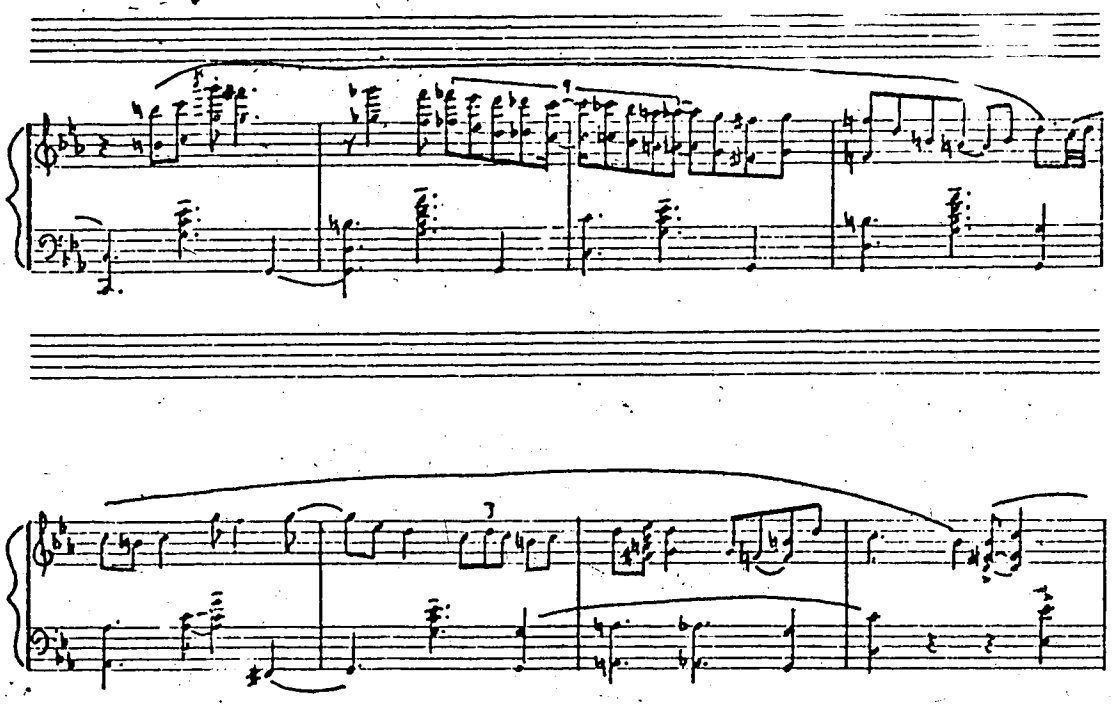
Ex. 102. Mama 'Nita, B_2, mm. 1-8, Library of Congress version.



The consequent phrase of the B_2 chorus incorporates a gruppetto as a variant to its antecedent. The chromatic stepwise passage (B_2, measures 10-11) adds intensity via the uncertain rhythmic nature of this gruppetto, which neither begins nor ends on an explicit pulse. The melodic contour of the latter half of B_2

(measures 9-16) remains much the same, therefore, as measure 1-8, but with different rhythmic and melodic emphasis. (Compare measures 3-7 with measures 11-14.) Morton modulates back to E^b major in measure 16 for his final A theme statement.

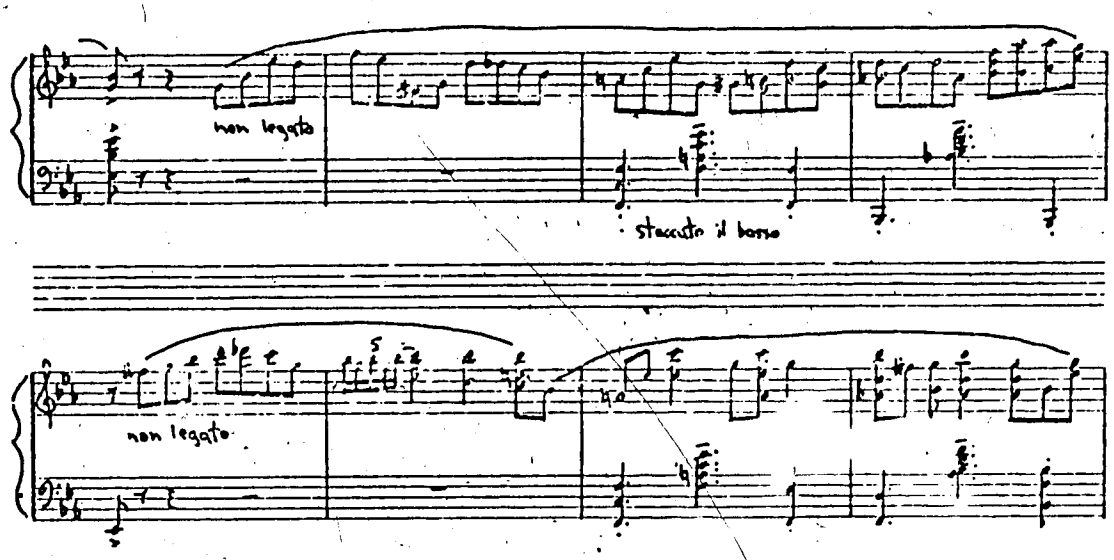
Ex. 103. Mama 'Nita, B_2, mm. 9-16, Library of Congress version.



The A_3 chorus opens (measures 1-2) with a repetition of the break in A_2, measures 9-10, displaced by one beat. The next two measures of A_3 constitute a variant of A_2, measures 7-8. The upper register break of A_3, measures 5-6 consists of new material (vaguely presaging C_1, measure 1) in a similar voicing pattern to the break of A_2, measures 5-6 (ie., single notes to solo treble chords). The following two measures (A_3, measures 7-8) outline their respective

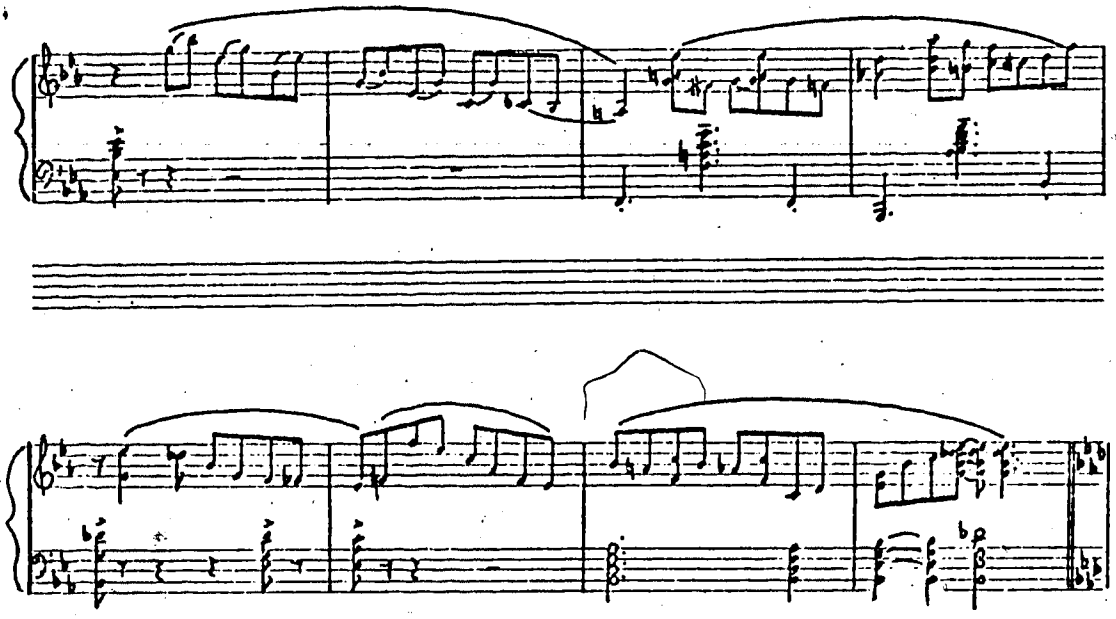
harmonies, using wide-spanned treble tenths (measure 7) and ninths (measure 8).

Ex. 104. Mama 'Nita, A_3, mm. 1-8, Library of Congress version.



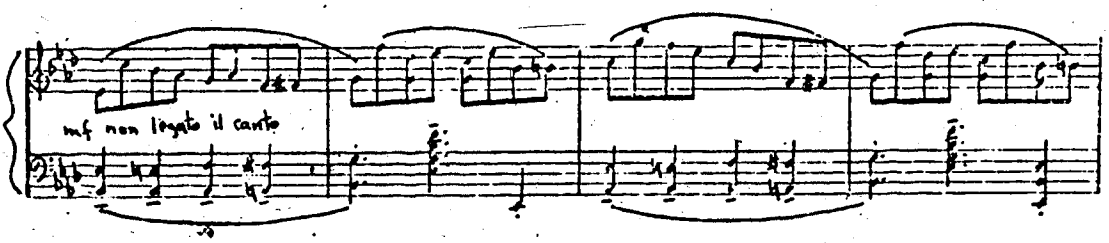
The broken-chord break of measures 9-10 (tonic triad with added sixth) leads into yet a different treble configuration of the V^9/V harmony (measure 11), which proceeds (by way of the circle of fifths) toward the expected--albeit octave-displaced--cadential refrain of A_3, measures 13-16. In A_3, measure 16, Morton modulates to A^b major, the key of the C theme, using dominant seventh harmony.

Ex. 105. Mama 'Nita, A_3, mm. 9-16, Library of Congress version.



The C_1 chorus is another purely expository chorus, thus requiring no further comment. It follows the C_1 choruses in both of the acoustic versions with little deviation.[29, 30]

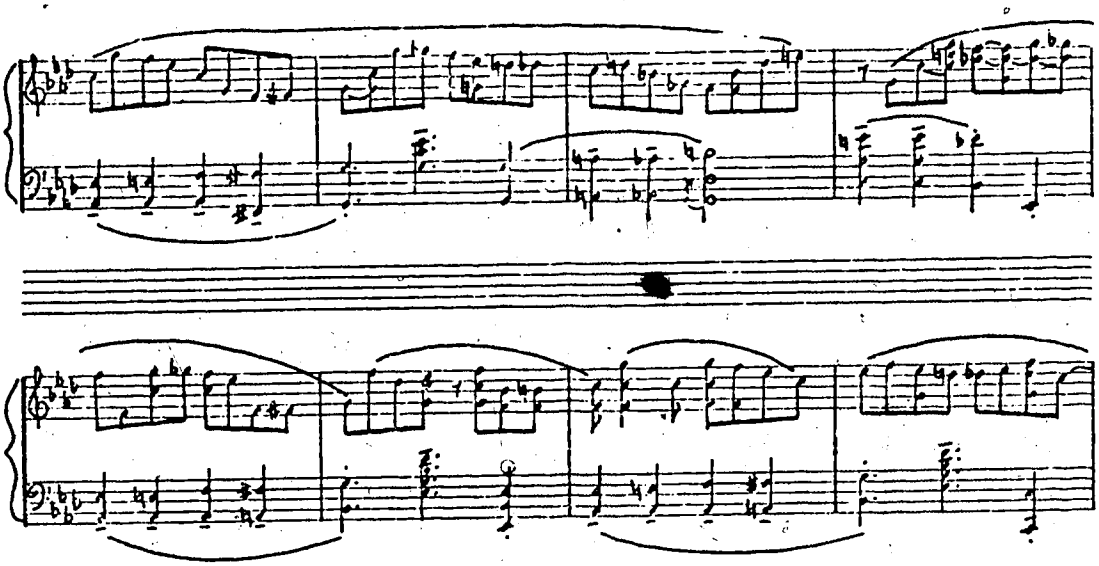
Ex. 106. Mama 'Nita, C_1, mm. 1-4, Library of Congress version.



Morton begins his C_2 chorus in the same vein as the previous chorus. In fact, aside from a minor alteration in measure 2, Morton's

first real departure (from C_1) occurs at measures 6-7, where he substitutes a stepwise melodic arch tinged with chromaticism for the allusion to the B_1 riff. This arch is an expansion of the treble contour of measure 5. The next two measures (8-9) are also styled to a large extent upon measure 6, different harmonic underpinnings notwithstanding. Measure 11 is a simplification of measure 1, while measure 12 provides a variant of measure 4 (measure 2 being a variant in its own right).

Ex. 107. Mama 'Nita, C_2, mm. 5-12, Library of Congress version.

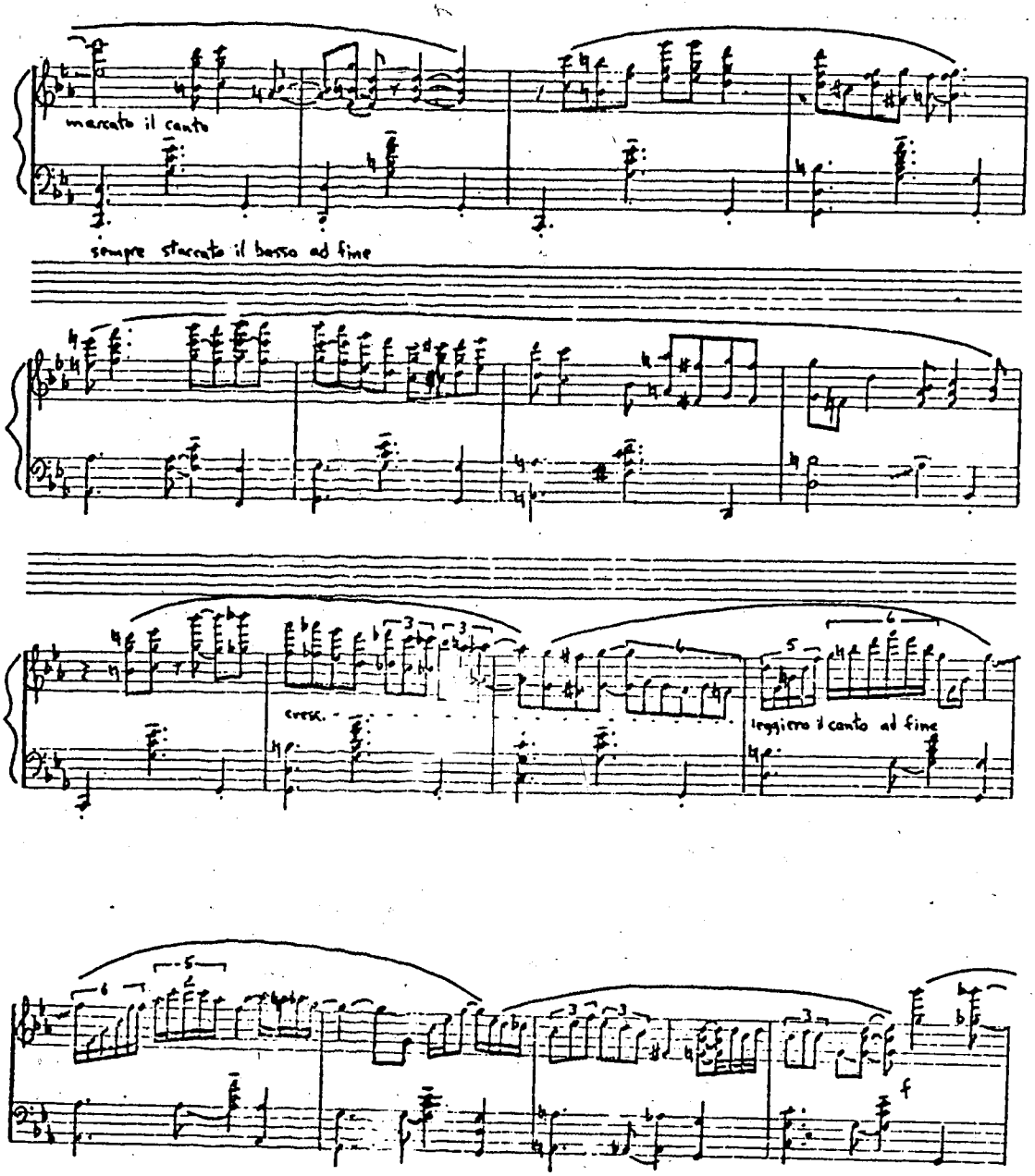


A slightly altered cadential refrain follows (measures 13-16), modulating in C_2, measure 16, back to c minor, the key of the B theme.

The greater portion of the B_3 chorus (measures 1-12, but especially 9-12) recalls quite vividly the corresponding passage in the B_2 chorus; the remainder of the B_3 proper (measures 13-16)[31]

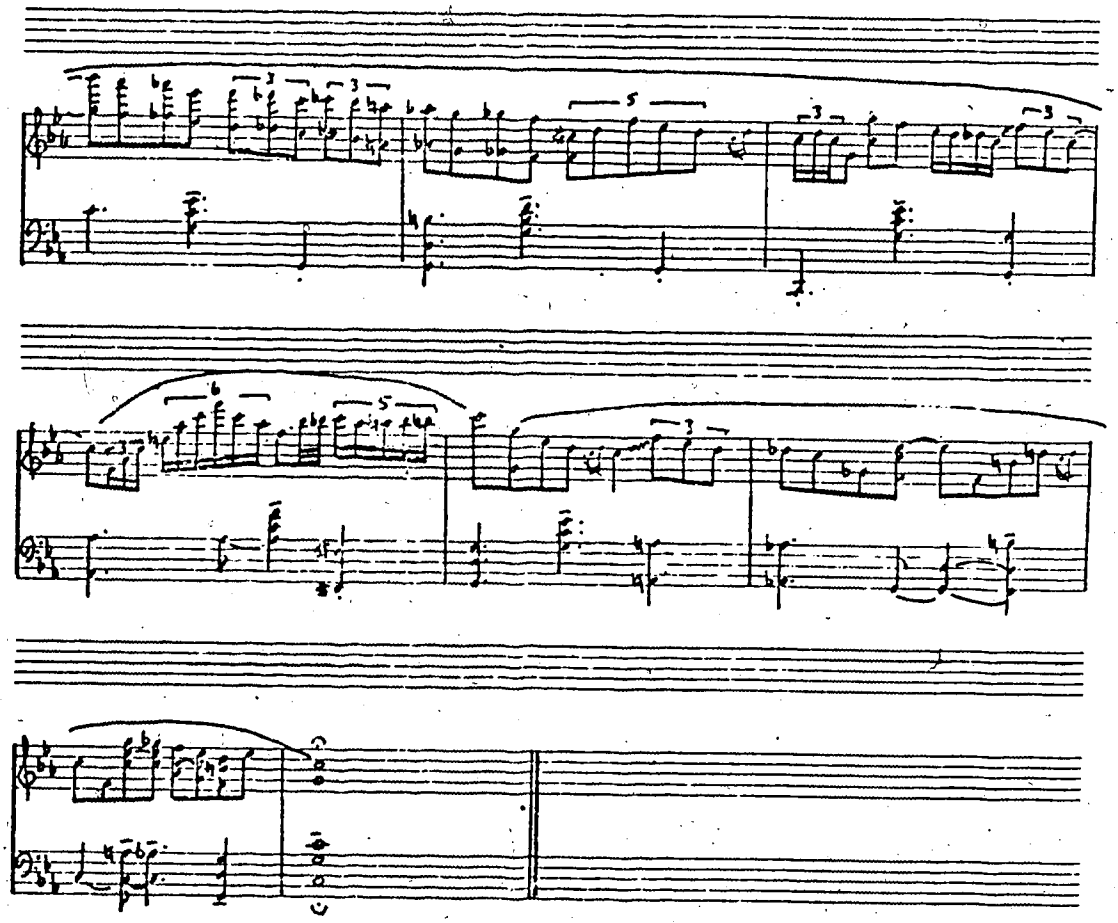
consists of florid broken-chord figuration and fingered glissandi.

Ex. 108. Mama 'Nita, B_3, mm. 1-16, Library of Congress version.



As for the coda-like passage (final eight measures of the composition), the chromatic descent is borrowed from B_3, measures 10-11, while the treble of measure 19 anticipates that of measure 21.[32] B_3, measures 20-22 derive from measures 13-15, while the final two measures (B_3, measures 23-24) reiterate in compressed form the cadence of measures 21-23 downbeat.[33] Morton concludes the Library of Congress version in c minor, without the mediant degree in his tonic chord.[34]

Ex. 109. Mama 'Nita, B_3, mm. 17-24, Library of Congress version.



VI. CONCLUSION

> Many of the tunes here which represent recordings of 1923 and 1924, afford interesting contrast with the far different versions of the same tunes recorded in the Library of Congress series and other late 1930's recordings. There is far greater vigor and range to the Jelly of these earlier years, but perhaps not the complexity, particularly in harmony.[1]

> In some respects these early solos of 1923-6 may impress us differently than the later recordings I have used as a basis for some of this discussion of Morton's piano and style. There is a rhythmic vigour and optimism in Morton's 1923 work that the later versions do not have. And in several of them there is a decided rhythmic affinity to ragtime which Morton's music was otherwise breaking away from.[2]

The foregoing statements by two noted jazz critics are accurate generalizations concerning the major differences between Morton's early and late piano solos. Morton's basic style remained constant from his first to his final recordings.

Concerning the specific recordings examined in this thesis, the latter three compositions are seen from the dual perspective of early (1923-24) and late (1938) performances.

The earlier version of Kansas City Stomp proceeds with primary emphasis upon rhythm. The A theme is treated with a "back-beat" bass in the A_3 chorus, signifying a rhythmic climax usually reserved for the final chorus. A_4 begins with the "backward stride" bass, causing a momentary rhythmic disorientation in the listener, and ends with a familiar "ride-out" pattern, featuring the short-long rhythmic cell. The later version features the melodic aspect to a greater extent. Morton's B_2 chorus is given an independent melody, in contrast to the

the B_1 riff-treble. Morton waits for the A_4 chorus before effecting his moto perpetuo recasting of the A theme's antecedent phrase.

The three versions of The Pearls offer widely contrasting views of the work. The acoustic version reproduces the written score (with but minor deviations), thereby exhibiting little of Morton's improvizational and organizational skills. The Library of Congress version, at its leisurely tempo, utilizes a variety of basslines and textures (especially in the trio) to build momentum until the final bar. The Baltimore version, on the contrary, proceeds at a quicker pace, but evinces a uniformity in its trio (due, in no small part, to the quasi-ostinato bass, which pervades the entire trio) to flow almost effortlessly to its conclusion.

The three recordings of Mama 'Nita (Mamanita) include two adaptations of the "Spanish tinge". In both acoustic recordings, Morton uses a marcato touch and "between-the-cracks" rhythm, thus infusing the work with rhythmic vitality. On the Library of Congress recording, however, Morton lightens his touch somewhat, to provide a rhapsodic treble line, indicative of his late period. This last element is perhaps the one outstanding change in Morton's style, at least from the middle of his career (Gennett recordings) to the very end, i.e., the more florid treble.

Williams, however, touches upon the change of attitude which was primarily responsible for the differences: Morton's loss of optimism in the time span between the acoustic and Library of Congress recordings.

During the early twenties, when Morton waxed the Gennett and

Vocalion piano solos (1923-26), he could look back upon his adventurous, itinerant youth with satisfaction, and ahead to an almost limitless expanse of musical opportunity and easy money. His great popularity as bandleader, arranger and piano soloist with his Red Hot Peppers, one of Victor's top jazz recording groups, testifies to the success which lay ahead. Then the Great Depression intervened and slowly eroded Morton's confidence in his future.

By May 1938 (fifteen years after his initial recording success), Morton's youth and optimism had left him. With a bleak and uncertain future before him, Morton could only hope to recapture the great triumphs of yesteryear, both real and imagined (frequently a mixture of the two--in various proportions).

The Library of Congress sessions are much more than an extended series of solo piano and piano-vocal performances. They represent, in a real sense, Morton's Last Will and Testament to posterity. If his early recollections include a degree of exaggeration and self-aggrandizement, if his language is tinged with "purple", if his piano-playing is a bit ostentatious, this is the way he wanted to be remembered, the way things should have been.

It was only after the long years of the Great Depression that Morton's horizons would expand beyond his own personal popularity and financial success, to his artistic integrity as the creator and sole true purveyor of jazz music. This very consciousness (of the nature of his bequest) makes Morton's Library of Congress recordings indispensible to a complete understanding of Ferdinand Joseph Morton as musician, historian and personality, and of the origins and development

of jazz music as a whole.

> Born in 1885 . . . Jelly Roll is the true connecting link between ragtime and jazz. No one need ever speculate again on how the Negro in America transformed white music into black: he can hear Morton play the celebrated transformation of an old French quadrille into Tiger Rag on the Circle documentaries [Library of Congress recordings]. The introduction, the waltz, and the "mazooka" are shown metamorphosing into the syncopated strains that everyone knows so well. Nor is erudite musical analysis needed to differentiate ragtime from jazz when one has heard him play the Maple Leaf [Rag] in the authentic St. Louis manner and then follow with his own complex stomped version "along the lines of jazz creation".[3]

Morton thus occupies a central position in the history of early jazz. It is uncanny that such a major figure left no musical successors. There are three main contributing factors to this phenomenon.

First, Morton's personality was a strident one. He had a sure sense of his own worth and wasn't afraid to tell anyone about it. This came off as arrogance and self-aggrandizement. For this reason, Morton made few friends and many enemies. As a rule, musicians made a conscious effort not to be influenced by Morton, regardless of his talent.

Second, his best work was outdated before the recordings were even released. The Red Hot Peppers' recordings (1926-30) were outmoded by Louis Armstrong, as the great soloist replaced New Orleans-style polyphony in the vanguard of popular jazz thinking. In terms of solo piano, Earl Hines and Fats Waller were at the forefront of the new generation of jazz pianists during the late twenties. Hines's stylistic innovations and Waller's personal magnetism left no room for Morton's old-time stomps and abrasive personality.

Third--and perhaps most important--Morton's style (both solo

and ensemble) was a finished product in and of itself. His personality had so infused his music, that its evolution was impossible outside Morton's hands. His style grew out of ragtime and blues, came to full fruition, then, at Morton's death, went to the grave with him.

FOOTNOTES TO PREFACE

1. To many jazz musicians, "totally arranged jazz" may be a contradiction in terms; to Morton, however, arranged jazz was not only possible, but often desirable. See Alan Lomax, Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz", 2nd ed. (Berkeley and Los Angeles: University of California, 1973), pp. 147, 149.

2. According to Richard Hadlock, Jazz Masters of the Twenties (New York: Macmillan Publishing Co., 1965; Collier Books, Macmillan Publishing Co., 1974), p. 155, Thomas "Fats" Waller recorded two Bach fugues, first as written, then as jazz; Victor, however, never released them.

3. John S. Wilson, review of the phonodisc, Piano Music of Ferdinand "Jelly Roll" Morton, played by James Dapogny, Smithsonian N 003, High Fidelity 26 (October 1976): 141-42.

4. Op. cit.

5. Ibid., p. 266.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW

1. Excerpt from Morton's (presumably) unpublished autobiography as quoted in Lomax, pp. 238-39.

2. Ferdinand Joseph Morton, Saga of Mister Jelly Lord, interviewed by Alan Lomax, ed. Harriet Janis, notes by Rudi Blesh, 12 albums consisting of 45 discs (i.e. 90 sides) @ 78 r.p.m. (New York: Circle Records, 1947--but recorded in May-July 1938), (Hereafter cited as Saga), 1 (Jazz Started in New Orleans): Boyhood Memories, Circle JM 7.

3. Ibid., 1: Ancestry and Boyhood, Boy at the Piano, Circle JM 5-6.

4. Ibid., 1: Boyhood Memories, Circle JM 7.

5. Morton, excerpt from a personal letter to Roy Carew (presumably late 1930s) as reproduced in a photograph in Orrin Keepnews and Bill Grauer, Jr., A Pictorial History of Jazz: People and Places from New Orleans to Modern Jazz, new rev. ed. by Orrin Keepnews (New York: Crown Publishers, 1966), p. 60.

6. Morton, Saga, 9 (Alabama Bound): Alabama Bound (part 1), Circle JM 67.

7. Ibid., 9: Alabama Bound (concluded), Circle JM 68.

8. Ibid., 9: Alabama Bound (part 1), Circle JM 67.

9. Ibid., 9: Alabama Bound (concluded), Circle JM 68.

10. Lomax, p. 130.

11. Ibid., p. 141.

12. Willie "the Lion" Smith with George Hoefer, Music on My Mind: The Memoirs of an American Pianist, Foreword by Duke Ellington. (London: MacGibbon & Kee, 1965); p. 53.

13. Lomax, p. 149.

14. Ibid., p. 150.

15. Ibid., p. 159.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW (CONT.)

16. Ibid., pp. 159-76.

17. Ibid., p. 190.

18. Ibid., pp. 301-2.

19. Mary Ellen Hood and Helen M. Flint, "The Life and Times of 'Jelly Roll' Morton", introductory essay in the folio, "Jelly Roll" Morton: The Original Mr. Jazz (New York: Edwin H. Morris & Co., n.d.), no page number.

20. Smith with Hoefer, pp. 211-12.

21. Lomax, pp. 230-35.

22. Ibid., pp. 236-37.

23. Ibid., pp. 239-42, 307-12.

24. Ibid., pp. 245-46, 249-50, 312, 317-18.

25. Ibid., pp. 261, 318.

26. Ibid., p. 6.

27. Rudi Blesh, Shining Trumpets, 2nd ed., rev. and enl. (New York: Alfred A. Knopf, 1958; reprint ed., New York: Da Capo Press, 1976), pp. 191-95.

28. Lomax, p. 6.

29. Ibid., pp. 15-16.

30. Ibid., p. 6.

31. Ibid., p. 66.

32. Ibid., p. 6.

33. Morton, Saga, 11 (In New Orleans): The Marching Bands, Circle JM 79.

34. Lomax, pp. 15-16.

35. New Orleans Creoles, as a rule, were educated tradsmen who took up music as a sideline, while the blacks (who could claim the blues as their very own) were largely illiterate offspring of recently freed slaves, working as unskilled day-laborers. Morton considered the blues to be "low down, illiterate" music. Ibid., pp. 67-109, 241.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW (CONT.)

36. As a "professor", however, Morton played and sang the blues by the hour, because this was the music the prostitutes like to hear. He was too astute a businessman to eschew the blues completely. Ibid., pp. 104-5, 108.

37. An outstanding recording in this regard being Mamie's Blues (219 Blues) on Ferdinand Joseph Morton, Jelly Roll Morton: New Orleans Memories and Last Band Dates (The Commodore Years) Atlantic SD2-308 (New York: Atlantic Recording Corporation, 1973.)

38. See Morton, excerpt from personal letter to Roy Carew (op. cit.), as reproduced above, p. 2.

39. To such an extent that Rudi Blesh and Harriet Janis call his music "ragtime-jazz piano". They All Played Ragtime. 4th ed. (New York: Oak Publications, 1971; London: Music Sales Ltd., 1971.)

40. Ibid., p. 185.

41. The prevailing winds carried musicians first north to Chicago (ca. 1910-20) then east to New York (ca. 1925-28). Most Harlem-ragtime practitioners were content to remain on the East Coast, which had become, by the late twenties, the Mecca of the entire music industry. The first Harlem ragtime works published were Luckey Roberts's Junk Man Rag and Pork and Beans, both in 1913. Ibid., p. 293.

42. The first Missouri (or classic) rag published was Mississippi Rag by William H. Krell, a white bandleader, in 1897; Harlem Rag by Tom Turpin was the first Missouri rag published that was written by a black man (later in 1897). Ibid., pp. 42, 101.

43. Published in 1899. Ibid., p. 280.

44. Lomax, p. 62, quoting Morton on the Library of Congress recordings.

45. Ibid., p. 66, quoting Morton on the Library of Congress recordings.

46. Ibid., pp. 62-63, quoting Morton on the Library of Congress recordings.

47. Conceptually, there is a vast difference between "ragged" performances of popular tunes and sheet music composed as ragtime. The one term, "ragtime", has historically sufficed for both. William J. Shafer and Johannes Riedel, The Art of Ragtime (Baton Rouge: University of Lousiana Press, 1973), p. 178, 178n.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW (CONT.)

48. Lomax, pp. 148-49.

49. Morton, Saga 3 (Jazz Is Strictly Music): Maple Leaf Rag

50. Published in Blesh and Janis, between pp. 50 and 51.

51. The more lyrical trio section, usually in subdominant, is characteristic of many genres of multi-strain works with regular phrase structure, including marches, minuets and scherzi. Works such as these (with decided emphasis on the former) could be heard at band concerts during the latter part of the nineteenth century.

Bands such as Patrick Gilmore's and later John Philip Sousa's gained national and international reputations playing marches and band transcriptions of light classics on widely-publicized tours. These concerts were well-attended (to say the least), and formed an integral part of the cultural life of the typical American community. (Compare Ibid., pp. 73-74.)

here is a good possibility, then, that the subdominant trio in ragtime traces back to such roots. In any case, it is no coincidence that the tempo marking on Maple Leaf Rag reads "Tempo di Marcia", numerous other rags bearing the same tempo indication or "slow march tempo". Marches and light classics had been "ragged" for years before the first ragtime score was published; the march constitutes perhaps the major precursor of ragtime music per se.

52. See Scott Joplin, The School of Ragtime--Six Exercises for Piano, as published in Blesh and Janis, pp. 141-45.

53. Compare Morton's statement, above, contrasting ragtime and jazz. "Ragtime is a certain type of syncopation and only certain tunes can be played in that idea."

54. Hyena Stomp, a rare mono-thematic Morton composition, provides an excellent example of Morton's techniques of variation as applies to a single theme. See Martin Williams, The Jazz Tradition (New York: Oxford University Press, 1970, New American Library (A Mentor Book), 1971), pp. 34-36, for a discussion of Morton's Library of Congress performance of this piece, as released on Morton, Saga 1 (Jazz Started in New Orleans): Hyena Stomp, Circle JM 8.

55. Except for "Spanish tinge". See V. Mama 'Nita (Mamanita), below.

56. Morton's blues compositions are of the twelve-bar variety, and many of his trio sections (jazz works) consist of thirty-two-bar themes, e.g., The Pearls. See IV. The Pearls, below.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW (CONT.)

57. Morton's rhythmic style, although outwardly similar to ragtime in its syncopations, etc., owes a debt to the more fluid rhythmic conception of the blues. Thus, there exists an element in Morton's performance that has no counterpart in Missouri ragtime. Herein lies a major divergence between the two styles.

58. I. e., "anticipated downbeats and the octave runs of four sixteenth-notes". "Jelly Roll Morton," in Jazz Panorama from the Pages of "The Jazz Review", ed. Martin Williams (New York: The Macmillan Company, Collier Books, 1964), pp. 31-32. But see Ex. 27b, c. below.

59. Op. cit., p. 34. Lomax traces this phrasing back to Morton's trombone-playing father.

60. Williams, The Jazz Tradition, p. 36.

61. See Appendix IA. Morton on Riffs and Breaks, below.

62. Ibid.

63. An alternation of two pitches, usually a semitone apart. See Ex. 48, below.

64. See V. Mama 'Nita (Mamanita) and Appendix IB. Morton on Spanish Tinge (Morton's term for the Habanera bass), below.

65. See IV. The Pearls, below.

66. Tag-ending, consisting of the afore-mentioned short-long rhythmic in conjunction with an extension of stutter-step technique.

67. See III. Kansas City Stomp, below.

68. Slow-moving block chords for an "organ-like" sonority.

69. See II. Frog-i-more Rag (Sweetheart O' Mine), below.

70. See also William Russell, "Jelly Roll Morton and the Frog-i-more Rag," in The Art of Jazz: Essays on the Nature and Development of Jazz, ed. Martin Williams (New York: Oxford University Press, 1959), p. 33ff.

71. See Exx. 63 and 51, below, respectively.

FOOTNOTES TO BIOGRAPHY AND STYLISTIC OVERVIEW (CONT.).

72. "You have the finest ideas from the greatest operas, symphonies and overtures in jazz music. There is nothing finer than jazz music because it comes from everything of the finest class music."
Lomax, p. 66, quoting Morton on the Library of Congress recordings.

FOOTNOTES TO FROG-I-MORE RAG

1. William Russell, "Jelly Roll Morton and the Frog-i-more Rag", in The Art of Jazz: Essays on the Nature and Development of Jazz, ed. Martin T. Williams (New York: Oxford University Press, 1959), p. 38.

2. This is according to Roy Carew, Morton's musical executor. (See Lomax, p. 292.) But from Russell, p. 33, and Lomax, p. 290, the work was composed and/or written down ca. 1917-18. According to Carew (Lomax, p. 292), Frog-i-more Rag was copyrighted by "Fred [sic] Morton, Los Angeles".

3. Russell, p. 34. David A. Jasen and Trebor Jay Tichenor render it as "Froggy Moore" in Rags and Ragtime: A Musical History (New York: Seabury Press (A Continuum Book), 1978), p. 255. Lomax, p. 290, renders it as "Frog-i-more".

4. Russell, p. 35. The sheet music is published (with lyrics) in [Morton], Just Jazz, Blues and Stomps (New York: Charles Hansen Educational Music & Books, n.d.), pp. 55-57, and (without lyrics) in "Jelly Roll" Morton: The Original Mr. Jazz, (op. cit.), pp. 6-7, the latter version using the title, Frog-i-more (Previously Known As Sweetheart O' mine and Froggie Moore) [sic]. In 1923, the Spikes Brothers copyrighted a part of Frog-i-more Rag with lyrics, using the title "Froggy Moore". (See Lomax, pp. 292-93.) Unfortunately, this version was not available for comparison.

5. Brian Rust, Jazz Records, 1897-1942, 4th rev. and enl. ed., 2 vol. (New Rochelle, N.Y.: Arlington House Publishers, 1978), 2: 1100 (continuous pagination).

6. The master of one of the two recordings was rejected, while the other recording was only rediscovered when a test pressing was found in a Chicago junk shop in 1940. (See Russell, p. 33.) It is, however, not certain as to which recording this was. Keepnews, in his discographical notes to Jelly Roll Morton 1923/24, 2 discs, Milestone M-47018 (Berkeley: Milestone Records, 1974), believes it to be the Gennett; Rust is convinced it is the Rialto. In any case, the extant acoustic recording has been reissued on Milestone M-47018, op. cit.

FOOTNOTES TO FROG-I-MORE RAG (CONT.)

7. Russell, p. 35; Rust, 2:1101; Jasen, discographical notes to Piano Ragtime of the Teens, Twenties & Thirties, Herwin 402 (Glen Cove, N.Y.: Herwin Records, n.d.). Jasen and Tichenor, p. 255, report that Mike Montgomery's research yields evidence that Morton appropriated the opening section (presumably of Frog-i-more Rag--i.e., the 1924 recorded version, and not the 1926 recorded version with the title, Sweetheart O' Mine) from Moore himself, who was not merely a contortionist, but a pianist-contortionist. This circumstance, if true, may explain the different first theme and title of the 1926 Vocalion recording. (The latter recording has been reissued on Herwin 402, op. cit.) This recording utilizes the same B and C themes as the other extant Morton version, as well as the first recording of the work (by King Oliver's Creo[illegible]d on the Gennett label--1923), but with a different A[illegible] King Oliver recording has been reissued on Louis [illegible] and King Oliver, Milestone M-47017, 2 discs (Berkely: Mile[illegible]s, 1974).

8. Lomax, p. 302, [illegible] possible recording of Frog-i-more Rag on this same date, but no corroboration exists.

9. This is Morton's spelling on the holograph. See Russell, p. 35 and Lomax, p. 289, the latter of which reproduces the "organ" chorus (block chords) C_1 in facsimile.

10. Jasen and Tichenor, p. 255: Jasen, op. cit.; [Morton], Just Jazz, Blues and Stomps, p. 55 (citing best-known recordings); "Jelly Roll" Morton: The Original Mr. Jazz, p. 6.

11. Measures 25-30 were omitted most likely because Morton's piano was to follow the vocal line here. According to Hood and Flint, op. cit., "Some of the music was in Jelly Roll's original form, with his own notations--some in pencil, some in ink. Some pages consisted of only a few phrases, with his notations such as 'no good' or 'try this'."

12. As previously stated (footnote 7), the A themes of these two versions are totally different. It is only for the sake of form that both themes are thus designated.

13. Russell, p. 35, and the copyright dates of 1918 and 1926 respectively for the titles Frog-i-more Rag and Sweetheart O' Mine (Lomax, pp. 292-93) offer circumstantial evidence to support this supposition. See also footnote 7, above, concerning the first recording of the work. As per footnote 9, above, it is unfortunate that only the trio organ chorus was available in facsimile (Lomax, p. 289). The complete holograph would provide proof as to which A theme was the earlier conceived.

FOOTNOTES TO FROG-I-MORE RAG (CONT.)

14. See Morton's discussion concerning "riffs" and "breaks" as transcribed in Appendix IA, below.

15. Russell, p. 36, seems to imply that the curious effect is somehow due to the "extended introduction" nature of the series of major-minor sevenths which open the A chorus A, measures 1-4).

16. The "stutter-step" consists of two pitches (or chords) which alternate, usually in conjunction with a short-long rhythmic cell. See Ex. 48, below.

17. The cadence of measures 6-7 is noteworthy, since Morton's right hand (thus the entire treble) drops out of the texture when the tonic is stated in the bass, thus setting up the expectation of just such a treble break (measures 7-8).

18. The major characteristic of "stomp" is a pronounced rhythmic momentum which, in many cases, all but nullifies melodic interest. Morton's compositions called "stomps" utilize such passages as climaxes, but these passages are by no means limited to such compositions. Cf. Exx. 48, 63. The stutter-step and "stomp" sound are not mutually exclusive. Morton comments: ". . . Of course, I tell you the fact about it, I don't know what the name 'stomp' mean, myself. There really wasn't any meaning, only that people would stomp their feet, and I decided that the name 'stomp' would be fitted for it . . ." Saga, 3 King Porter Stomp, Circle JM 23).

19. Yet another root position tonic triad is conspicuous in its absence.

20. It is to be recalled that the trio theme is the only one which lies in common with all the versions of this work.

21. The fingered glissando and downward leap which follow this trill recall measure 2 of the introduction. Cf. the bridge passage in Morton's recording of Mister Joe, reissued on New Orleans Memories and Last Band Dates (The Commodore Years), 2 discs, Atlantic SD2-308 (New York: Atlantic Recording Corp., 1973).

22. As is usually the case with Morton's organ choruses, right and left hands coincide to effect block chords.

FOOTNOTES TO FROG-I-MORE RAG (CONT.)

23. ". . . but I find that the slow tunes did more in the development of jazz--that is, the medium-slow tunes--than any other thing, due to the fact that you would always have time to hit a note twice, when ordinarily you would only hit it once, and that give it a very good flavor." Morton, Saga, 3: Discourse on Jazz (part 1), Circle JM 17.

24. Two salient effects of this passage (measures 31-32) are the aforementioned "double-struck" element and the short-long rhythmic cell, the latter of which is often used by Morton at tag-endings (e.g. Ex. 51, below) and the climactic moments. These devices are indeed characteristic Mortonisms, permeating his entire oeuvre.

25. Russell, p. 37.

26. See Morton's discussion on "riffs" and "breaks" as transcribed in Appendix IA, below.

27. The "stop-time" effect makes maximum use of rests, while suspending the explicit pulse. This usually takes the form of strong-beat block chords, which form a vacuum of silence in their absence. An entire chorus can use this effect to great advantage by adding breaks (usually solo treble or bass) between the strong-beat chords. During dances, this effect was used so that the dancers' feet could be heard. See Scott Joplin, Stoptime Rag, in The Collected Works of Scott Joplin, ed. Vera Brodsky Lawrence, editorial consultant Richard Jackson, Introduction, "Scott Joplin: Black-American Classicist", by Rudi Blesh, 2 vol. (New York: New York Public Library, 1971), 1 (Works for Piano):215-19. Also see Jasen and Tichenor, p. 99.

28. In this way, the left thumb partakes of the melodic stutter-step while the little finger maintains a pedal tone of G, the temporary key center.

29. See discussion below.

30. The A theme of the Vocalion recording does not appear in any other of Morton's music under the titles Frog-i-more Rag or Sweetheart O' Mine. (Froggy Moore was unavailable for comparison. See footnote 4, above.)

31. Since the Sweetheart O' Mine recording is the later one, one may assume that the B theme (present in both Frog-i-more Rag and Sweetheart O' Mine) antedates the A theme of Sweetheart O' Mine.

FOOTNOTES TO FROG-I-MORE RAG (CONT.)

32. Morton rarely plays a break which does not utilize the harmonic background of the chord immediately preceding it. Moreover, this break appears to recall the melodic line of the Introduction, measure 3. Cf. Ex. 15, above. (Most breaks have absolutely no thematic connection with the rest of the piece; in Morton's eyes, breaks are "musical surprises".) See Appendix IA, below.

33. The Pearls, C_3, Library of Congress version quotes this treble passage note for note (albeit transposed) some thirteen years later. Cf. Ex. 66, below.

34. It is recalled that Morton claims to have transformed a French quadrille, La Marseillaise (not the national anthem), into Tiger Rag. (Morton, Saga, 1: Tiger Rag, Circle 1.) For other opinions concerning the history of Tiger Rag, compare Marshall W. Stearns, The Story of Jazz, with expanded bibliography and syllabus (New York: Oxford University Press, 1956, 1970), pp. 73-74, and Samuel Charters, Jazz: New Orleans 1885-1963 (New York: Oak Publications, 1963), p. 24.

35. As noted previously (Chart 1, p.15), the A theme does not return after the B choruses.

36. The treble glissando followed by the leap of a major ninth downward, which constitutes a salient feature of the bridge passage of Frog-i-more Rag, is conspicuously absent here.

37. In measure 20, Morton substitutes V^7 for vii^7/V, and in measures 23-24, V^7/ii, ii for V^7/IV, IV.

38. Frog-i-more Rag, C_2, measures 17-24 constitute a melodic variation, being essentially a rhythmic and melodic ornamentation of the original melodic line.

39. Russell, op. cit., is highly recommended for its background information, especially on the recording of Frog-i-more Rag.

FOOTNOTES TO KANSAS CITY STOMP

1. This is the same place at which Morton dedicated The Pearls to a "pretty little waitress". Lomax, p. 173. Also see the discussion of The Pearls, below.

2. Morton, Saga, 3: Kansas City Stomp, Circle JM 18-19.

3. The acoustic version was recorded in 1923 for the Gennett label. It has since been reissued on Milestone M-47018, op. cit. The electric version was recorded in 1938 under the auspices of the Archive of American Folksong of the Library of Congress. This latter version was commercially released on Morton, Saga, 3: Kansas City Stomp, Circle JM 18-19, and reissued on Mr. Jelly Lord: Jelly Roll Morton Plays His Own Compositions from the Celebrated Library of Congress Recordings, RLP 12-132 (New York: Riverside Records, 1960). Morton's recording of the composition with the Red Hot Peppers (1928) has been reissued on Jelly Roll Morton and His Red Hot Peppers, Vol. 4 (Black & White vol. 48) RCA Victor 741.040 (Paris: RCA Records, 1972).

4. Kansas City Stomp was published in 1923. Morton composed the piece in 1919, the same year he wrote The Pearls. Lomax, pp. 173, 293. The sheet music is available in "Jelly Roll" Morton: Blues, Stomps and Ragtime (Jazz Giants) (New York: Charles Hansen Educational Music & Books, Edwin H. Morris & Co., n.d.), pp. 10-11, and in [Morton], Just Jazz, Blues and Stomps, pp. 28-29. (Note the inconsistent usage of the plural form "stomps". The work will be cited in this thesis as "Kansas City Stomp" only.)

5. Morton's acoustic and piano roll versions of Grandpa's Spells share this characteristic, but not the sheet music. The acoustic recording is available on Milestone M-47018, op. cit.; the piano roll on Jelly Roll Morton 1924-6: Blues and Stomps from Rare Piano Rolls, Biograph BLP-1004Q (Brooklyn: Biograph Records, 1970); the sheet music in "Jelly Roll" Morton: Blues, Stomps and Ragtime, pp. 42-45 and [Morton], Just Jazz, Blues and Stomps, pp. 16-19.

FOOTNOTES TO KANSAS CITY STOMP (CONT.)

6. Martin Williams, The Jazz Tradition (New York: Oxford University Press, 1970, New American Library (A Mentor Book), 1971), p. 34, says that " . . . C is an unusual Twelve-bar melody with a double break at bar one and at bar seven, macing two six-bar units". The sheet music, however, bears no indication of this, but rather, evinces a sixteen-bar superstructure without formal eccentricities. See "Jelly Roll" Morton: Blues, Stomps and Ragtime, p. 11 and [Morton], Just Jazz, Blues and Stomps, p. 29.

7. See discussion below.

8. Compare Joplin's Bethena: A Concert Waltz, Introduction, ff., in The Collected Works of Scott Joplin, 1:113-19. Also see Jasen and Tichenor, p. 256.

9. This is consistent with Morton's practice of stating a theme first in almost unadorned fashion. Compare Morton's 1929 Victor recording of Pep with the Library of Congress version of the same composition. These two recordings are available on the respective albums: Jelly Roll Morton and His Orchestra/Piano Solos (1928-1929), Vol. 5 (Black & White vol. 62) RCA 741.054 (Paris: RCA Records, 1972) and Morton, Saga, 6 (The Jazz Piano Soloist): Pep, Circle JM 43. In the latter version, he adds an organ chorus at the beginning before stating the actual melody as in the A_1 chorus of the Victor recording.

10. See transcriptions of both recordings in Appendix II, below, as well as the discussion in this chapter, concerning the A_1 and A_2 choruses of both recorded versions.

11. The A natural of A_1, measure 1 is prepared by Morton's dissonant A natural in the Introduction.

12. Cf. Ex. 46, below, as well as Tiger Rag (Morton, Saga, 1: Tiger Rag, Circle JM 1-2) for Morton's standard version of this break.

13. See Ex. 29.

14. See corresponding measures of the Library of Congress version of Kansas City Stomp, Ex. 21, below.

15. See Tiger Rag, D_2 ("Tiger") chorus on Morton, Saga, 1: Tiger Rag, Circle JM 1-2.

16. This back-beat bass constitutes a rare exception to Morton's general placement of this specialized effect. A_3 is obviously not a "ride-out" chorus.

FOOTNOTES TO KANSAS CITY STOMP (CONT.)

17. This peculiarity could easily be construed as an error. Compare, however, Guy Waterman, "Jelly Roll Morton", in Jazz Panorama from the Pages of "Jazz Review", ed. Martin Williams (New York: Macmillan Co., Crowell-Collier Press, 1964; Collier Books, 1964), pp. 37-38, in his discussion of The Naked Dance (Morton, New Orleans Memories and Last Band Dates, Atlantic SD2-308), where, according to Waterman, " . . . consistently in the A flat choruses in The Naked Dance [illegible]ly hits the seventh (a third inversion, if you will) of the dominant, when the ear would expect (and J. Lawrence Cook notates) the root of the chord. . . In the five choruses which follow this, all in A flat, the note D flat constantly substitutes for E flat. I know of no explanation of this in terms of the musical effect it creates. More likely it was just something Jelly had in his fingers, that he happened to go a note too low every time, but, since the D flat is in the chord, he felt no great compulsion to correct the error. At least this is my guess." But listen to Morton's recollection of Buddy Carter's style on Morton, Saga, 7 (Everyone Had His Own Style): Buddy Carter, Circle JM 52, where after repeatedly striking the "seventh (third inversion, if you will) of the dominant", Morton queries, "Remember that bass?" It is my guess that after hitting several E flats (in Naked Dance), Morton decided to use a "Buddy Carter-style" bass, and the occasional subsequent E flat constitutes an error on Morton's part. But, back to the question at hand (Ex. 34), the author does not wish to question Morton's musical logic, but rather to leave open the possibility of error as opposed to design.

18. The A natural, originally a downbeat, is now relegated to the status of an upbeat lower auxilliary.

19. Cf. the medial cadence in B_2, measure 6, which also contains an anticipated tonic treble note, serving, however, as the entire cadential resolution (the bass having dropped out of the texture after its dominant seventh in measure 6, beat 4), thus leaving a vacuum on the downbeat of measure 7, just before the bass break. See Appendix II. For an even more unusual cadential point, cf. Sweetheart O' Mine, Ex. 21, above, which avoids tonic resolution altogether.

20. Cf. the ending of Hyena Stomp on Morton, Saga, 1: Hyena Stomp, Circle JM 8. In the present case (Kansas City Stomp), tonic is indeed tonic.

21. See Chart 2. The difference in length between the two versions is attributed solely to Morton's recapitulation of the Introduction before the A_4 chorus in the Library of Congress version.

FOOTNOTES TO KANSAS CITY STOMP (CONT.)

22. This is an unsyncopated variant of what Waterman terms "Jelly's trademark". "Jelly Roll Morton", op. cit., pp. 31-32.

23. An interesting element of this chorus is Morton's rhythmic reshaping of the sequential pattern of measures 2-3, 4-5, and 6-7, especially measures 3,5, and 7, where he repeats the first two notes, playing on-beat quavers (measure 3), follows the sheet music's syncopation (measure 5), and intensifies the latter by displacing the cell with a crotchet rest on the downbeat, and double-striking the syncopation.

24. The key word here is "clean" or "clean-cut". (See Appendix IA for Morton's comments on breaks.) Measures 12 and 16 contain basslines which Morton has used previously on several occasions for solo breaks; the nature of the treble line, however, nullifies the possibility of breaks in these two particular instances.

25. The 1923 version utilizes a conjunct, melodically oriented walking bass in conjunction with the more relaxed treble rendition. (See above.)

26. Cf. Ex. 28, above.

27. Cf. Tiger Rag, on Morton, Saga, 1: Tiger Rag, Circle JM 1-2, along with the corresponding break in the acoustic version of Kansas City Stomp, Ex. 29, above.

28. Cf. corresponding break in the acoustic version, Ex. 32 above.

29. In contradistinction to the acoustic version of Kansas City Stomp's A_3 chorus, with its back-beat bass and treble stomp effects.

30. At this point, the master disc is changed, and Morton plays a different version of A_3, measures 13-16 to lead into the trio. (See Appendix II for this alternate version.)

31. The last four quavers of measure 8 (treble), perhaps coincidentally, match the interval pattern of the first four quavers of measure 5 (albeit tonally).

32. As a rule, Morton's modulations are carefully prepared. In this case, however, he simply assumes the new key without preparation.

33. Which have been duly noted in the discussion of the 1923 version of Kansas City Stomp.

FOOTNOTES TO KANSAS CITY STOMP (CONT.)

34. Cf. A_3, measure 11, et passim.

35. Cf. Hyena Stomp, on Morton, Saga, 1: Hyena Stomp, Circle JM 8, and the acoustic version of Kansas City Stomp, Ex. 40, above, for similar "ride-out" patterns.

FOOTNOTES TO THE PEARLS

1. In Tia Juana, Mexico. See discussion of Kansas City Stomp.

2. Lomax, p. 173, paraphrasing a Morton monologue on the Library of Congress recordings.

3. Morton recorded King Porter Stomp seven times as a piano solo (including once with traps and once as a piano roll): The Pearls four times. Rust, 2:1099, 1101, 1105-8, and Biograph BLP-1004Q.

4. Lomax, p. 312.

5. The acoustic version is available on Milestone M-47018; Library of Congress version on Riverside RLP 12-132, as well as Morton, Saga, 6: The Pearls, Circle JM 41-42; Baltimore version on Jelly Roll Morton 1938, 1940, Almanac QSR 2424 (n.p.: Almanac Record Co., n.d.). The sheet music may be found in "Jelly Roll" Morton: Blues, Stomps and Ragtime, pp. 22-23.

6. The 1926 Vocalion version was not available for the author's perusal.

7. Note also that both of these recordings are @ 78 r.p.m., but the acoustic version has a 10" diameter (ca. three minutes), while the Baltimore recording has a 12" diameter (ca. four minutes). See Lomax, p. 312.

8. Alan Lomax produced Saga of Mr. Jelly Lord under the auspices of the Archive of American Folksong of the Library of Congress. See Lomax, pp. 239, 307.

9. Lomax used as many wax acetate discs as necessary to record any given work or discussion. Some monologues extend over several discs, as do some compositions. Lomax, p. 307-12.

10. See Morton's statement at the beginning of this discussion of The Pearls.

11. See footnote 9, above.

12. See footnote 7, above.

FOOTNOTES TO THE PEARLS (CONT.)

13. But functioning as a "German" augmented sixth chord. Cf. State and Madison's A theme, on Morton, Saga, 10 (The Jazz Piano Soloist): State and Madison, Circle JM 70, which utilizes this chord in a similar fashion.

14. Also listen to the cornet solo of the Red Hot Peppers' version of 1927, reissued on RCA Victor 741.040

15. See footnote 23 to the discussion on Frog-i-more Rag, above.

16. Cf. C_3, measures 17-20 with Sweetheart O' Mine, A_2, measures 1-4 (Ex. 17, above). The later version (The Pearls) is but a transposition of the earlier (Sweetheart O' Mine) treble passage.

17. This is quite an exceptional practice.

18. Waterman, "Jelly Roll Morton", pp. 31-32.

19. This is common practice in Morton's piano works, as well as the Red Hot Peppers' recordings, where the back-beat is played by Morton's drummer.

FOOTNOTES TO MAMANITA

1. Lomax, pp. 159, 162, 179 for the former date, Morton's arrival in California. Rust, 2:1100 for the latter date, Morton's first recording of Mamanita.

2. "Mama 'Nita" or "Mamanita" is an elision of "Mama Anita". Lomax, p. 177. Williams, Jelly Roll Morton, Kings of Jazz series (London: Cassel & Co., 1962, New York: A. S. Barnes & Co. (A Perpetua Book), 1963), p. 54, renders the name of the work as "Mama Anita" as well. (This last version of the name agrees with no other sources.) The term "mama" refers to a mistress.

3. California served as Morton's home base from 1917 until 1922, when he left for Chicago. Lomax, pp. 159-78.

4. The work was copyrighted in 1949 by Morton's estate as "Mama Nita (tango)". Lomax, p. 296.

5. Listed as "Mamanita" in Rust, 2: 1100, and Keepnews, notes on Milestone M-47018. The recording has been reissued on Milestone M-47018.

6. Listed as "Mamamita" [sic], ibid. (both sources), and reissued on Milestone 47018. Although this title is an obvious misprint, Williams, Jelly Roll Morton, pp. 43, 54, uses this name in referring to the work. A variant of this erroneous title (viz., "Mama Mita") appears on the disc, Jelly Roll Morton, Archive of Folk & Jazz Music, FS-267 (Los Angeles: Everest Records, n.d.), referring to a piano roll (which had been transferred onto disc in 1924), properly known as "Midnight Mama", an entirely different Morton composition. This latter composition is available on disc under its own name on Biograph BLP-1004Q.

7. Listed as "Mama 'Nita" in Rust, 2: 1106, and available on Morton, Saga, 4 (Spanish Tinge): Mama 'Nita, Circle JM 25, as well as Riverside RLP 12-132.

8. This structure (ABACB) is an anomaly in Morton's oeuvre, but appears common in the compositions of "classic" ragtime, such as those of Joseph Lamb and especially James Scott.

9. Although the B_3 choruses of both acoustic recordings are in c minor, the final cadences of these versions are in E flat major.

FOOTNOTES TO MAMANITA (CONT.)

10. New Orleans Bump is an exception that proves the rule. This composition is entirely in e minor. Morton and the Red Hot Peppers recorded the number in 1929 for Victor. It has been reissued on Jelly Roll Morton and His Orchestra, Red Hot Peppers, Trio, with Wilton Crawley and Lizzie Miles 1929, Vol. 6 (Black & White vol. 72) RCA 741.070 (Paris: RCA Records, 1972).

11. Tonic triad w/ added sixth.

12. See Morton's comments on breaks in Appendix IA, below.

13. Morton refers to this rhythm as the "Spanish tinge". See Appendix IB for his entire discussion.

14. This passage is codetta-like in nature.

15. Morton uses the raised sixth (A natural) for purely pianistic reasons.

16. It is interesting to note the way measure 8 finds its counterpart in measure 16. In the former, Morton's treble reiterates dominant pedal; in the latter, tonic pedal. In the former, the bass walks down from dominant to tonic; in the latter, up from dominant to tonic.

17. Morton utilizes the harmonic form of minor almost exclusively.

18. Morton utilizes this "between the cracks" rhythmic effect to similar advantage to his 1923 Gennett solo piano recording of New Orleans Joys. This recording has been reissued on Milestone 7018. See Gunther Schuller's remarks concerning this recording in Early Jazz: Its Roots and Development (New York: Oxford University Press, 1968), pp. 172-73. (This is the same piece as New Orleans Blues, on Morton, Saga, 4: New Orleans Blues, Circle JM 27, but the former version exceeds the latter in polyrhythmic intricacies.)

19. The cadence itself, however, consists only of a dominant with open fifth resolving to a tonic octave.

20. See Williams, Jelly Roll Morton, pp. 43-44. Even more striking is the C theme's resemblance to the A theme of Morton's Pretty Lil, as recorded by Morton and his Red Hot Peppers in 1929 for Victor (and reissued on RCA 741.054). These two themes are harmonically identical.

21. Williams, Jelly Roll Morton, pp. 43-44, 54, and Max Harrison, A Jazz Retrospect (Newton Abbot, Eng.: David & Charles, 1976, New York: Crescendo Publishing, 1976), p. 131.

FOOTNOTES TO MAMANITA (CONT.)

22. See discussion above.

23. See discussion above.

24. See discussions of The Pearls and Kansas City Stomp, above.

25. Harrison, p. 131.

26. See Chart 5, above.

27. B_2, measures 1-3 may also be seen as a melodic rendition in augmentation of the original three-note riff cell as played in parallel thirds. Cf. B_1, measure 1, Paramount version, Ex. 87, above.

28. Compare the other non-riff B choruses in both acoustic recordings for similarities in treble line.

29. The opening chorus of each of Morton's themes states the unadorned thematic material in no uncertain terms.

30. C_1, measure 1, appears to be in error, as the melodic contour changes slightly to accommodate this circumstance. Morton probably began this chorus on the wrong note of the A flat major triad, then covered his mistake as best he could. For confirmation of this hypothesis, compare the rest of the C_1 chorus.

31. See discussion below. This final passage is seen as a coda-like extension of the B_3 chorus.

32. The final eight measures are numbered B_3, measures 17-24. See footnote 31, above.

33. This extension seems almost tacked on. It is possible that Morton discovered (at the end of B_3, measure 16) that there was extra time remaining on the wax acetate disc, and decided to fill it in with fanciful, virtuosic figurations to exhibit his keyboard prowess.

34. Compare the final cadences of the two acoustic versions, Exx. 97, 100, above. See also footnote 9, above.

FOOTNOTES TO CONCLUSION

1. Waterman, review of Jelly Roll Morton, The Library of Congess Recordings (12 Vol.) Riverside RLP 9001-12, and Jelly Roll Morton, Classic Piano Solos (1923-24) Riverside RLP 12-111, The Jazz Review 1 (November 1958):39.

2. Williams, Jelly Roll Morton, p. 53.

3. Blesh and Janis, p. 176.

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APPENDICES

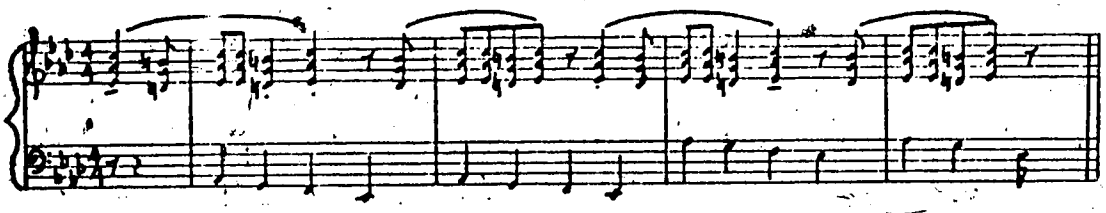
APPENDIX

A. Morton on "Breaks" and "Riffs"

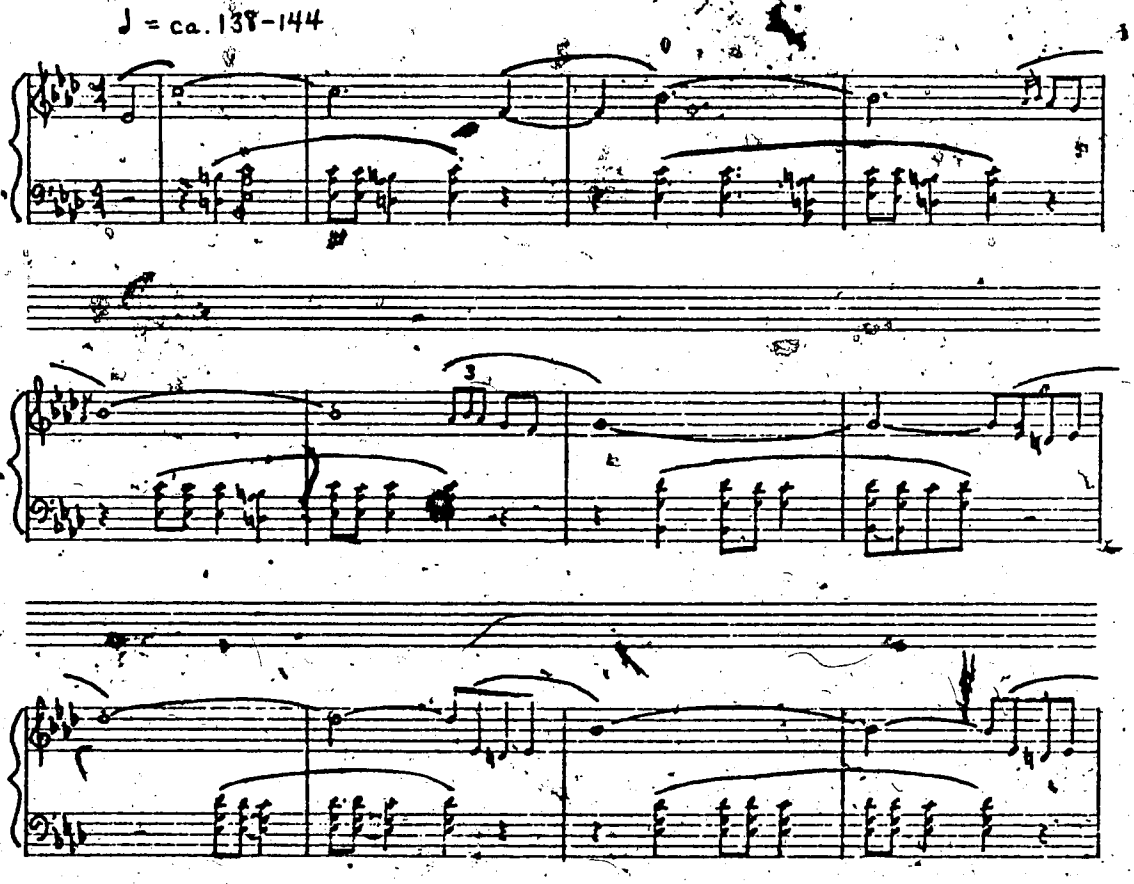
B. Morton on "Spanish Tinge"

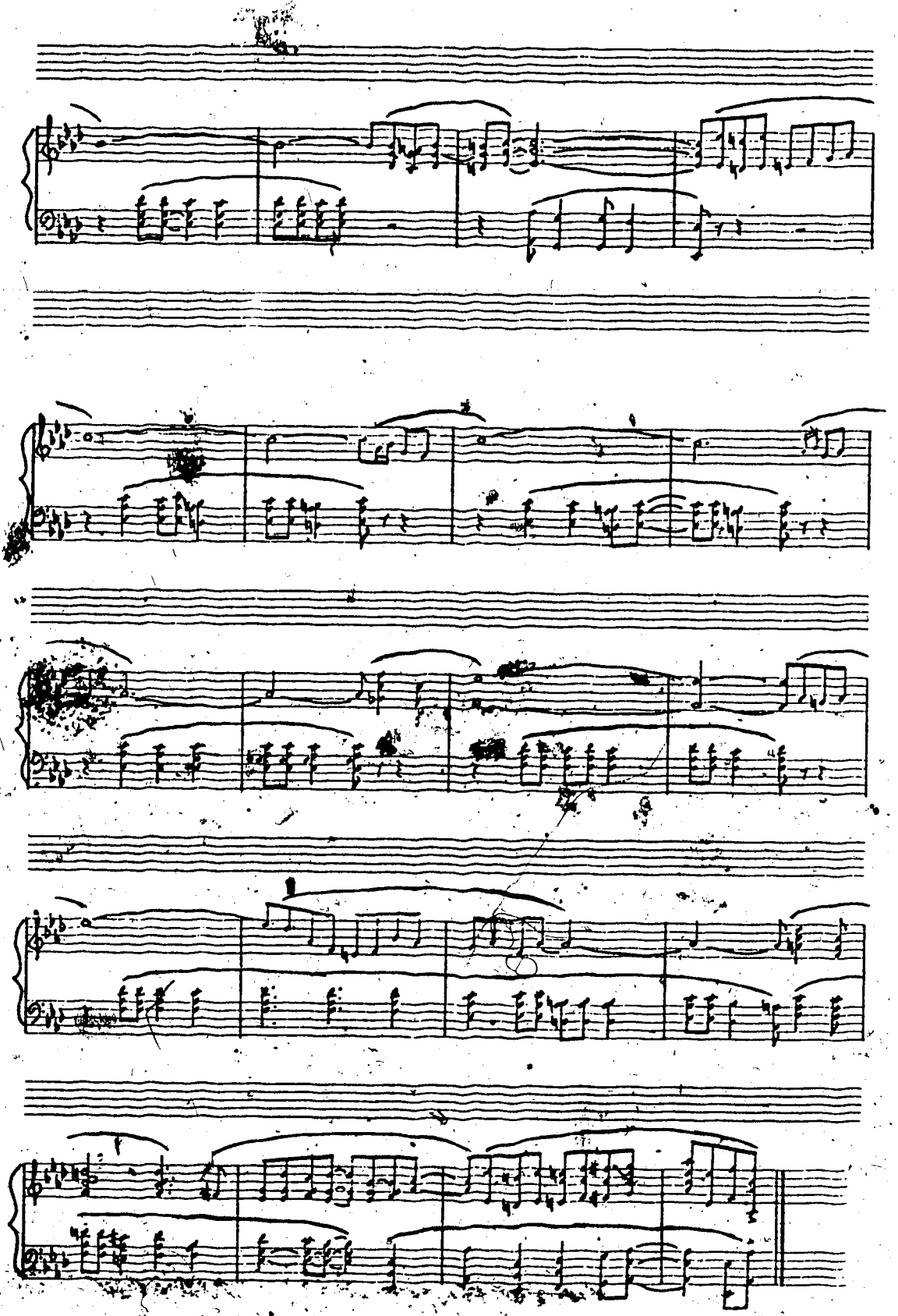
A. MORTON ON "BREAKS" AND "RIFFS"

Well, of course, my theory is to never dischord the harmony. Always have the melody going some kind of a way, and, of course, your background would always be with perfect harmony, with what is known today [1938] as "riffs", meaning "figures"--musically speaking as "figures". . .



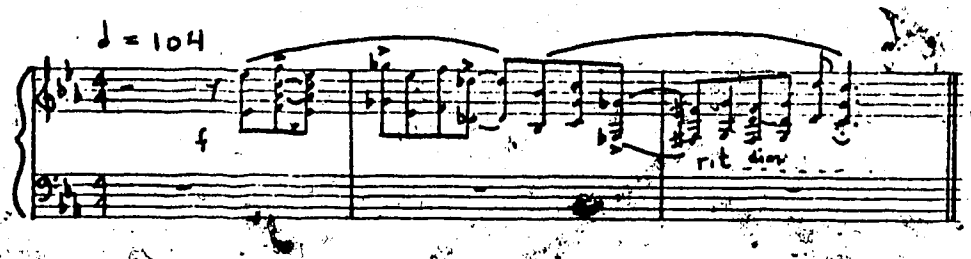
That would be a riff against a melody. For an instance, we'd say the melody was. . .



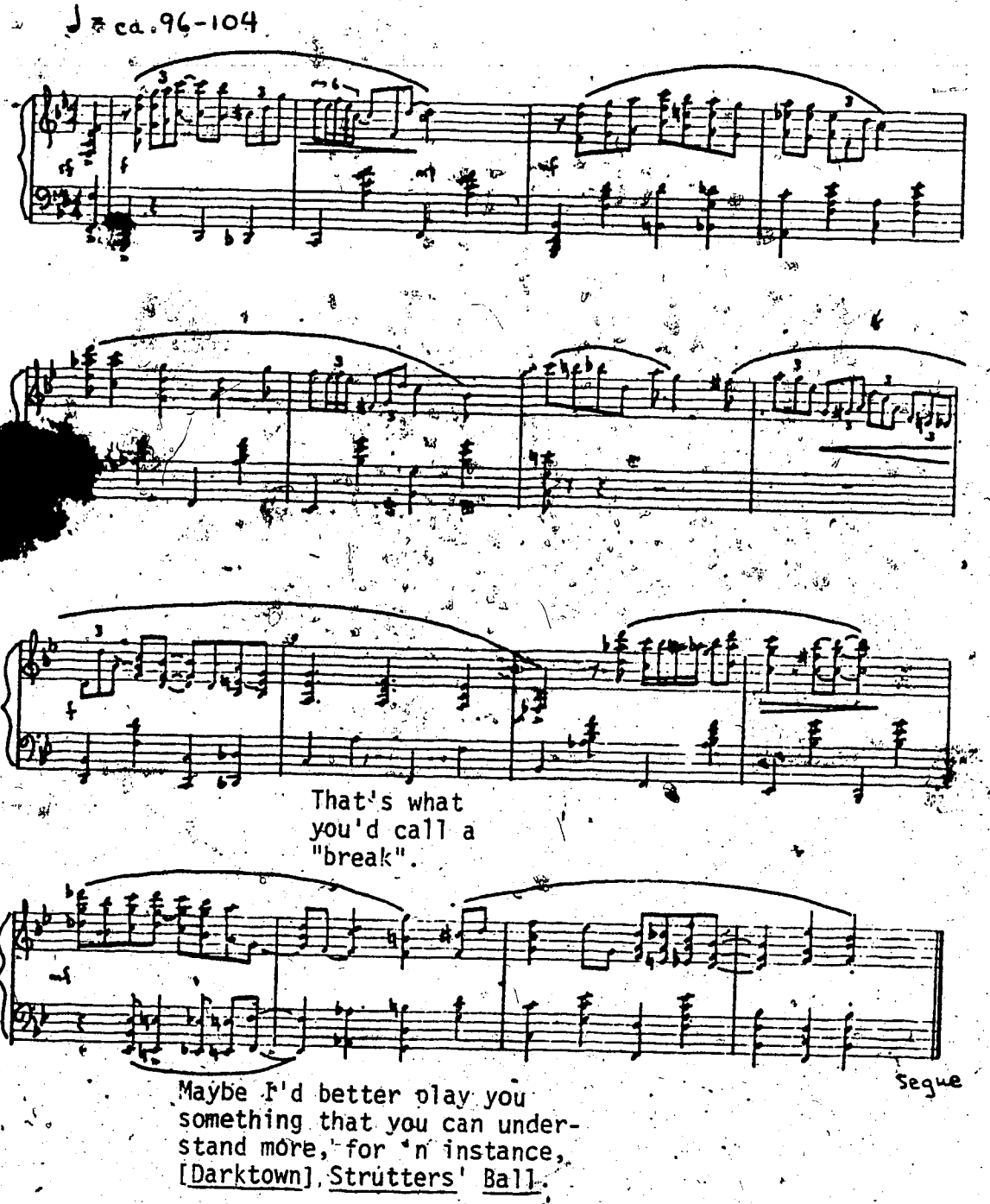


That's what's called a "riff". Of course, a riff is something that gives any orchestra a great background, and the main idea of playing jazz, there's no jazz piano player can ever really play jazz unless they try to give the imitation of a band.1

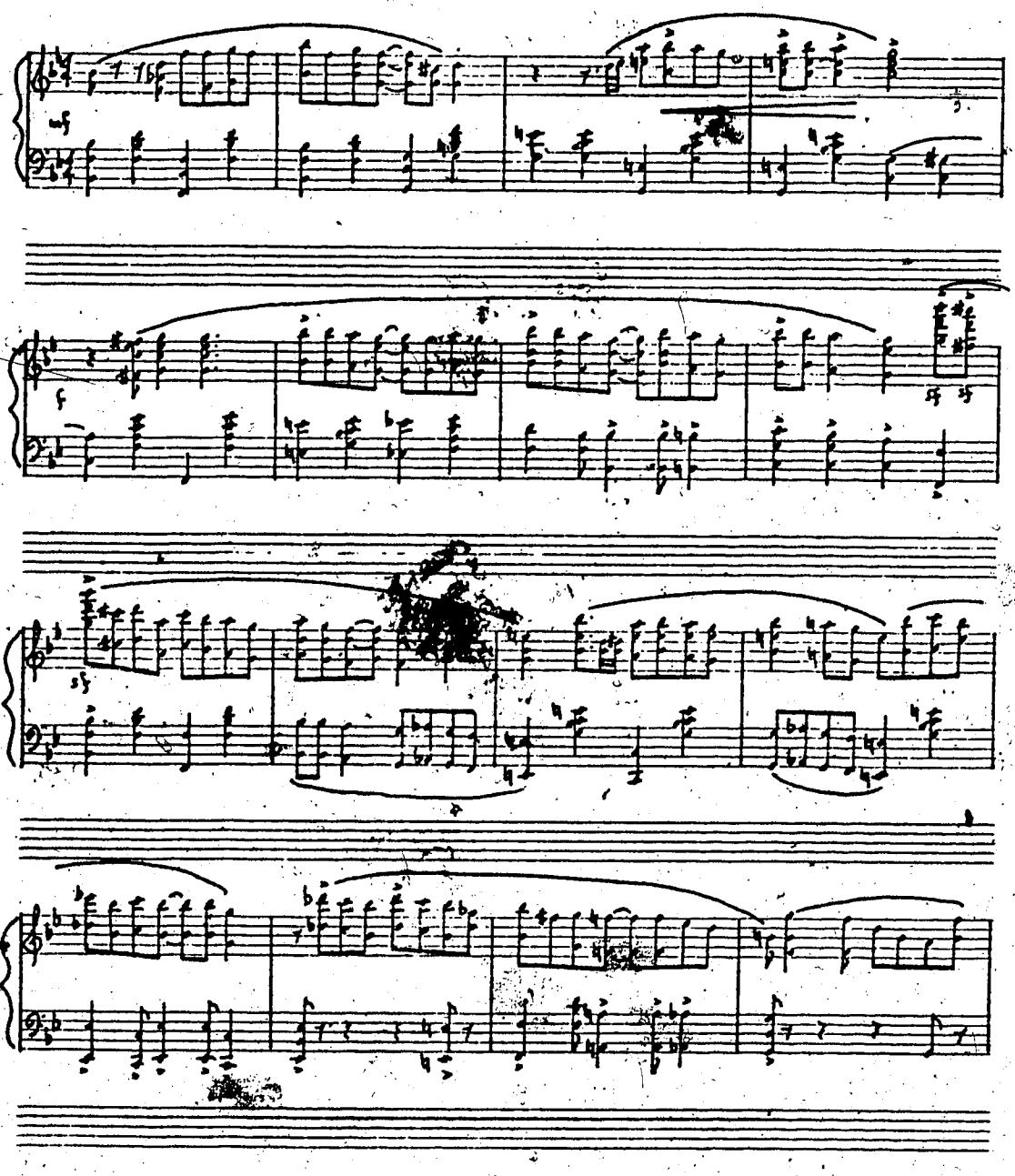
You may notice that in playing jazz, the "breaks" are one of the most essential things that you can ever do in jazz. Without breaks, and without "clean" breaks, without beautiful ideas in breaks, you don't need to even think about doing anything else; if you can't have a decent break, you haven't got a jazz band, or you can't even play jazz. . .

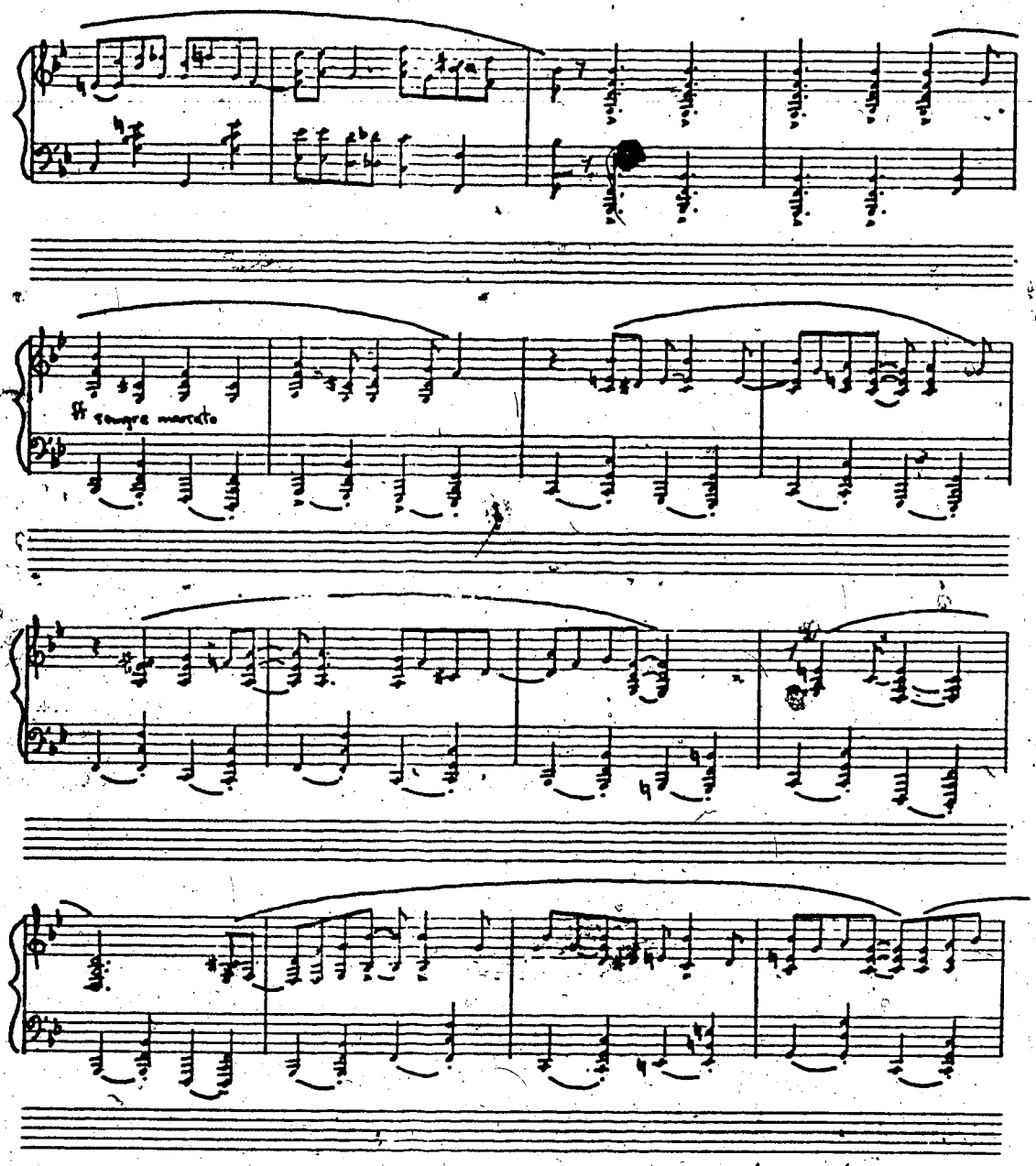


That's what you call a pretty good break. For instance, I'd play just a little bit of melody of something and show you.


♩ = ca. 96-104
That's what you'd call a "break".
Segue
Maybe I'd better play you something that you can understand more, for 'n instance, [Darktown] Strutters' Ball.

♩ = ca. 144-152

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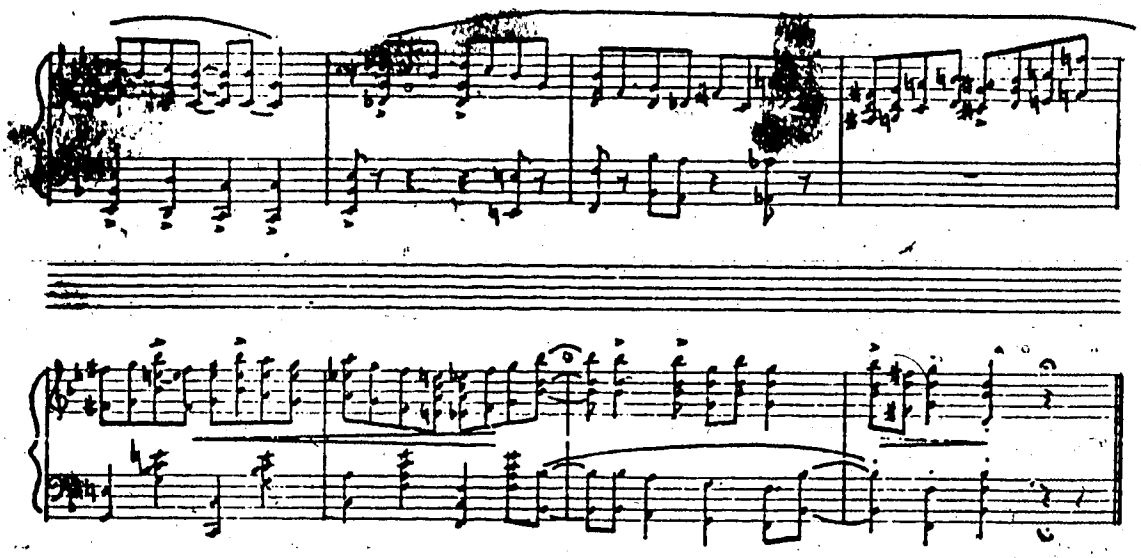


I made those breaks kind of clean, because the fact of it is, everybody knows this tune, and they know how it's played, and they'll know where the break come in.

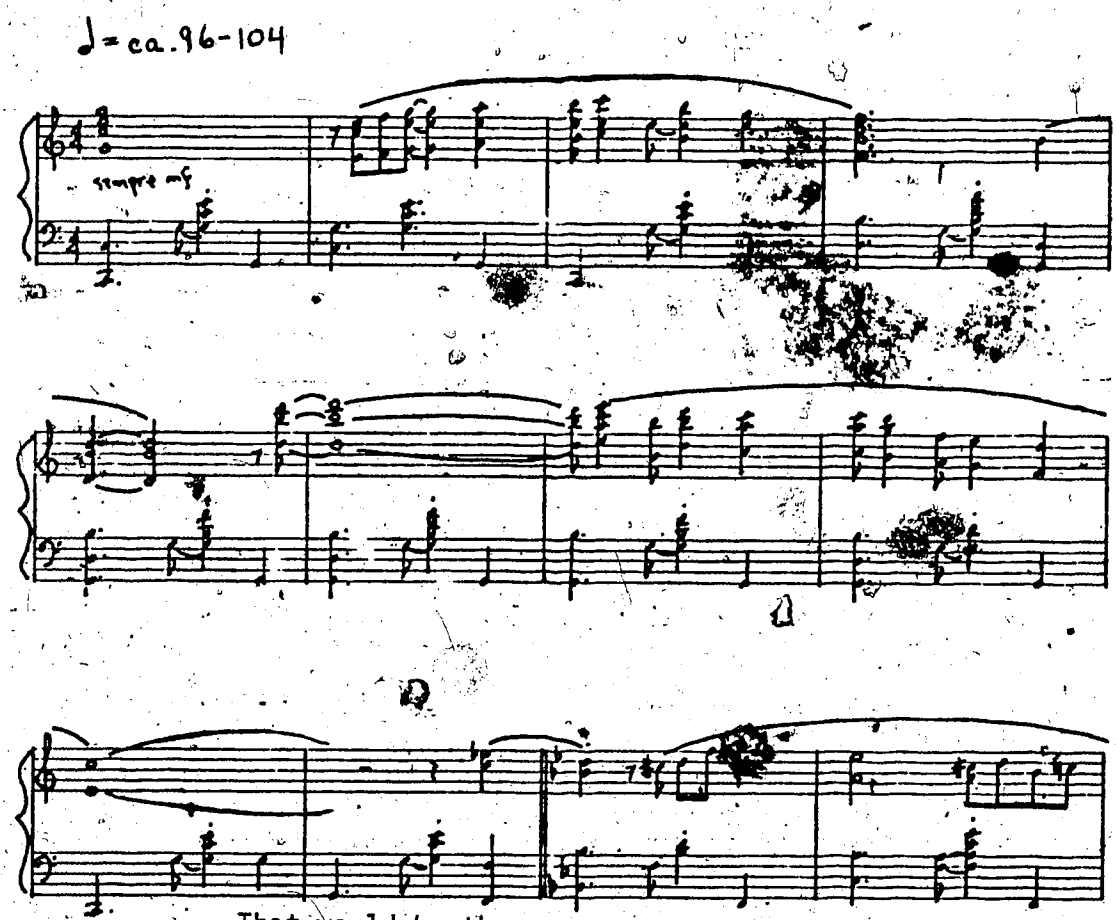
Without a break, you have nothing. Even if a tune haven't a break in it, it is always necessary to arrange some kind of a spot to make a break, because without a break, as I said before, you haven't got jazz, and at(?) you accurate tempos with your backgrounds of your figures, which is called "riffs" today. (Of course, that happens to be a musical term--"riffs".). . .

No, no, there's a difference between breaks and riffs. A "riff" is a background. A "riff" is what you would call the "foundation", as like you would walk on, something that's "standard", and a "break" is something that you "break", when you "make the break", that means all the band "break", but maybe one, two, or three instruments; it depends upon how the combination is arranged, and as the band "breaks", you have a set given time, possibly two bars to "make your break".[2]

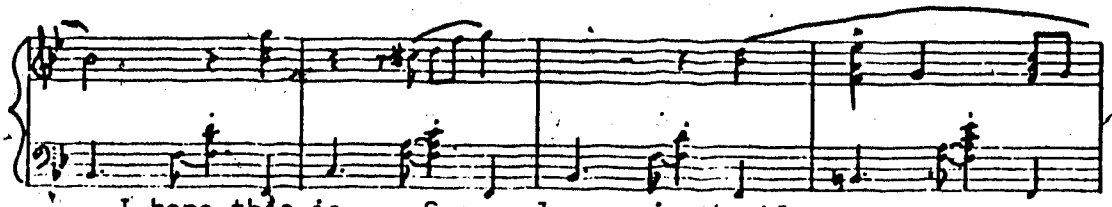
A break, itself, is like a musical surprise which didn't come in until I originated the idea of jazz, as I told you. We New Orleans musicians were always looking for novelty effects to attract the public, and many of the most important things in jazz originated in some guy's crazy idea that we tried out for a laugh or just to surprise the folks.[3]

B. MORTON ON "SPANISH TINGE"

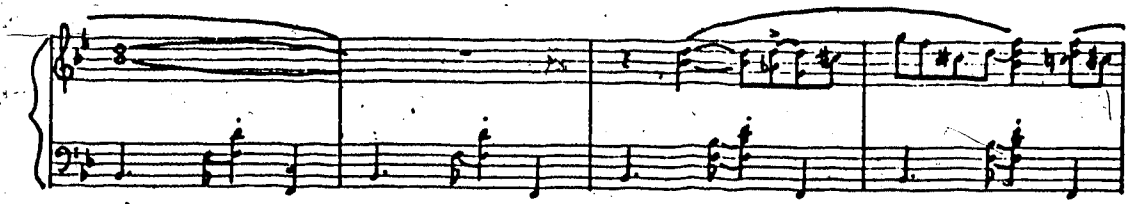
As I . . . before said, maybe you may be able to notice the "Spanish tinge", but you must have a powerful background. For instance, those days, they used La Paloma was one of the great Spanish tunes. (You know, New Orleans was inhabited with maybe every race on the face of the globe. . . and of course, we had Spanish people there, plenty of them, and plenty French people.) Of course, I may demonstrate a little bit of La Paloma to show you that the "tinge" is really in there.



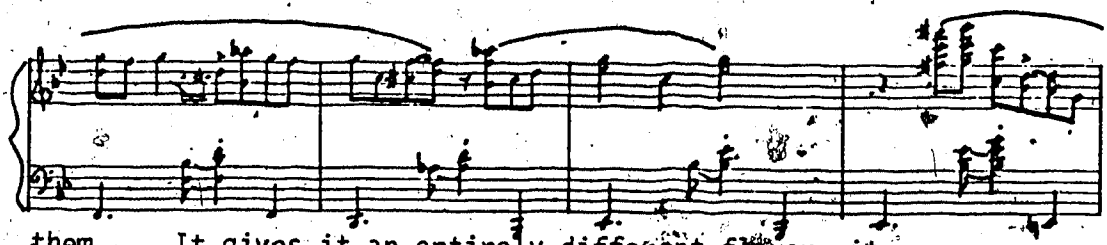
That would be the common time, which would give you the same thing in the. . .



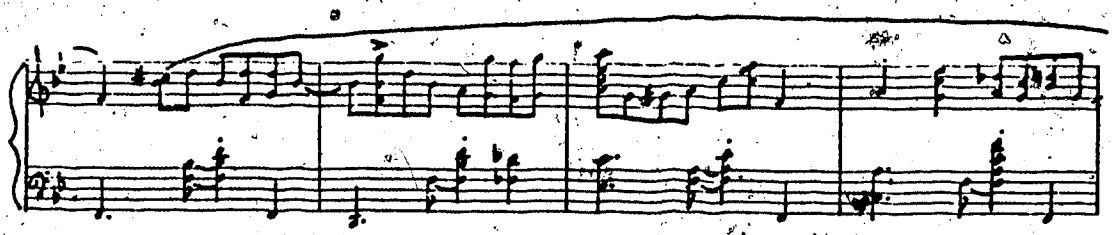
I hope this is quite clear to you. See, only one is the blues.



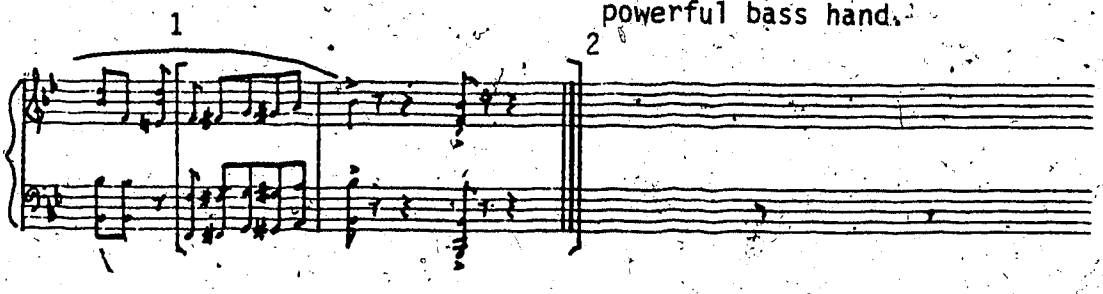
it comes from the right hand. You play the left hand just the same, but of course blues, you get the syncopation in



them. It gives it an entirely different flavor; it really changes the color from red to blue.



. . . and maybe you didn't notice this powerful bass hand.



. . . In fact, if you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz.[3]

APPENDIX II

A. FROG-I-MORE RAG (SWEETHEART O' MINE)
   1. FROG-I-MORE RAG
   2. SWEETHEART O' MINE

B. KANSAS CITY STOMP
   1. Gennett version
   2. Library of Congress version

C. THE PEARLS
   1. Gennett version
   2. Library of Congress version
   3. Baltimore version

D. MAMA 'NITA (MAMANITA)
   1. Paramount version
   2. Gennett version
   3. Library of Congress version

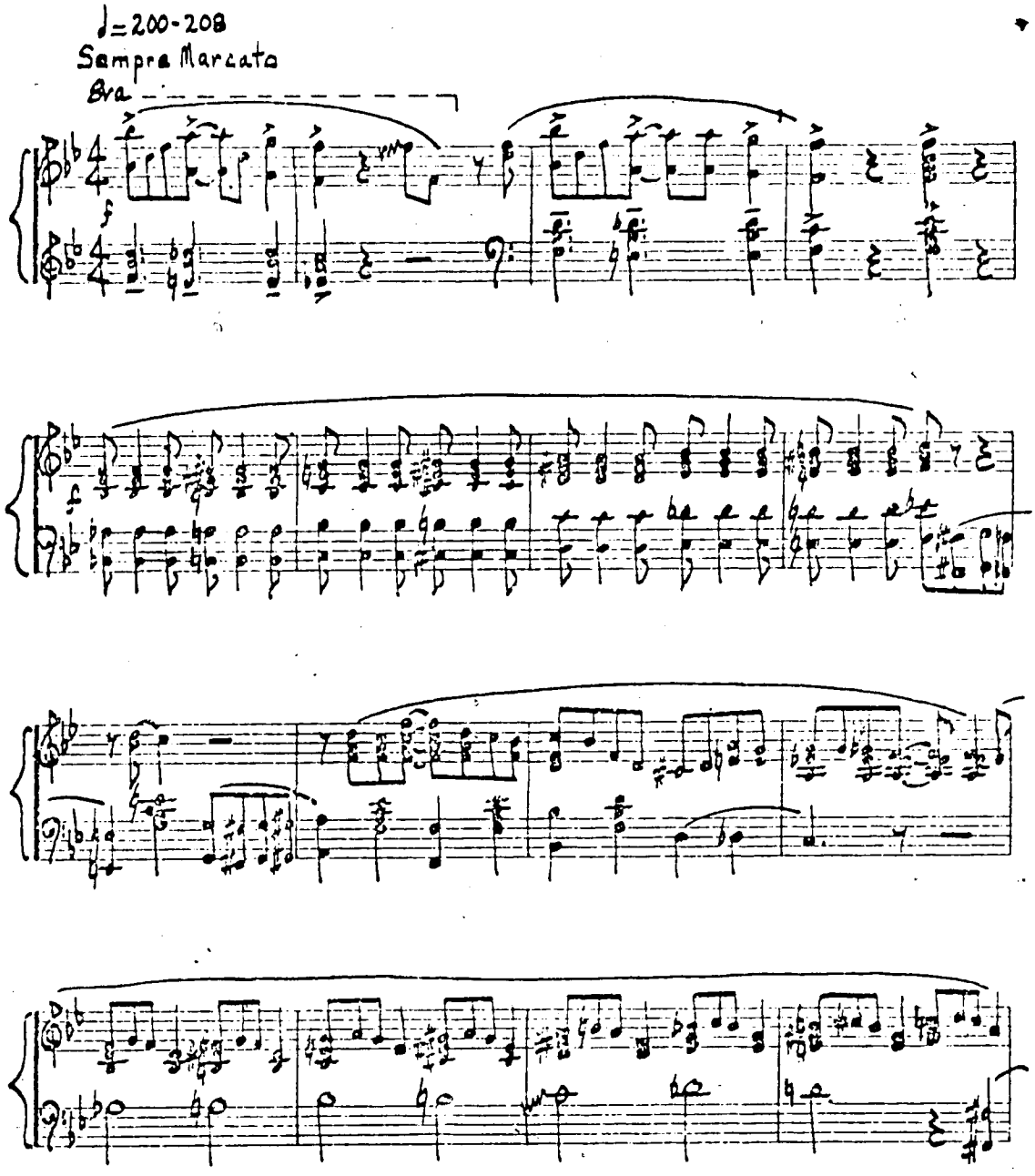
A. FROG-I-MORE RAG, (SWEETHEART O' MINE)

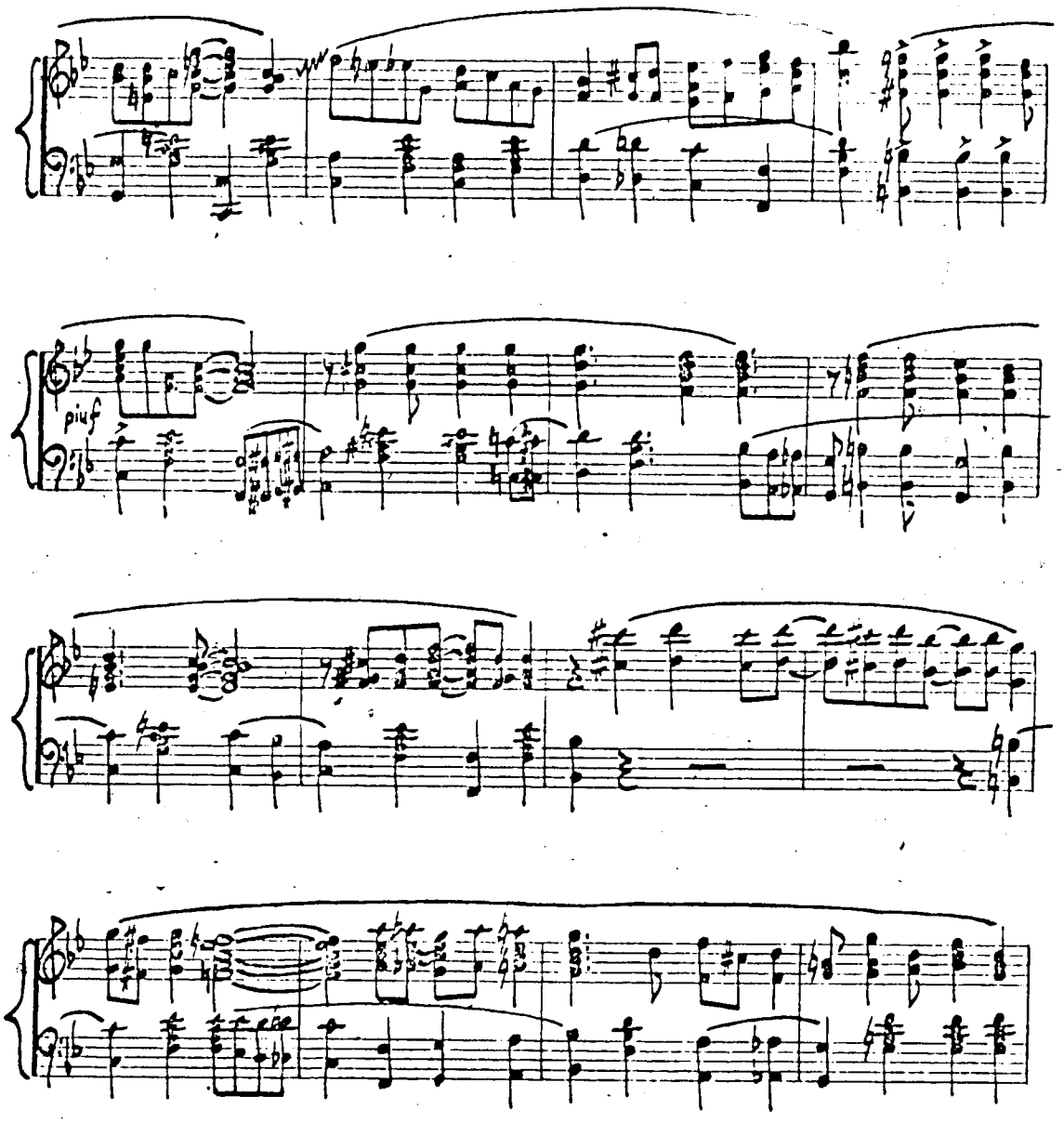
1. FROG-I-MORE RAG

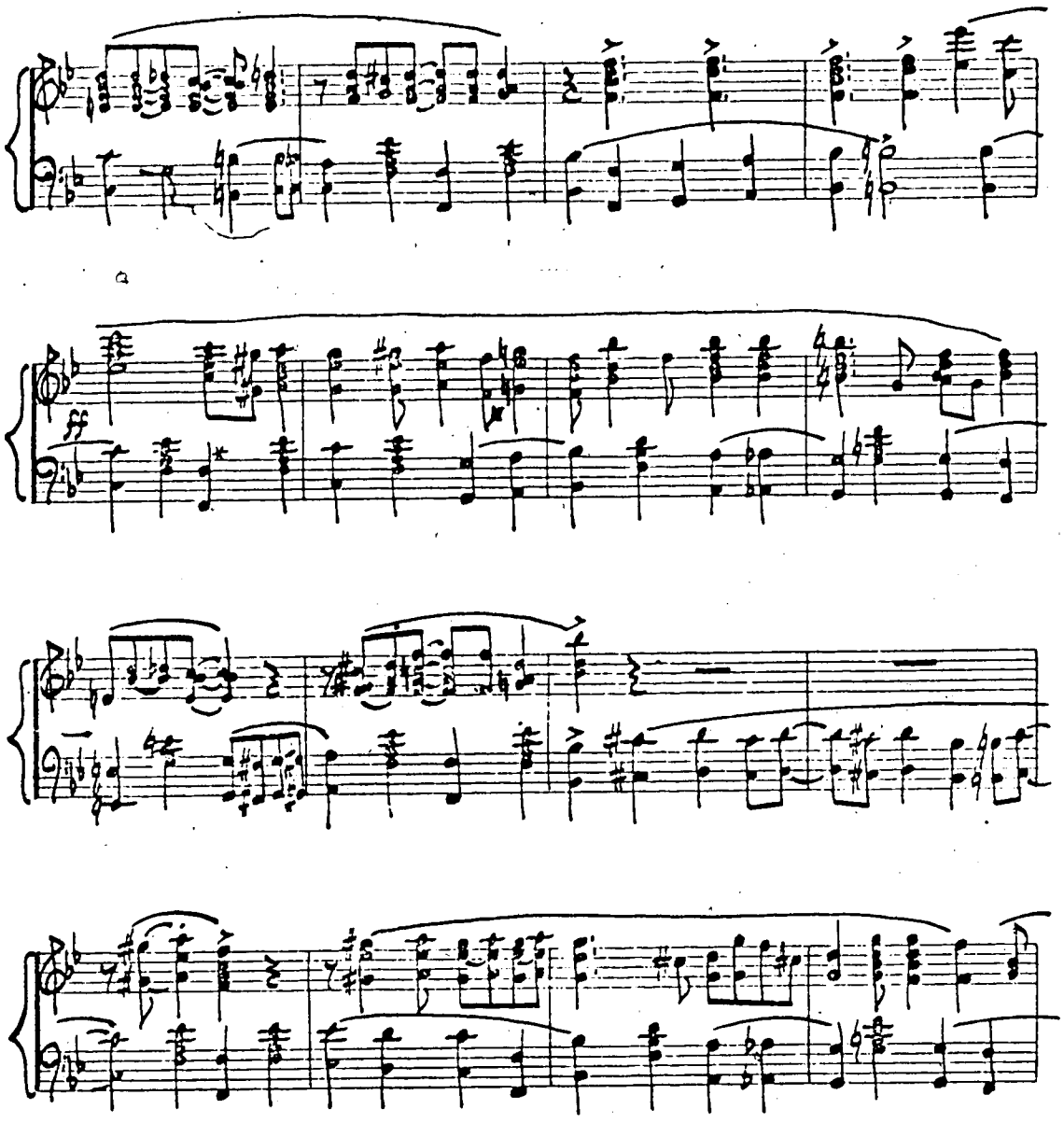
2. SWEETHEART O' MINE

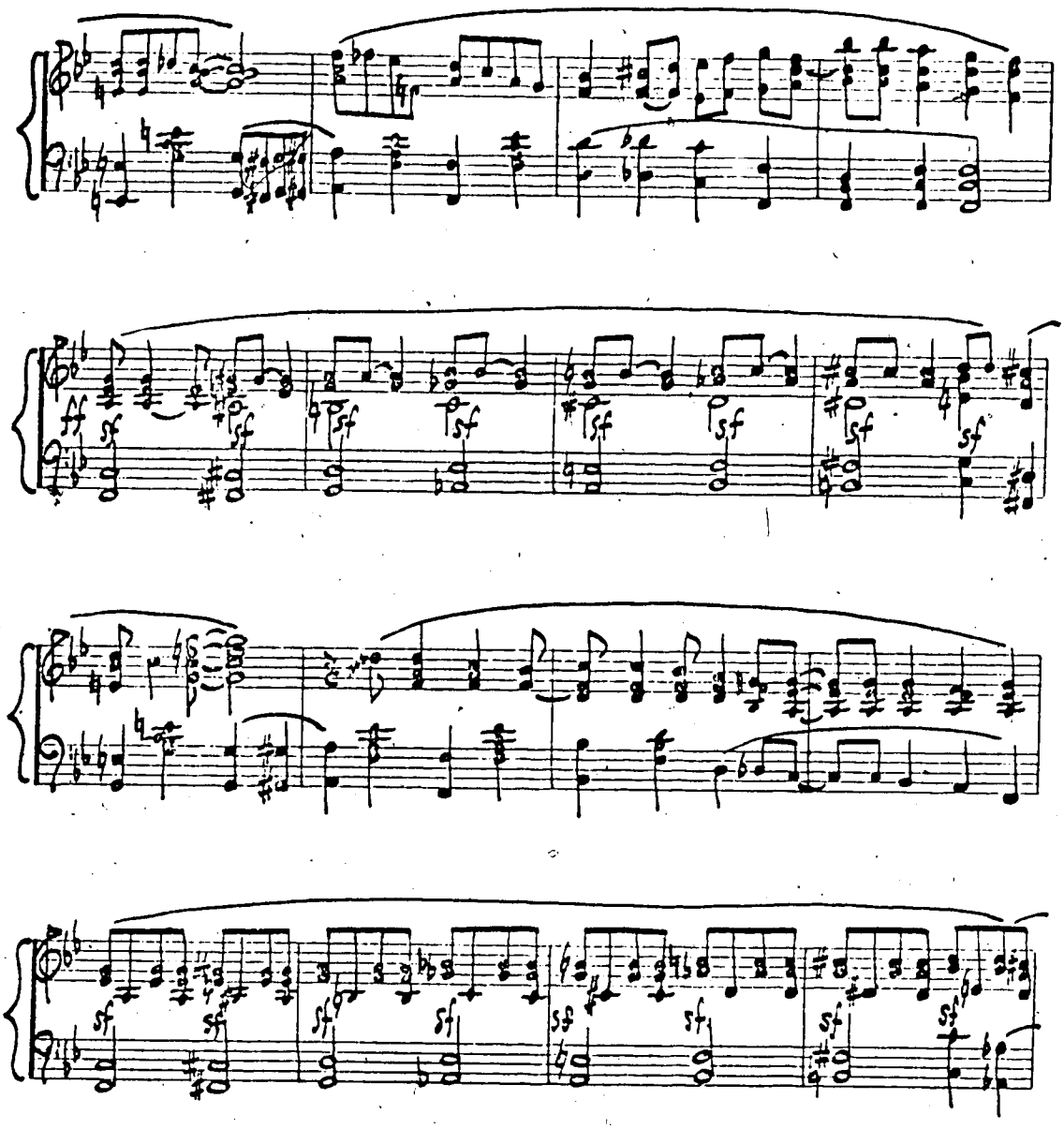
1. FROG-I-MORE RAG

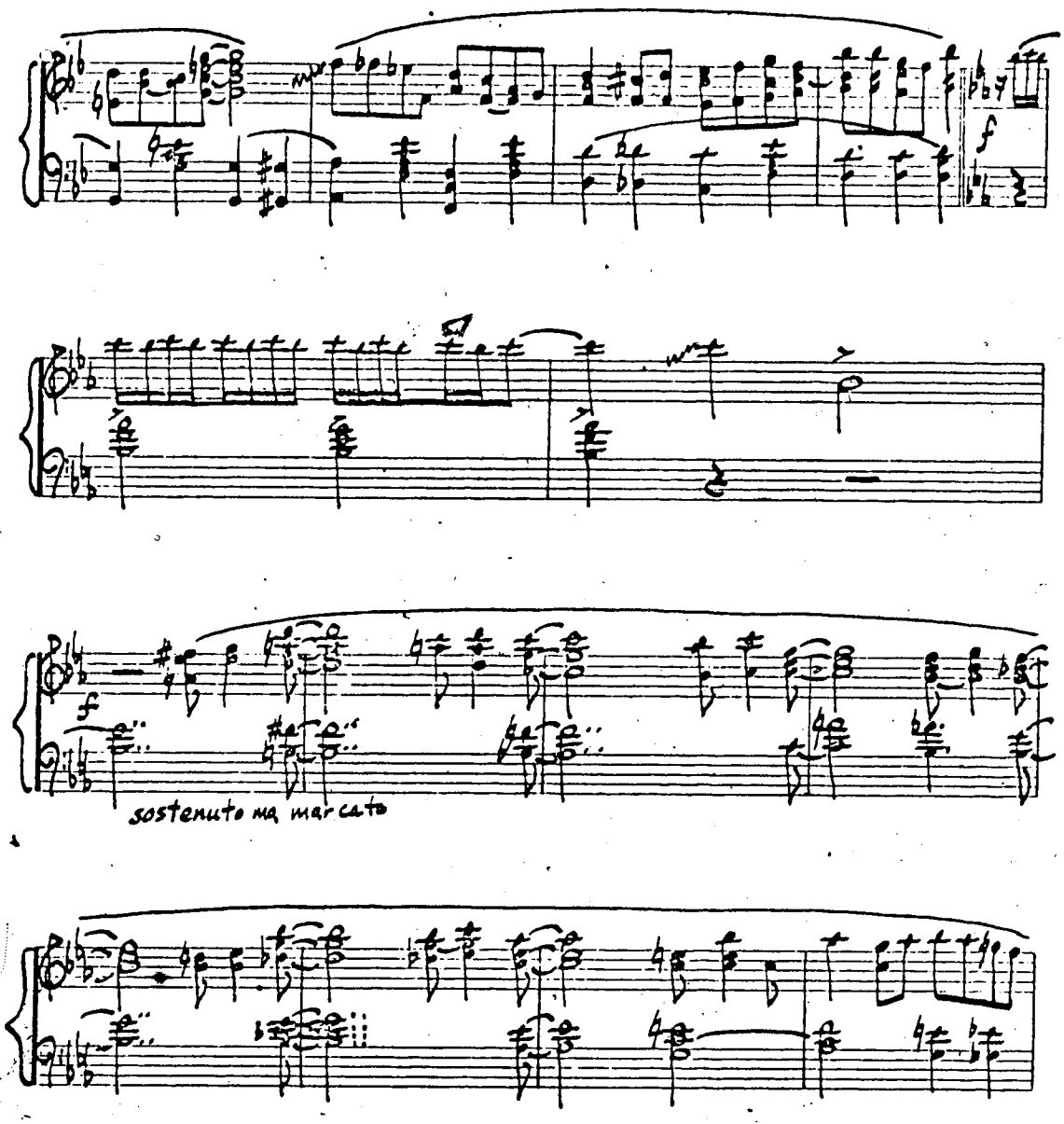
(Milestone M-47018)

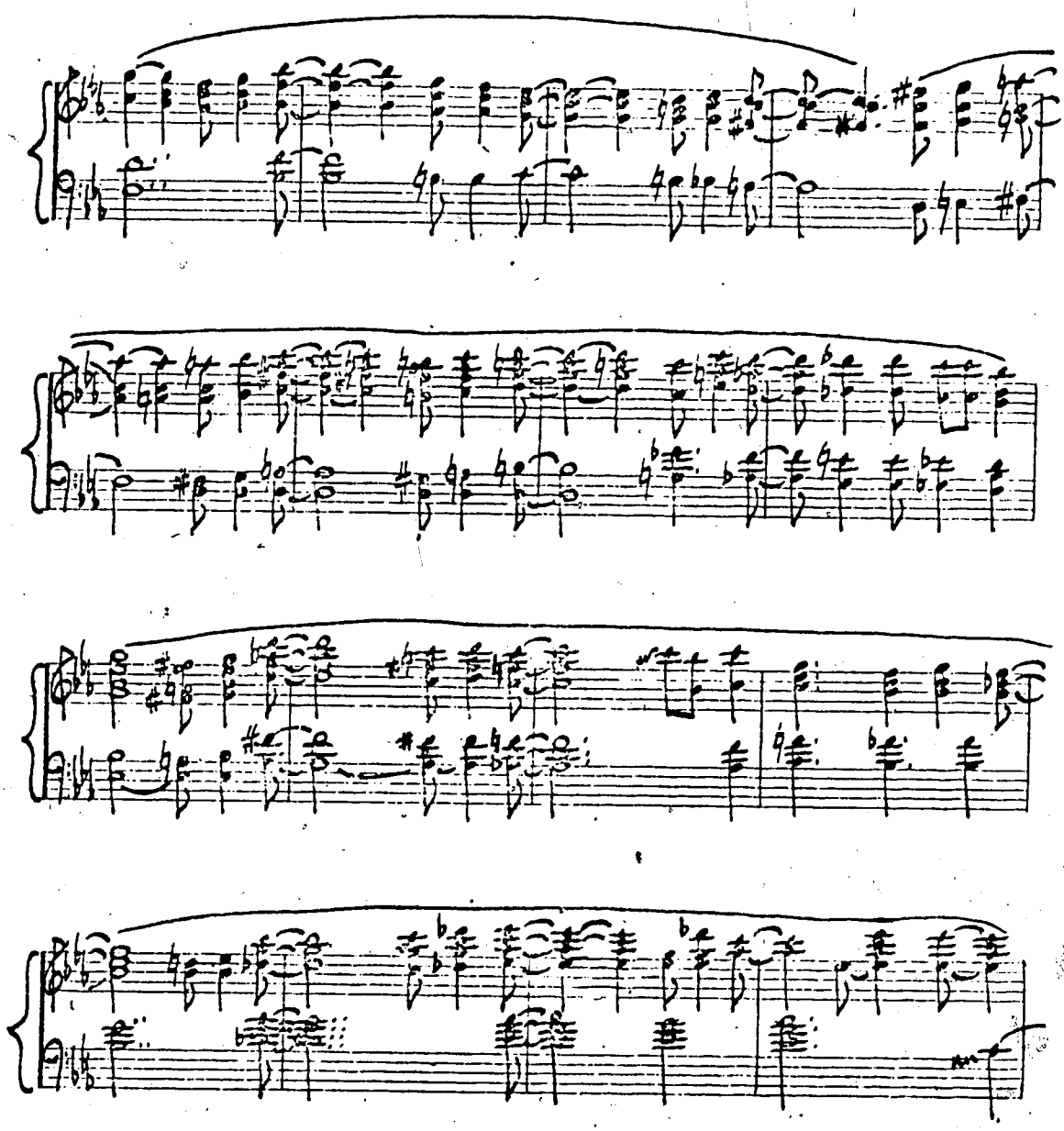


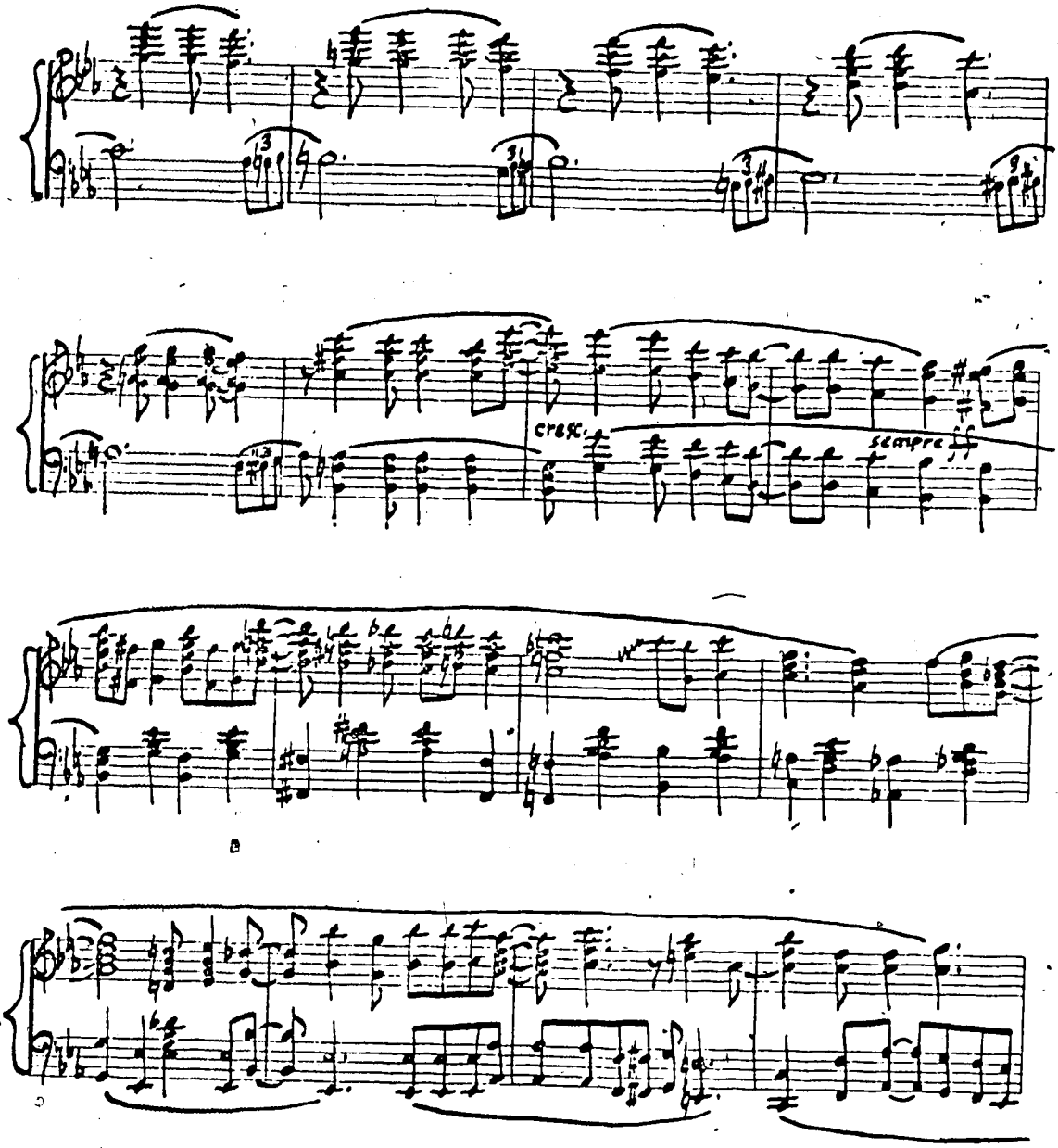

più f

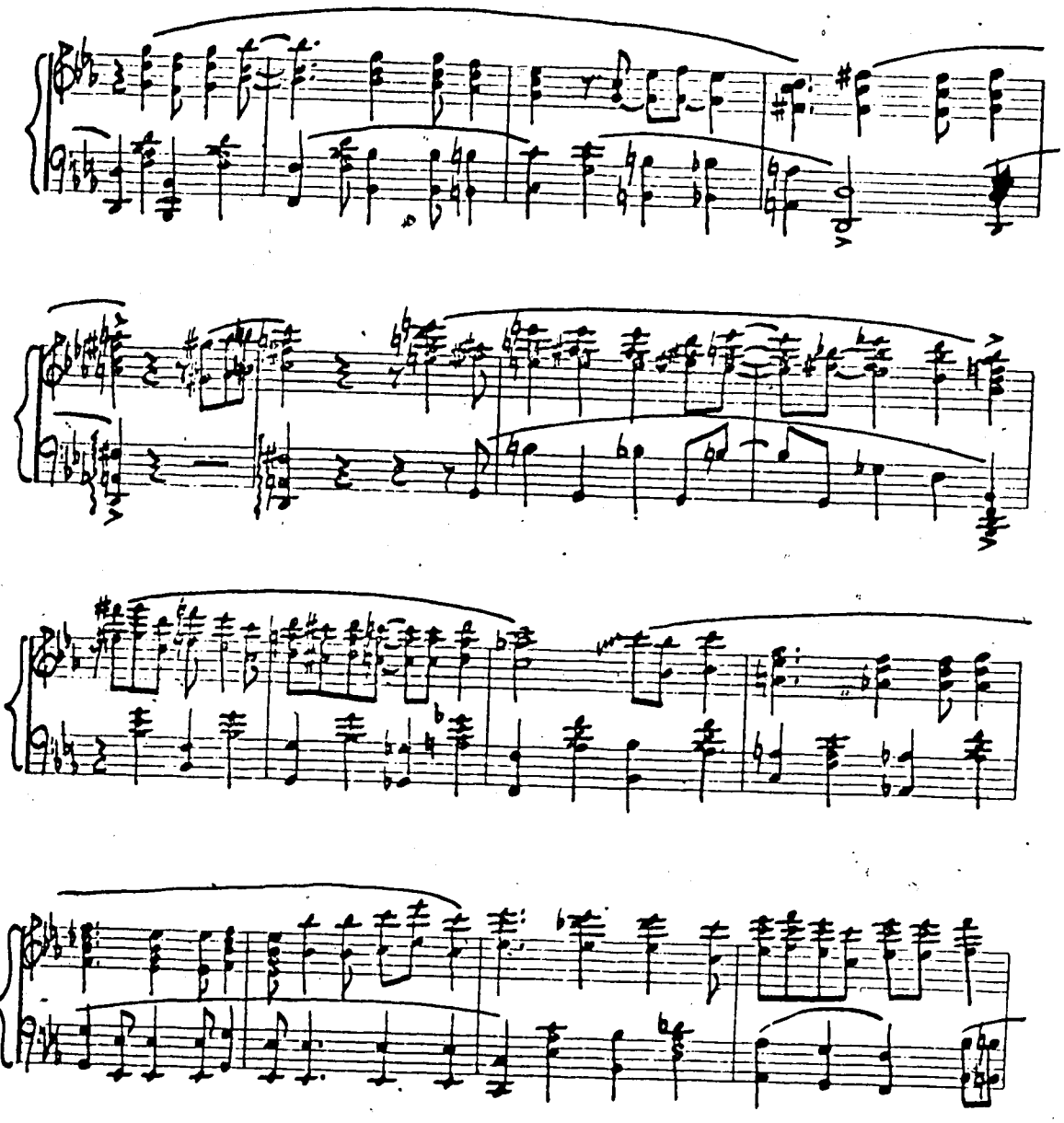

ff
*recording - 8 octave

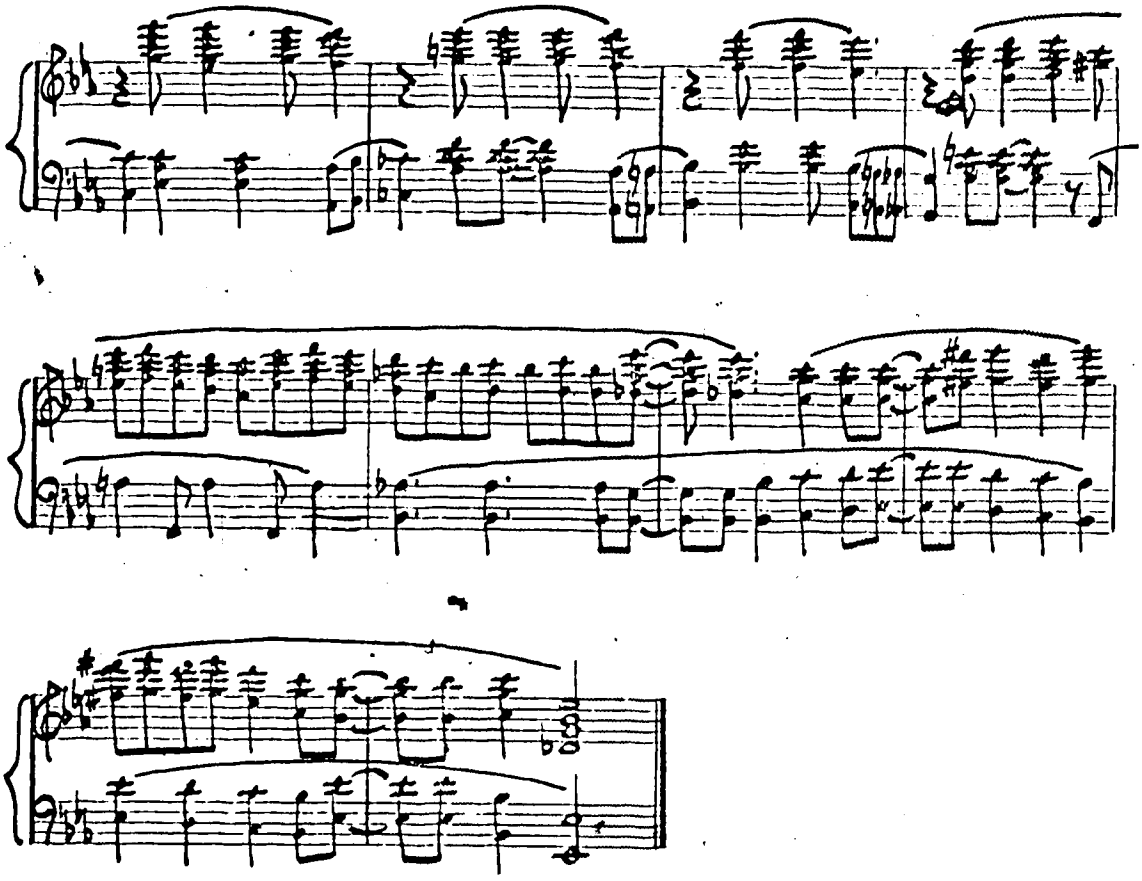



f
f
sostenuto ma marcato



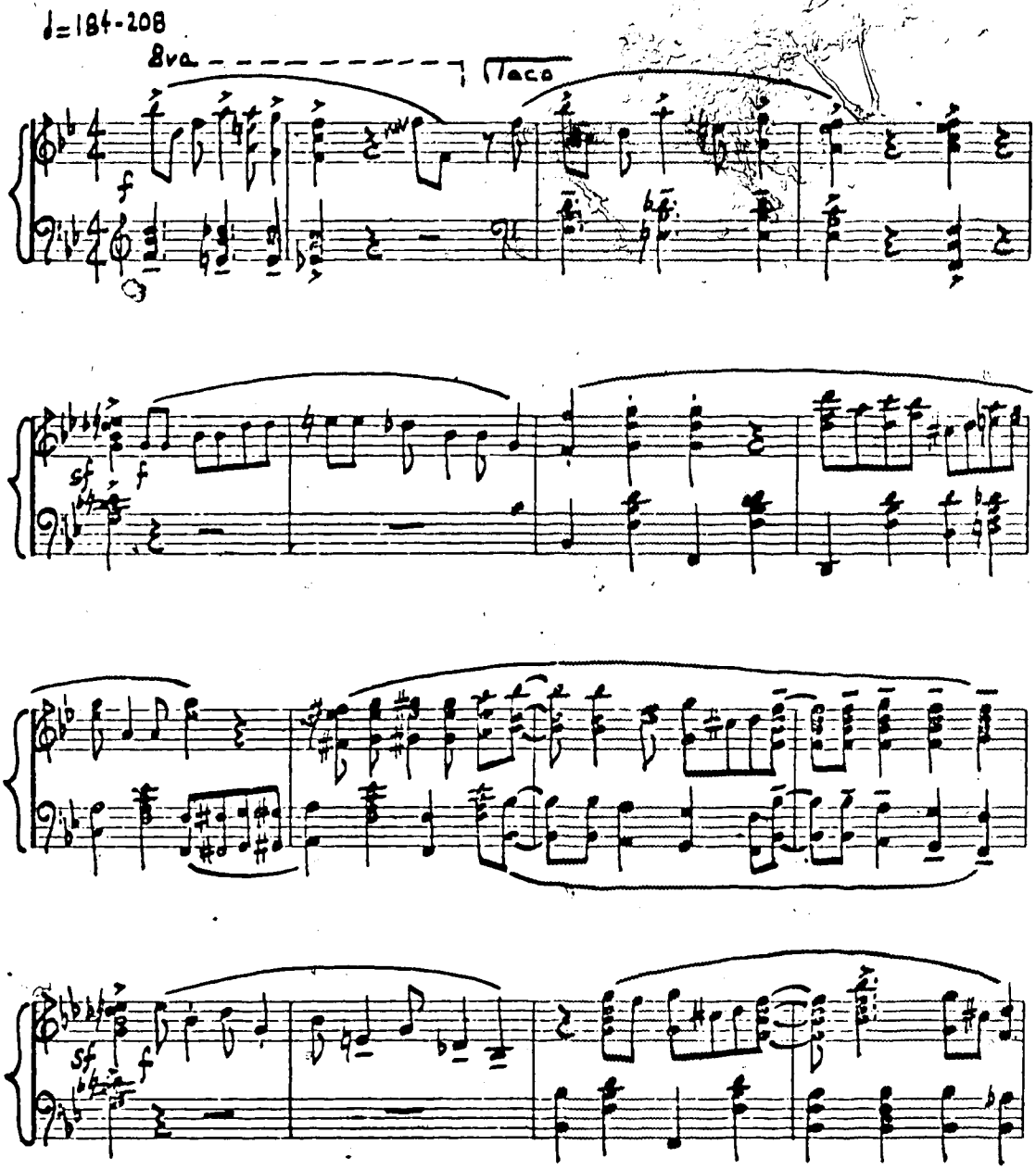

cresc.
sempre

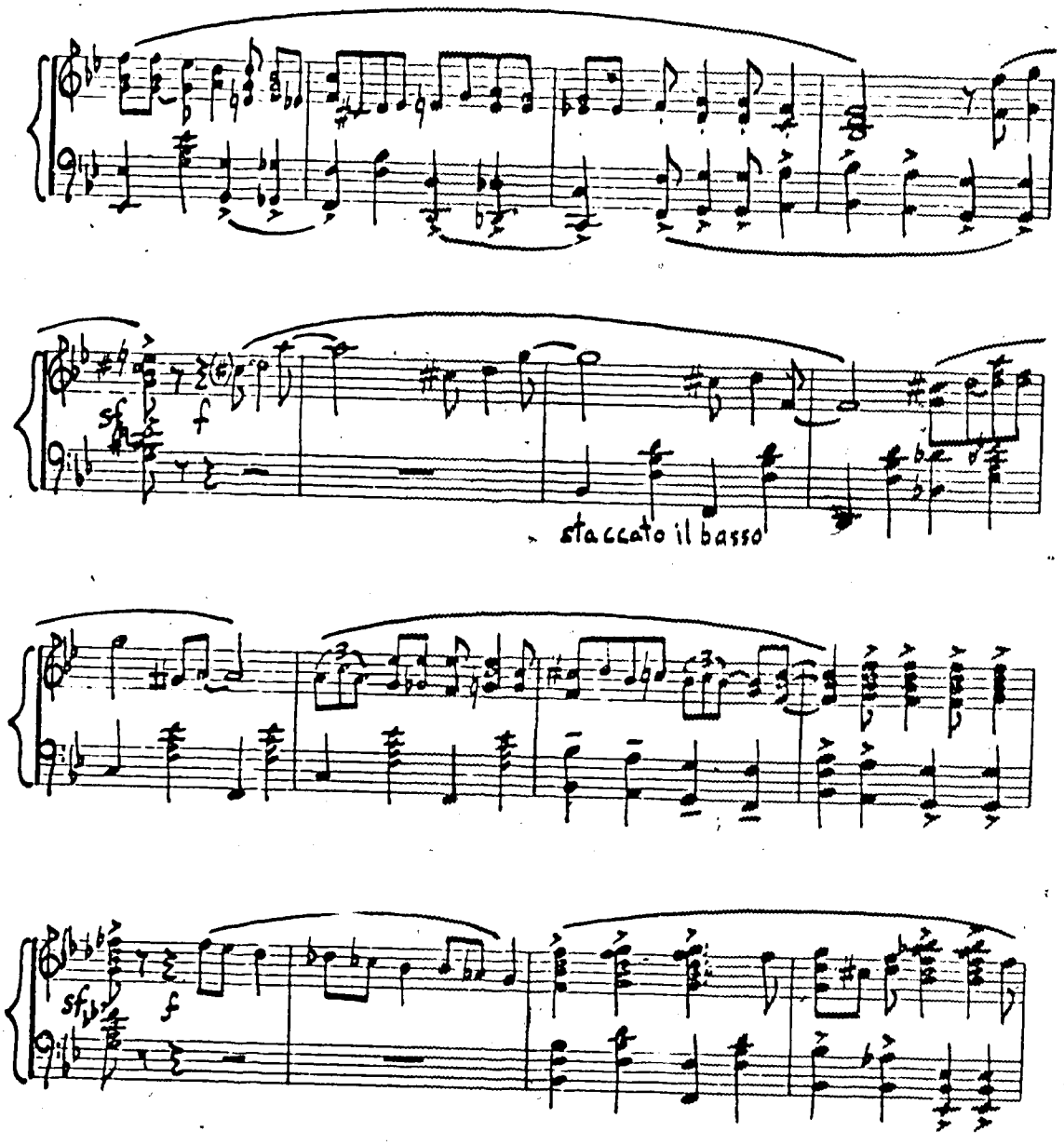


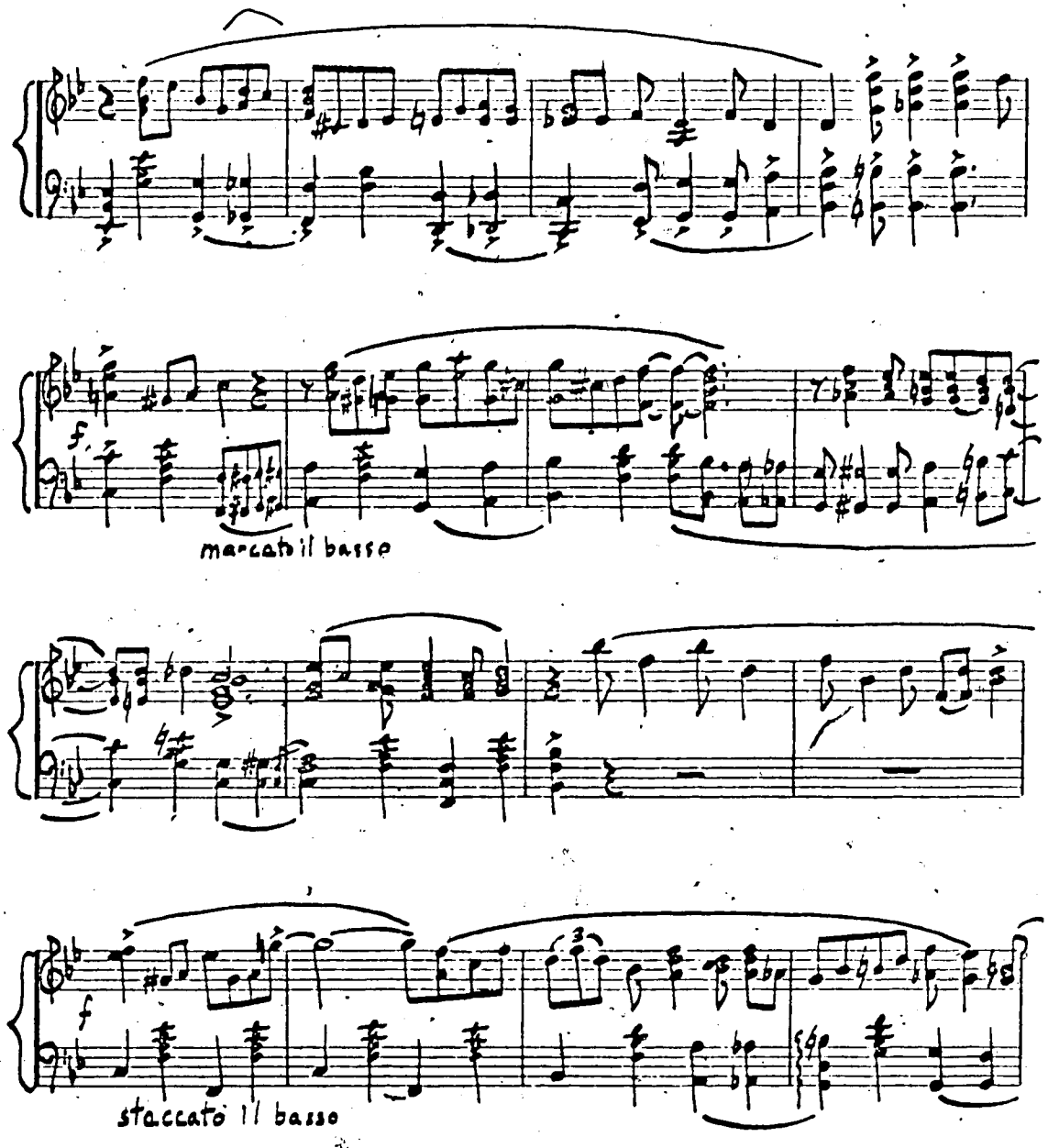


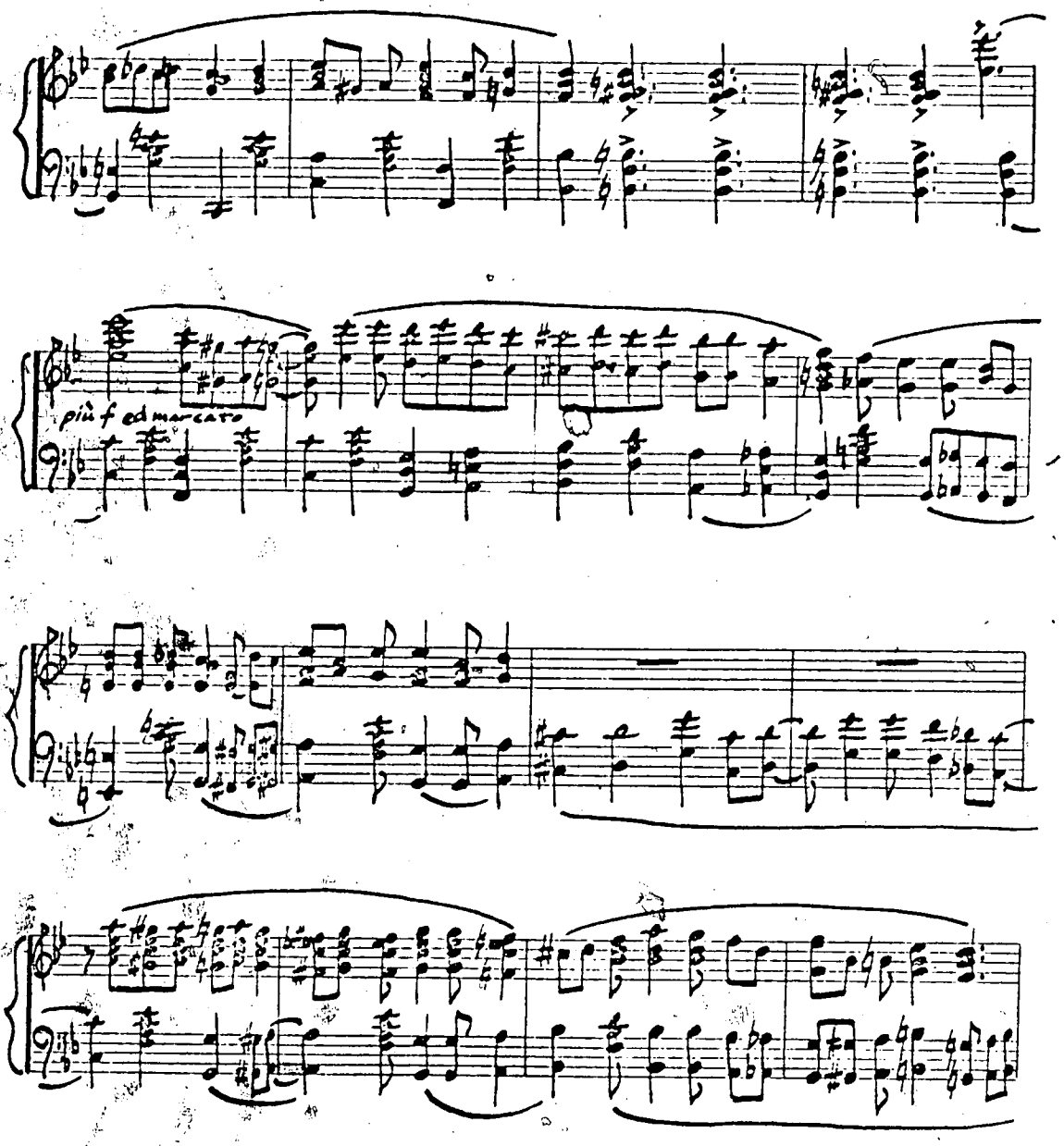
2. SWEETHEART O' MINE

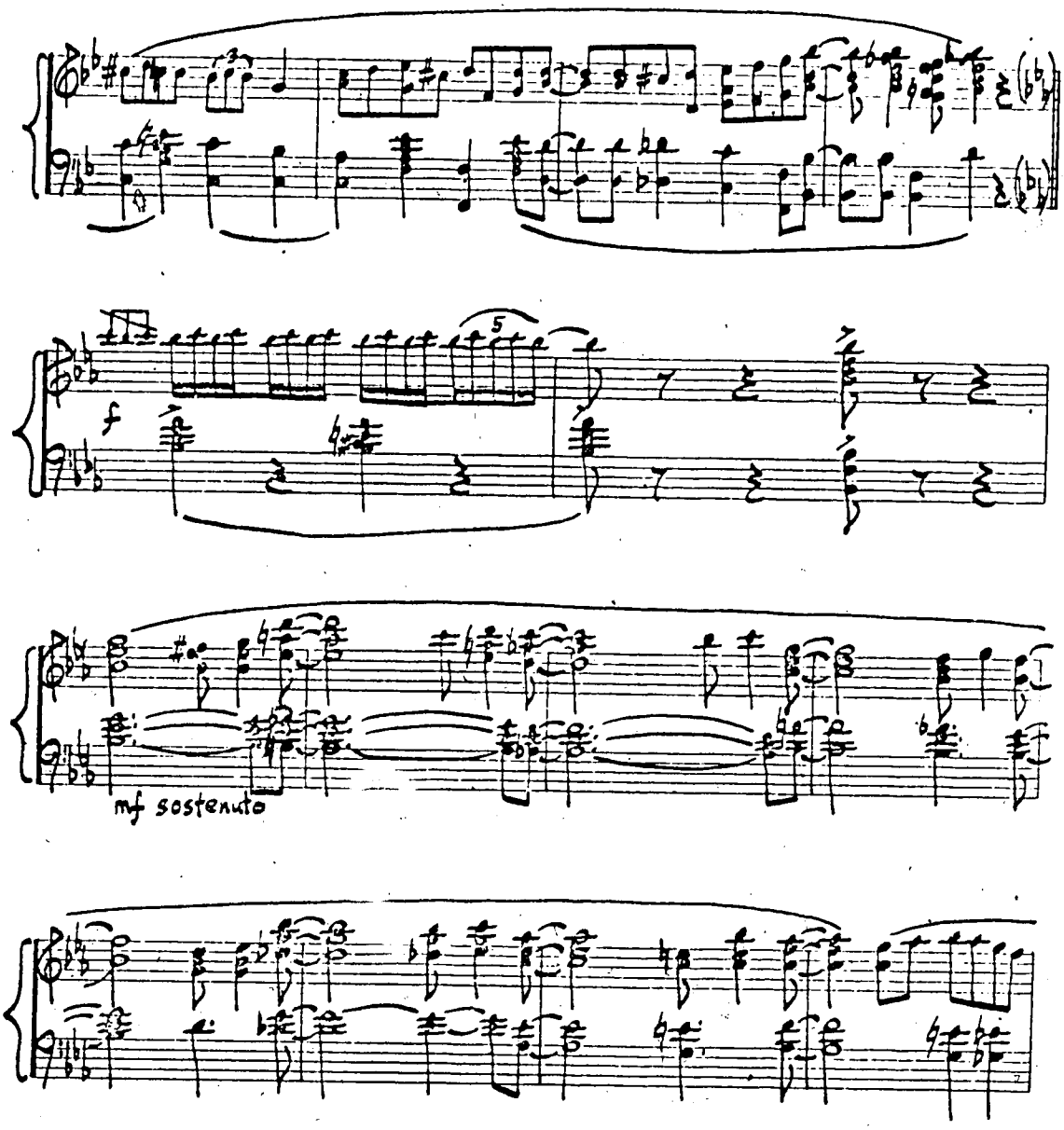
(Herwin 402)

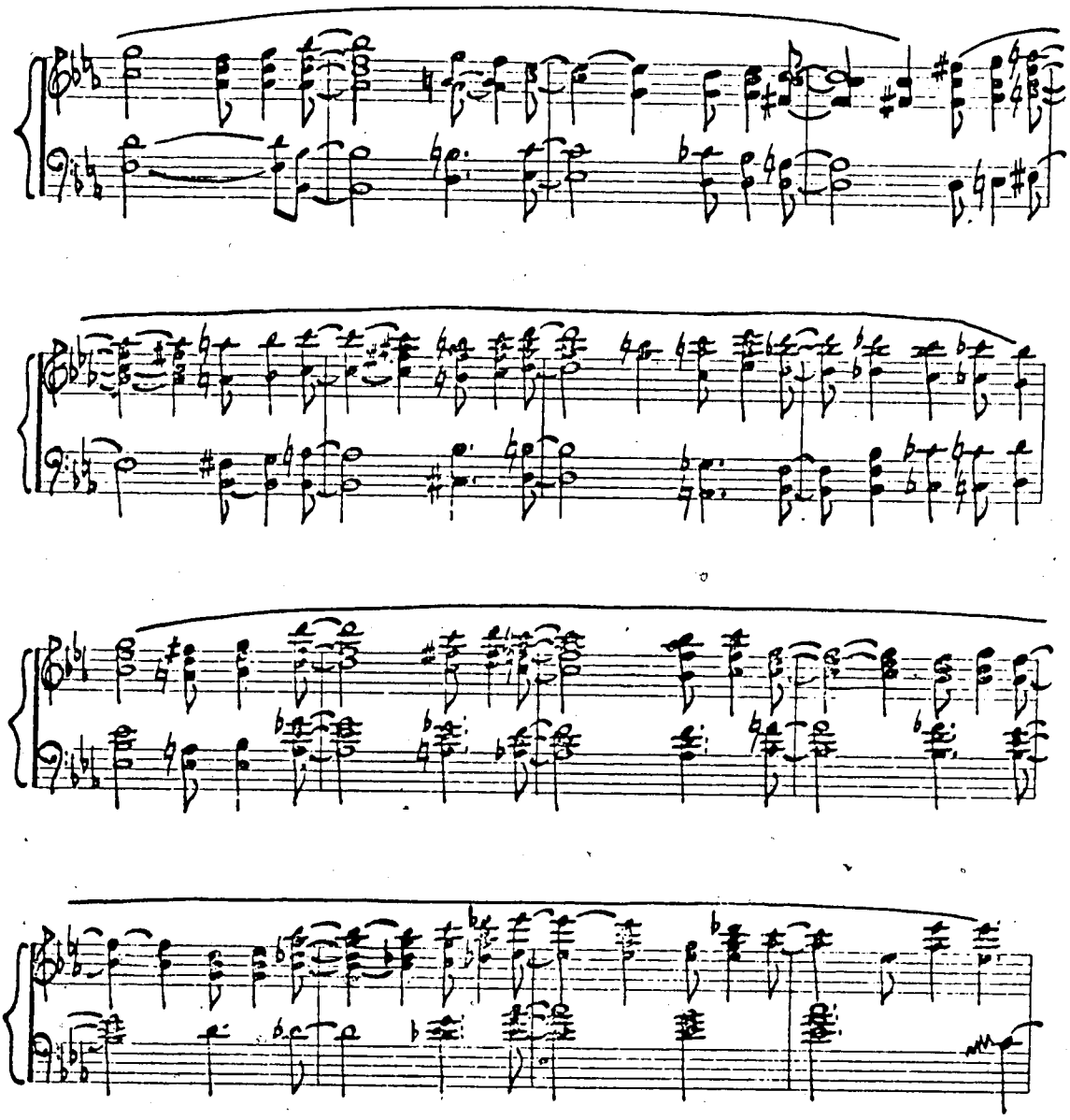


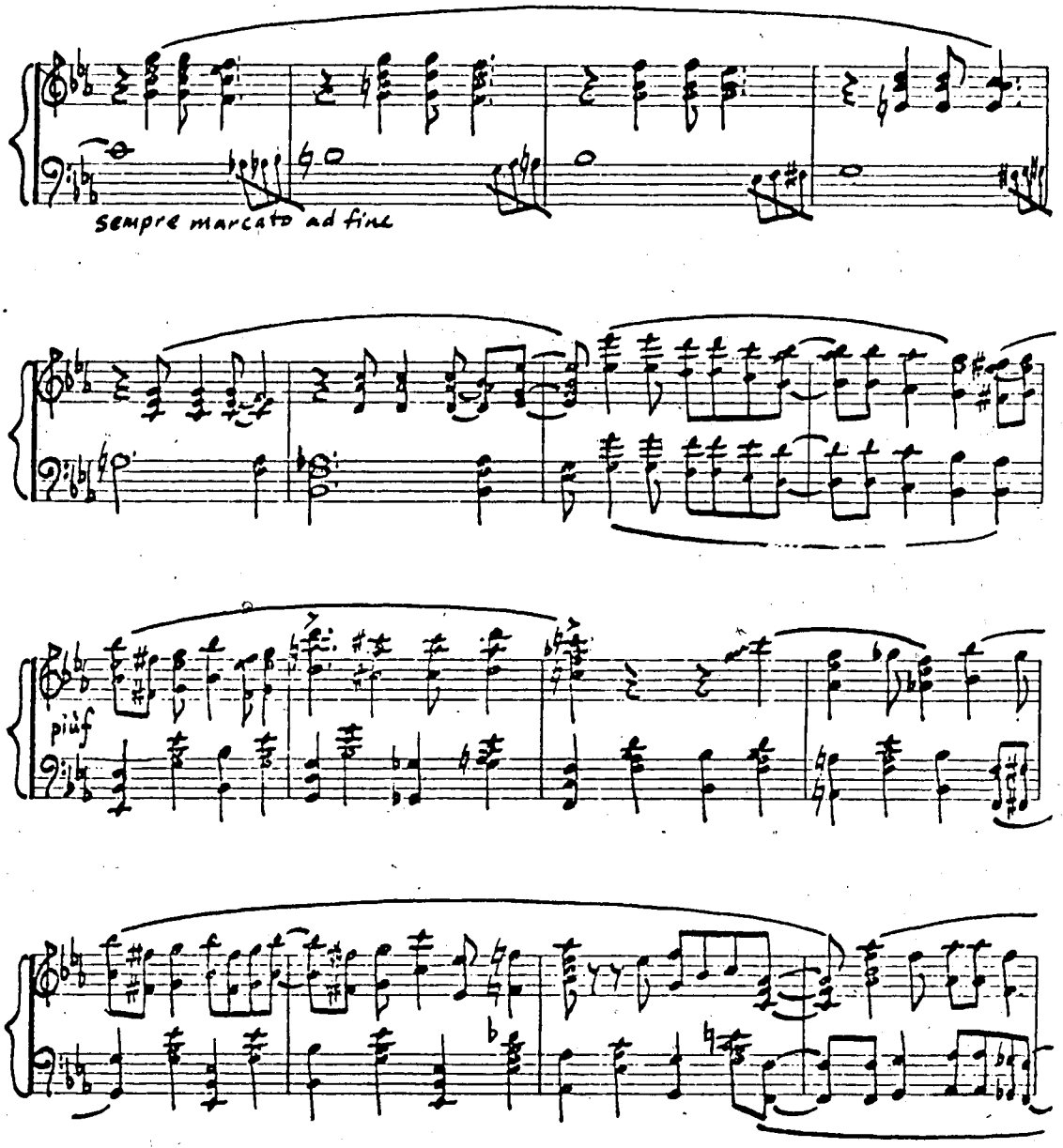

sf
f
staccato il basso
sf
f

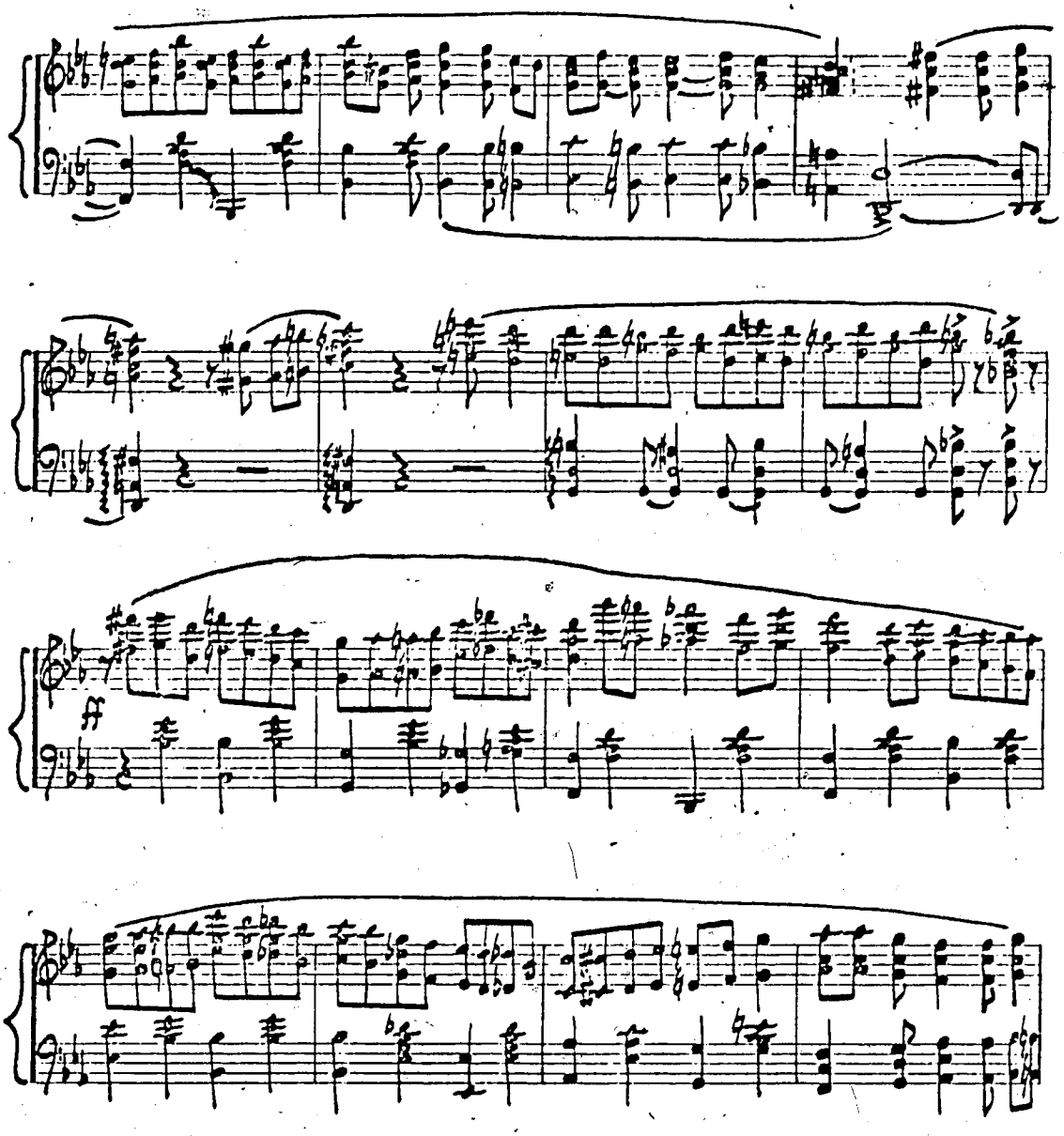

f
marcato il basso
f
staccato il basso

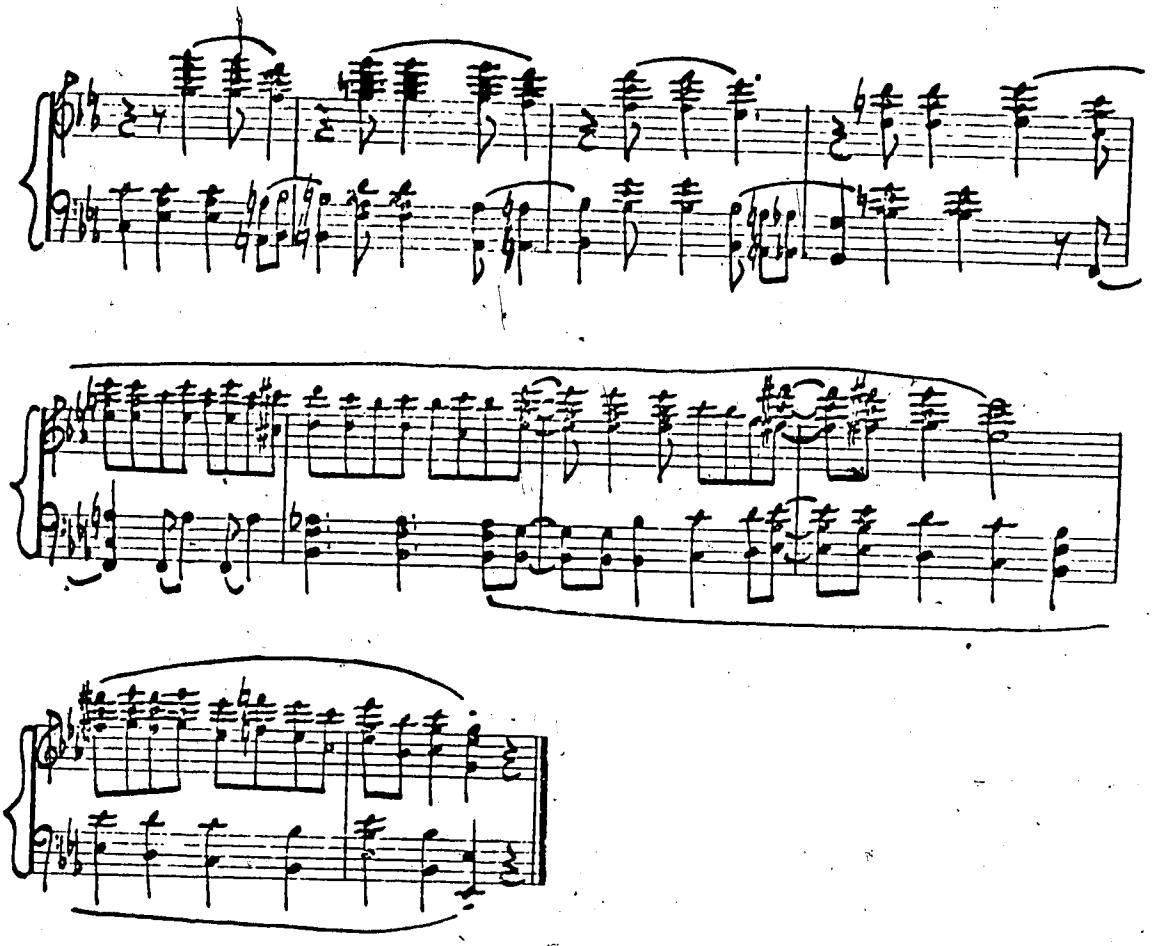

più f ed marcato


f
mf sostenuto




sempre marcato ad fine
più f


ff

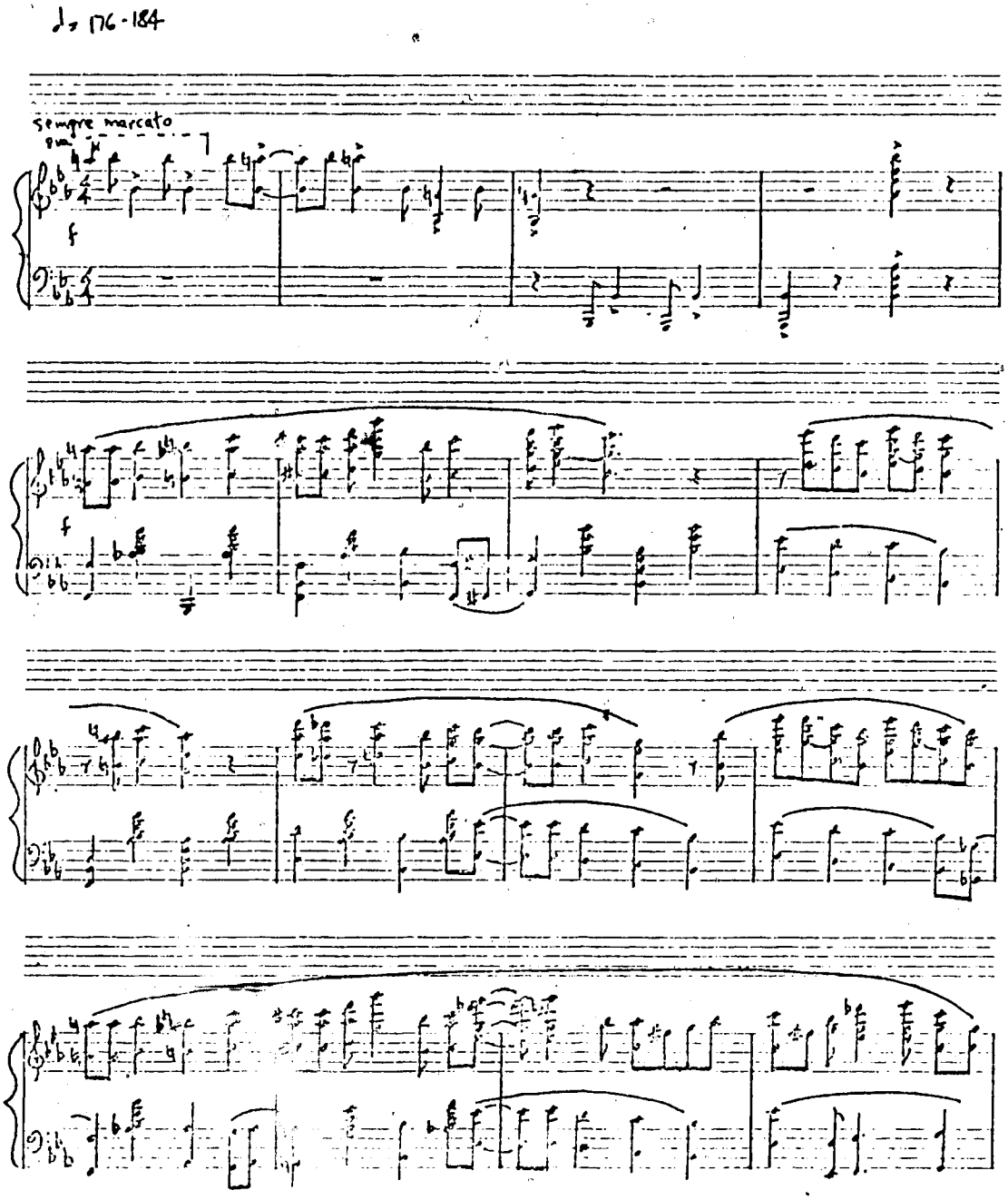


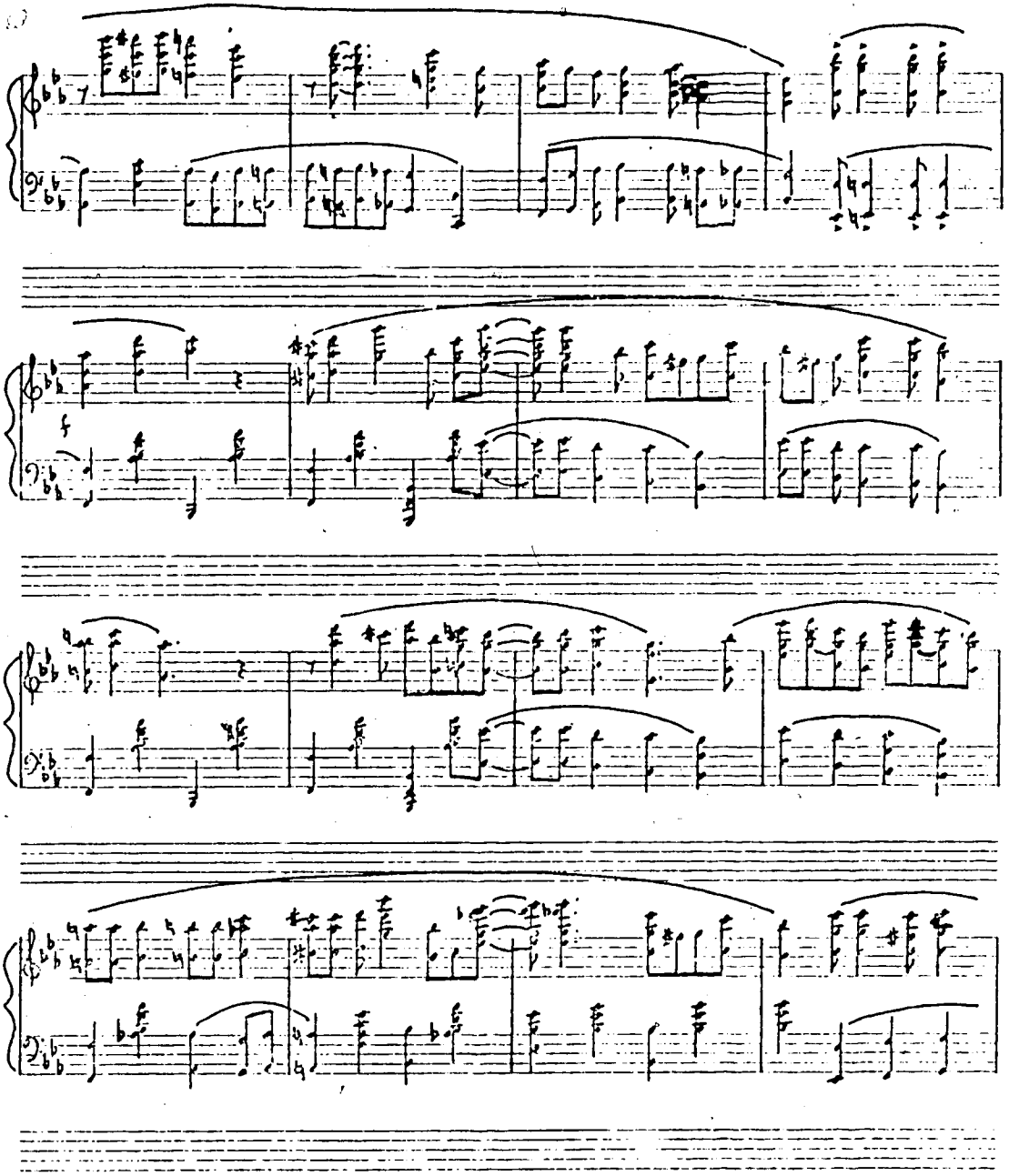
B. KANSAS CITY STOMP

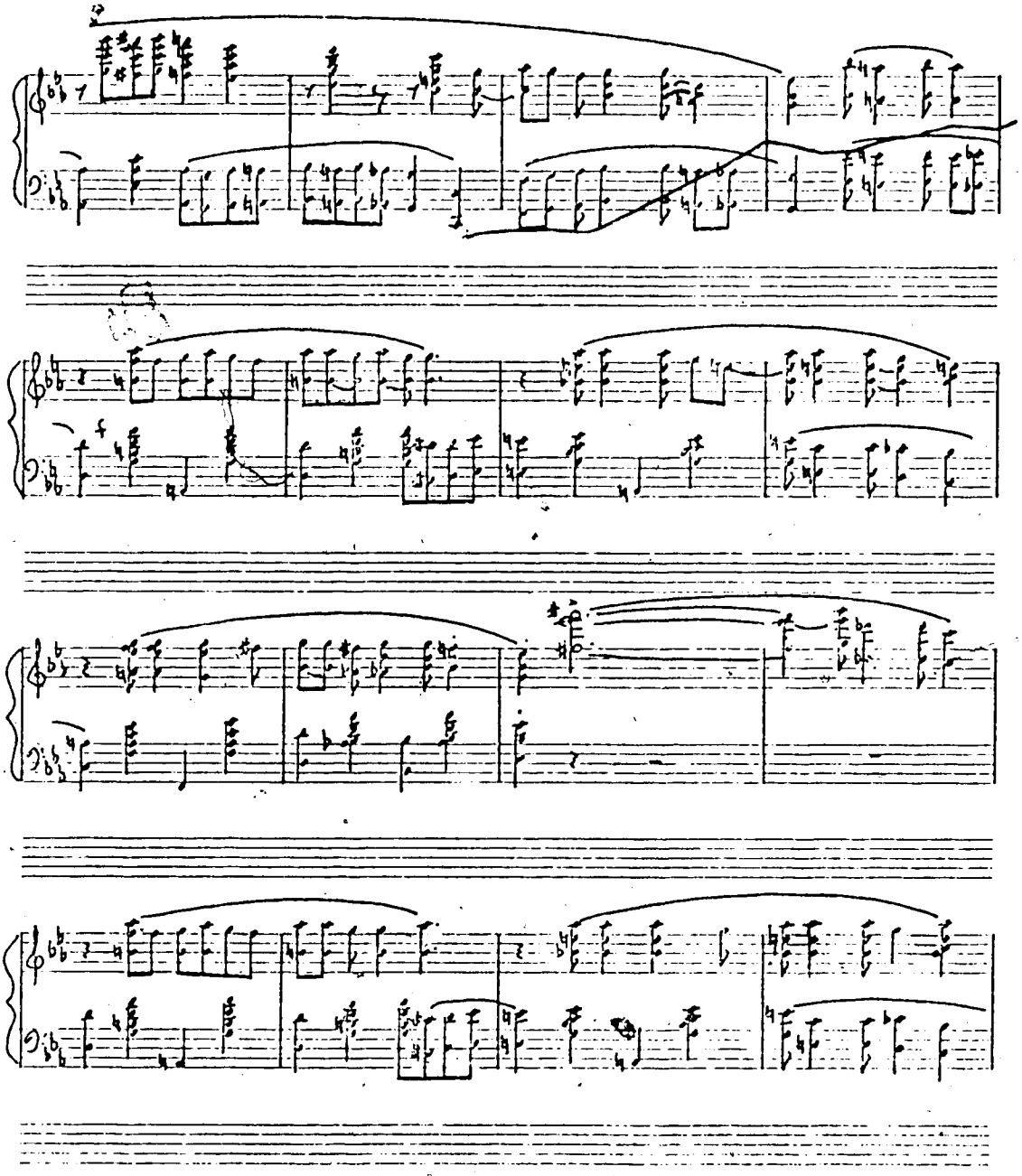
1. Gennett version
2. Library of Congress version

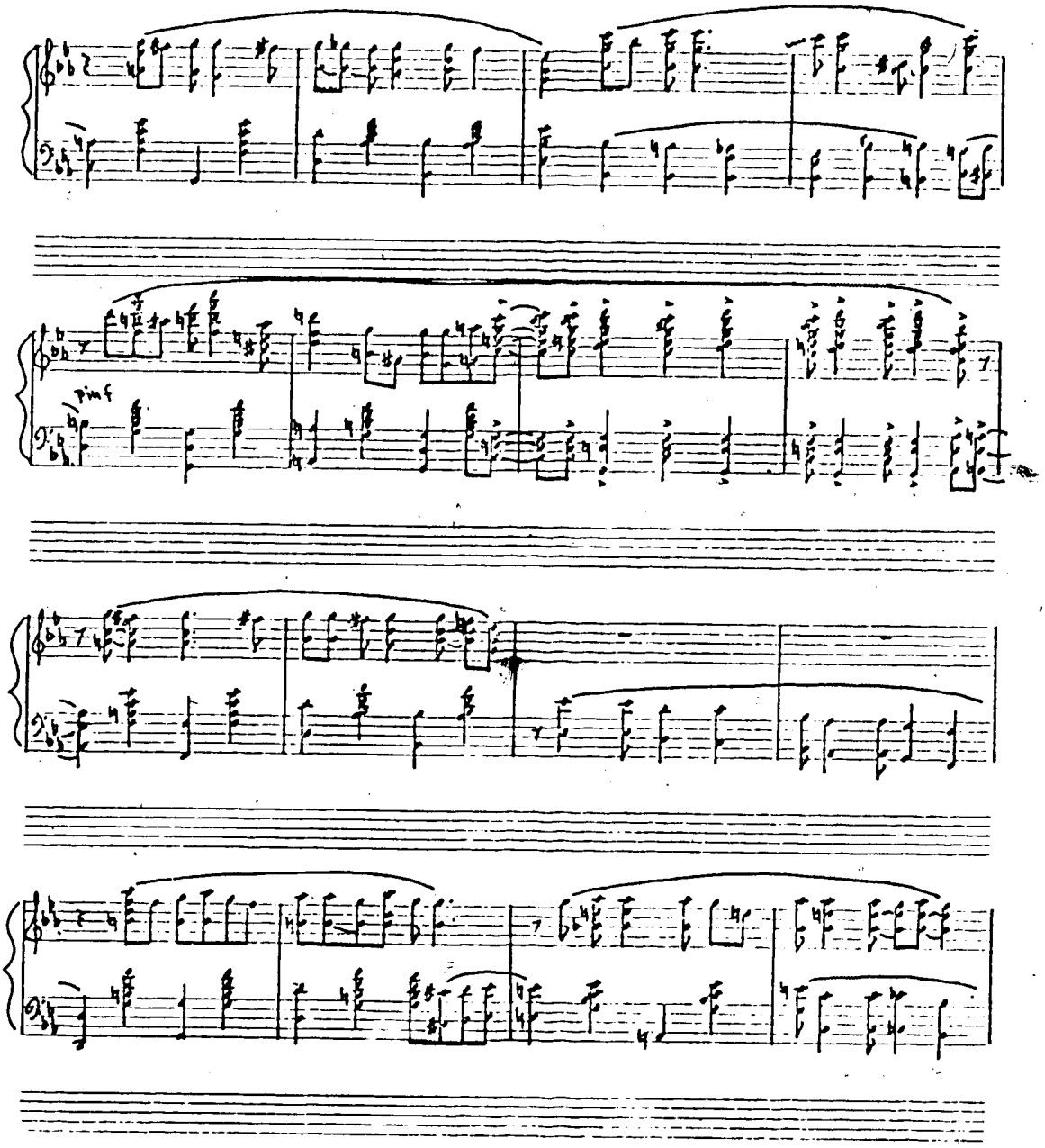
1. KANSAS CITY STOMP (Gennett version)

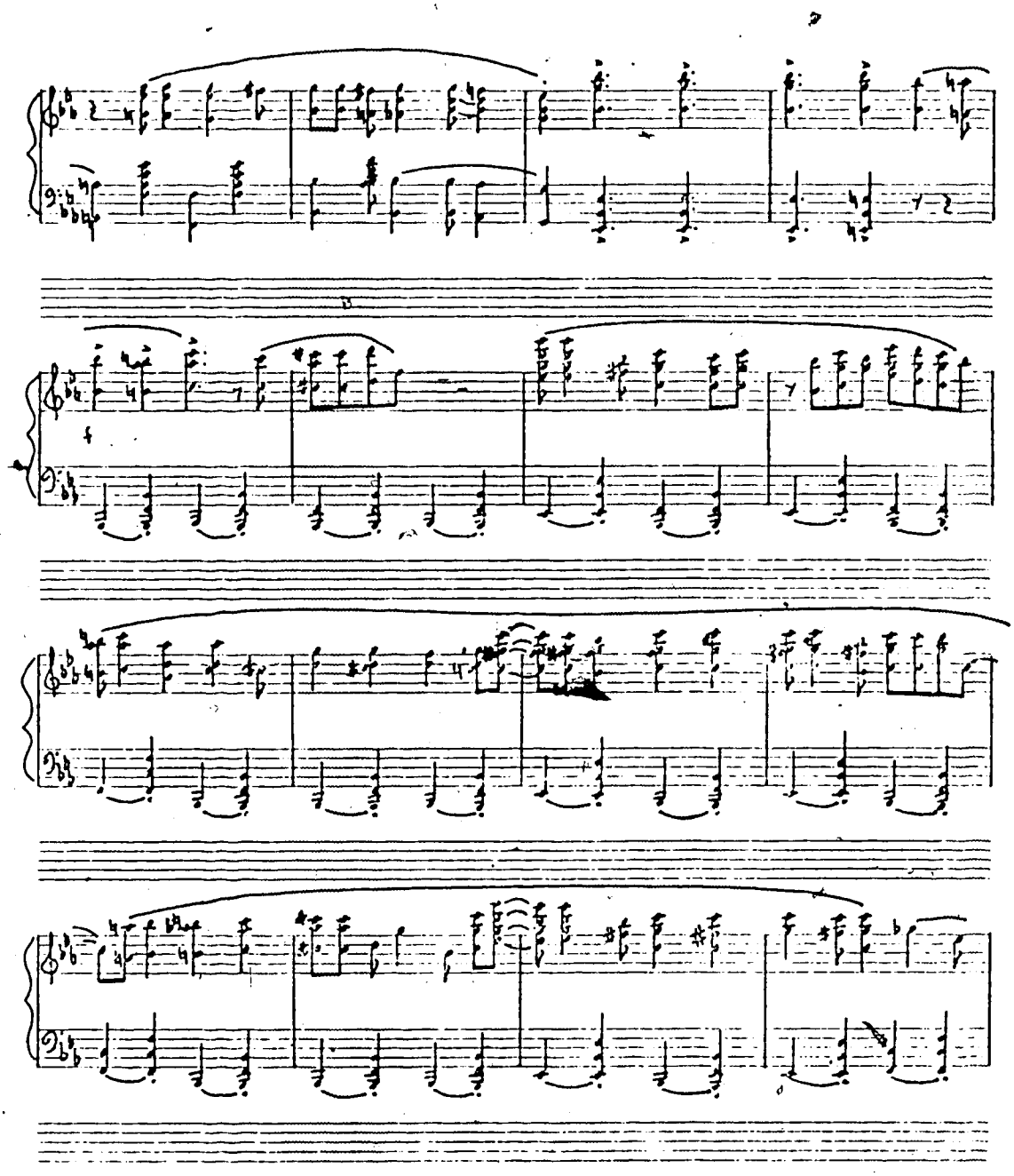
(Milestone M- 47018)

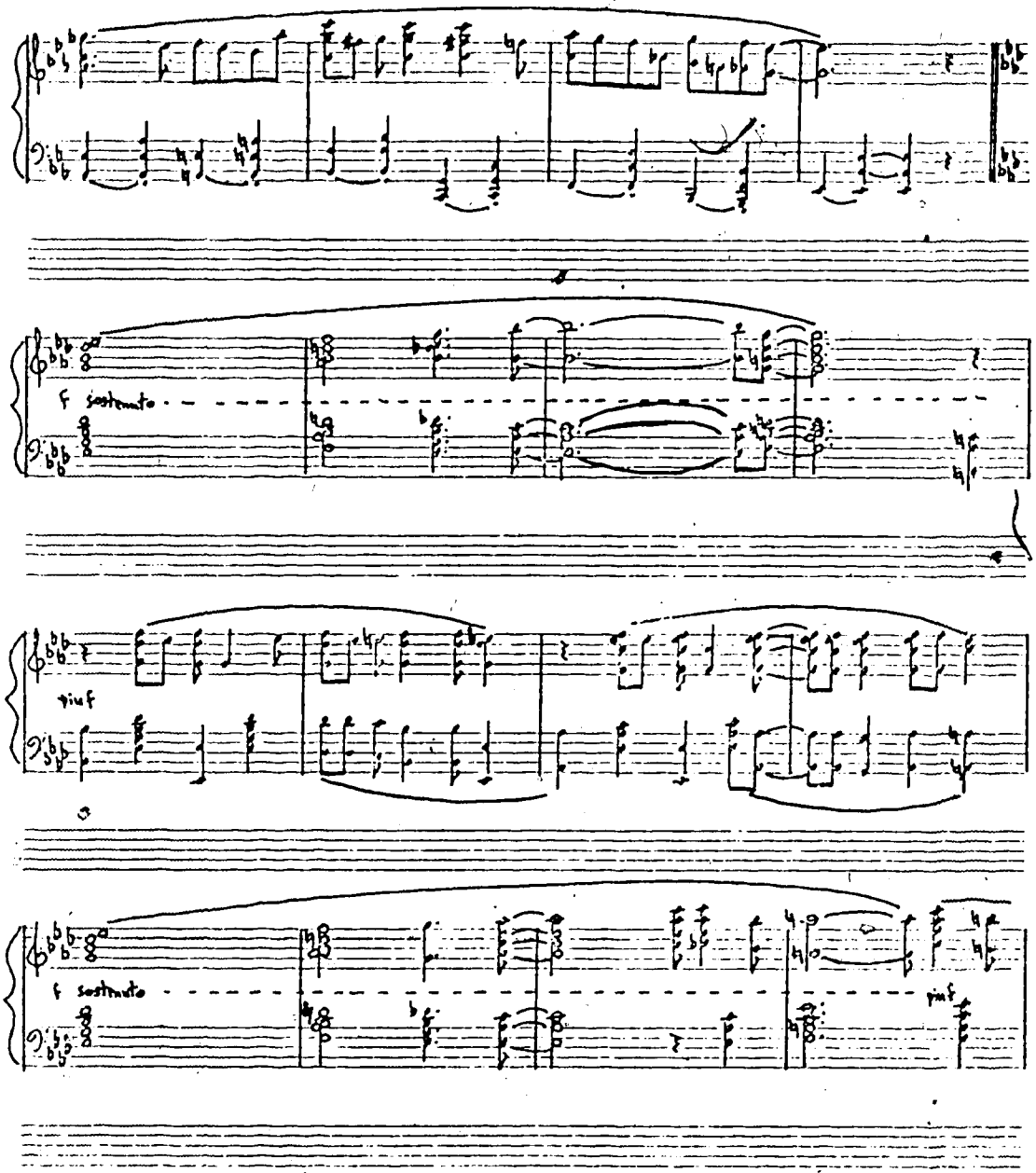


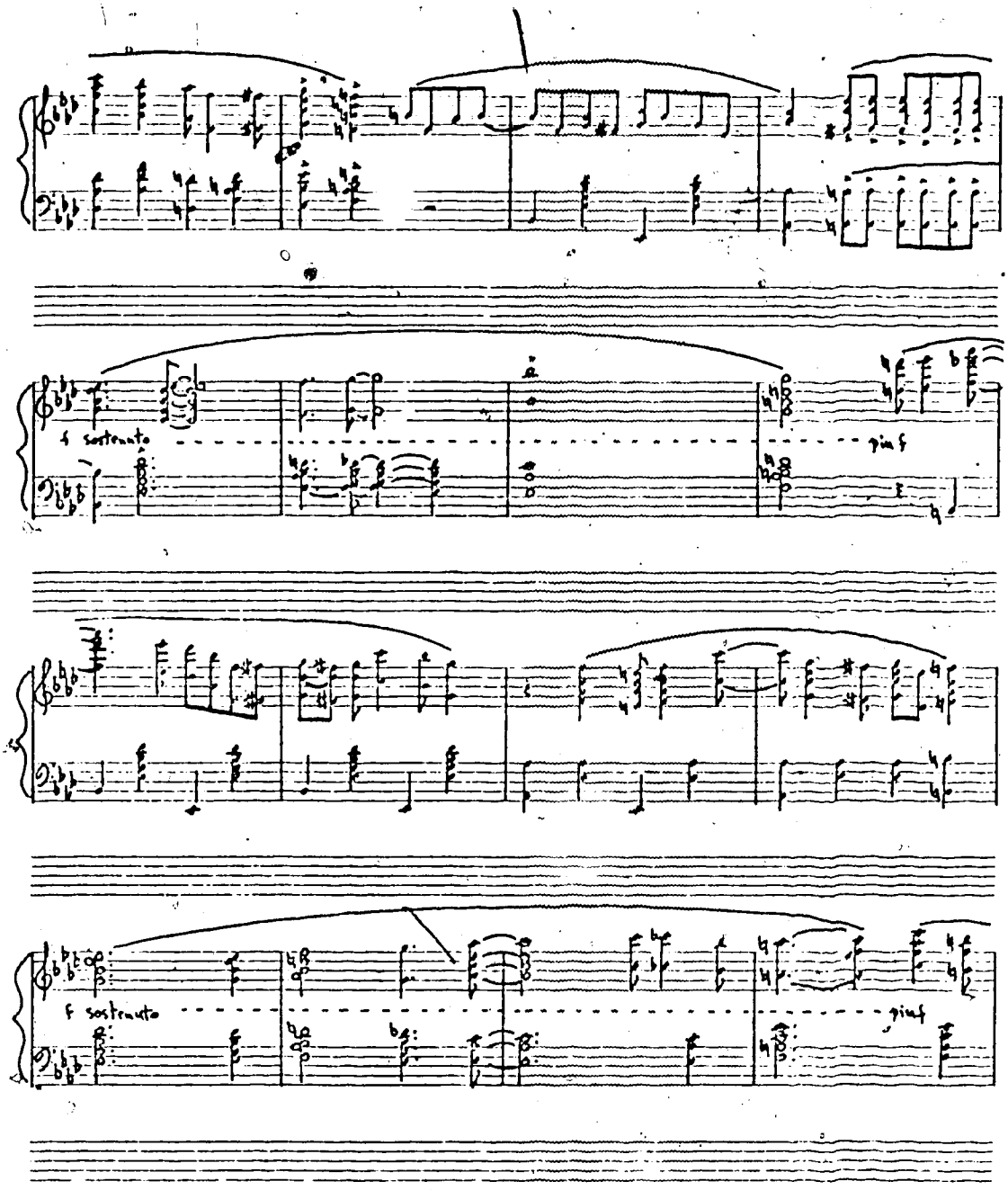


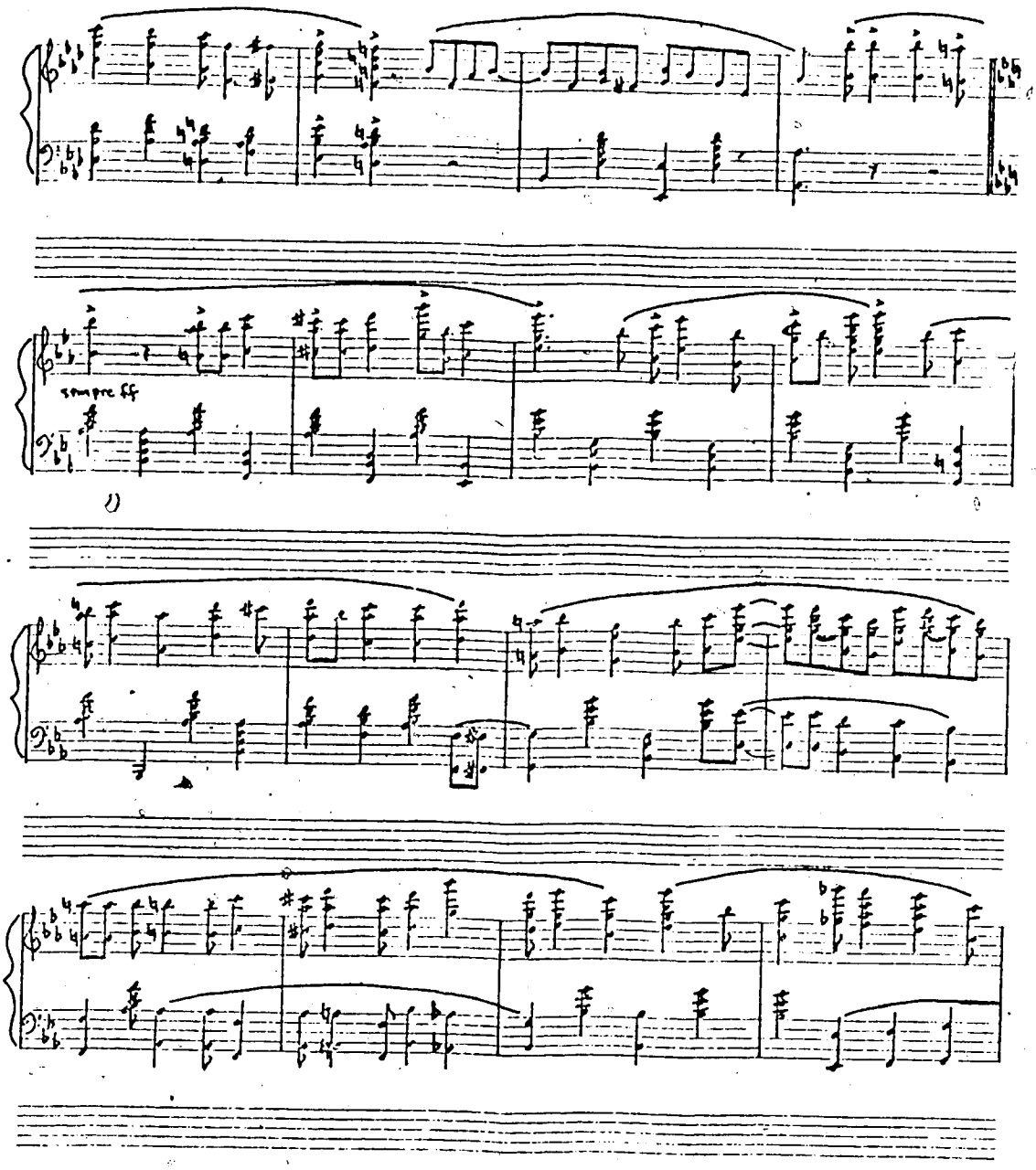


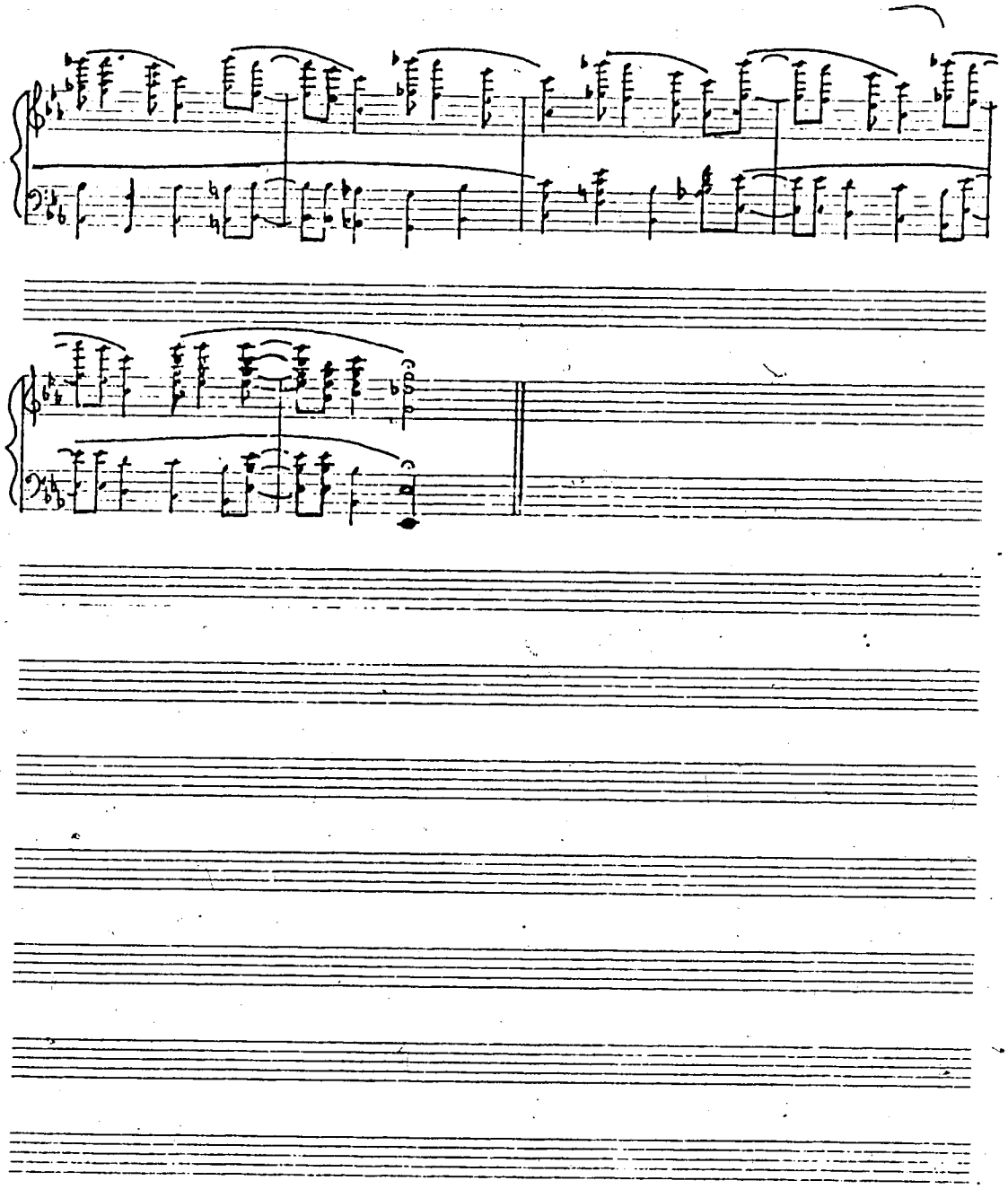

pmf




f sostenuto
riuf
f sostenuto
riuf

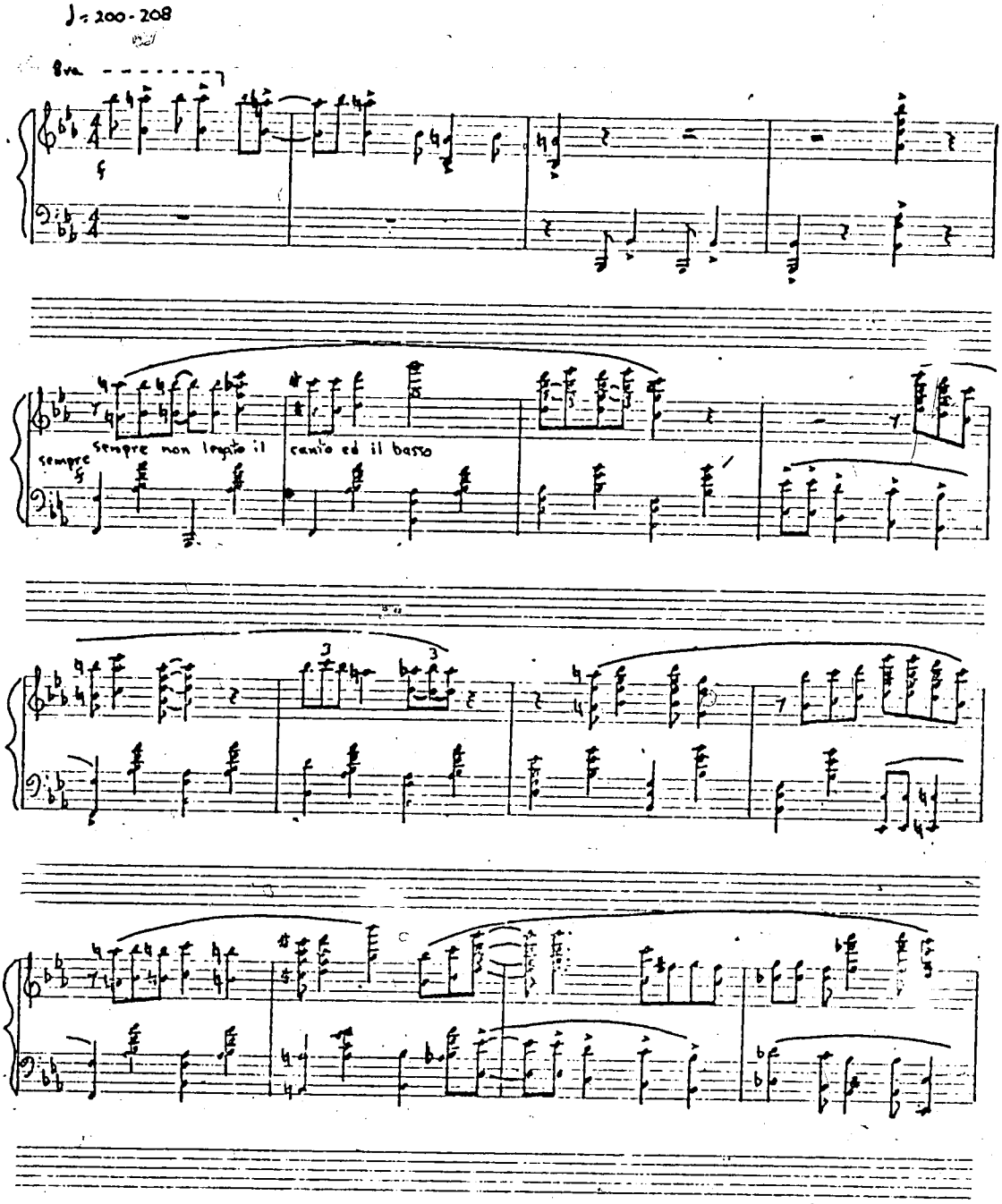

f sostenuto
più f
f sostenuto
più f

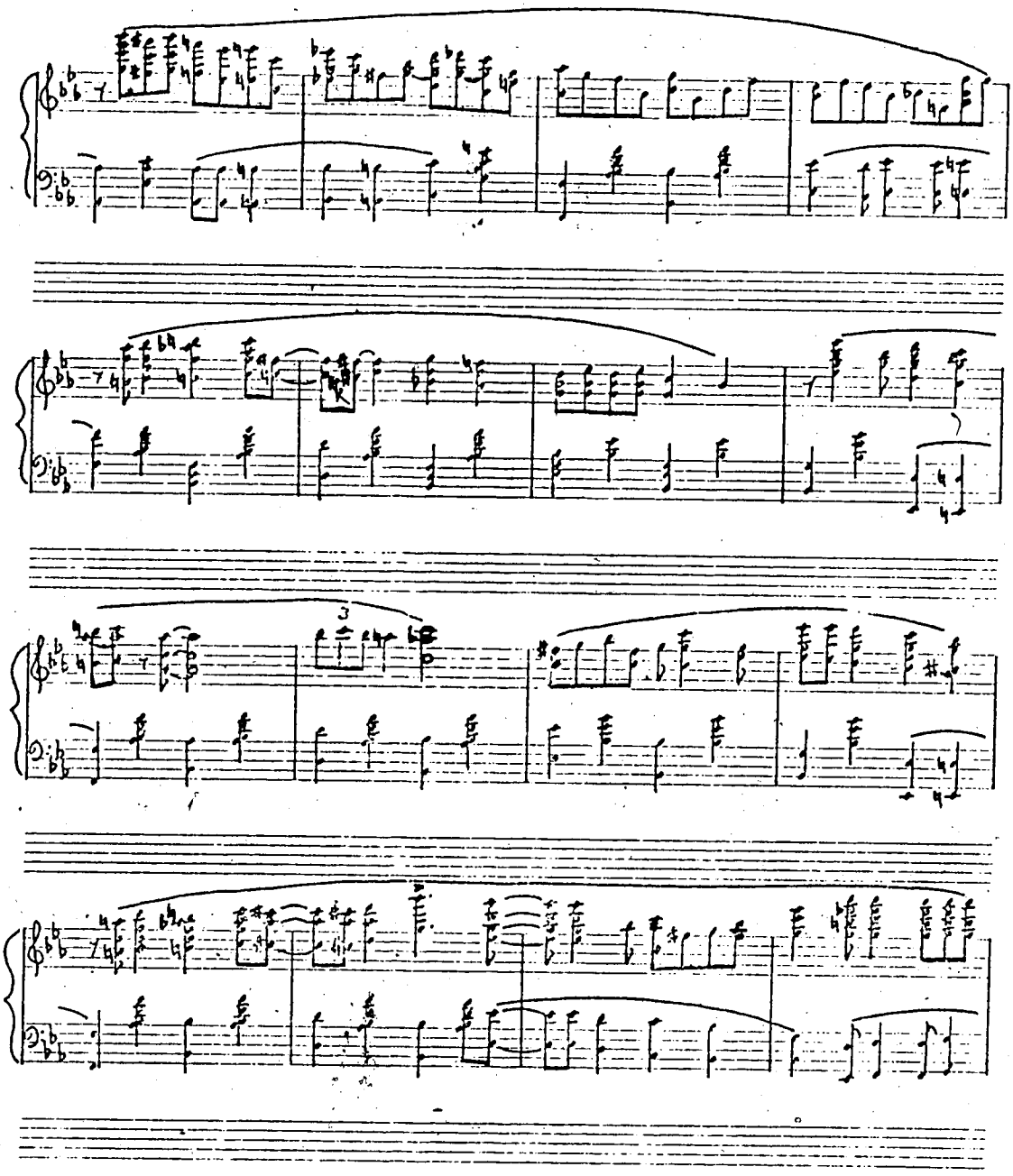

sempre ff

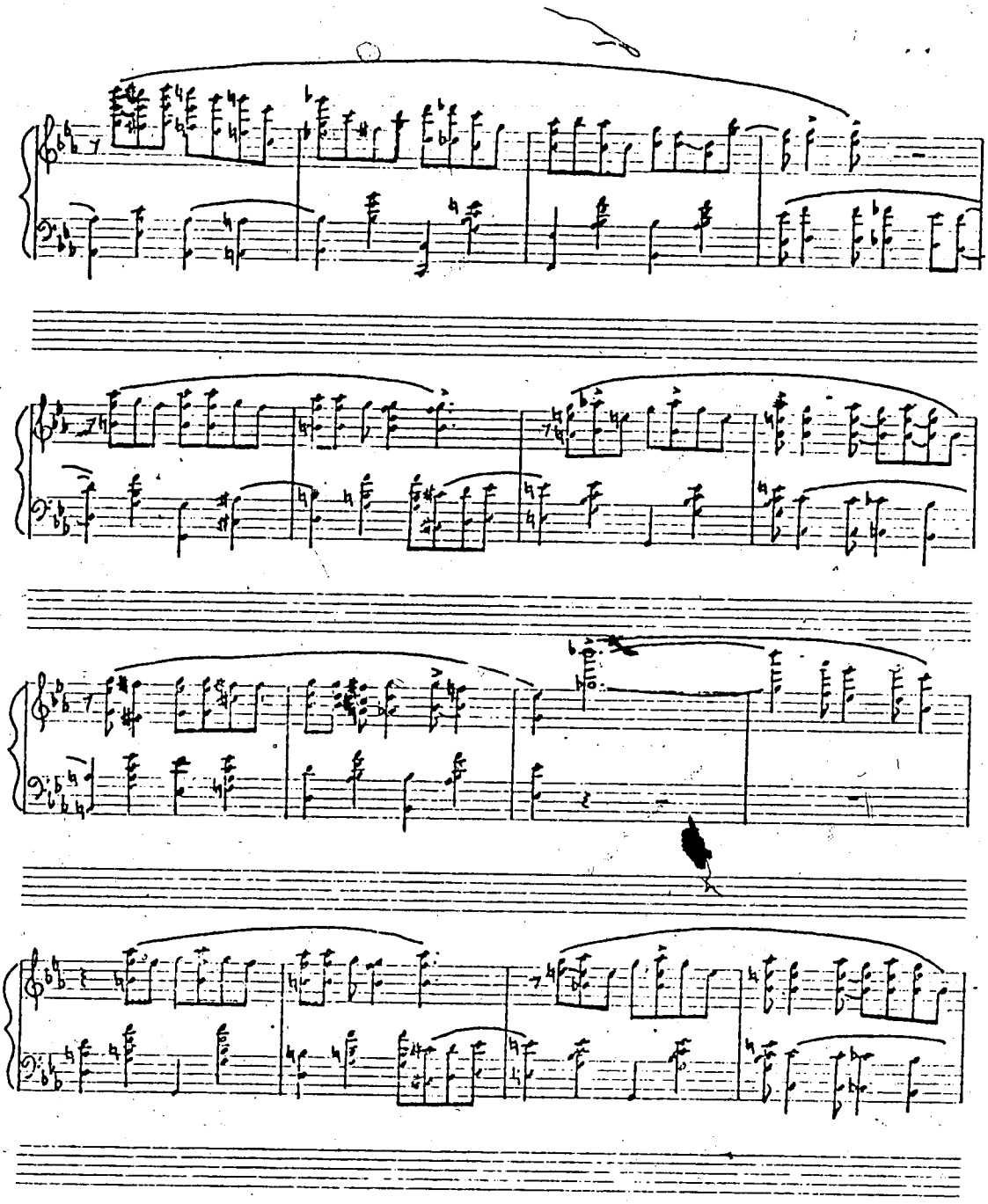


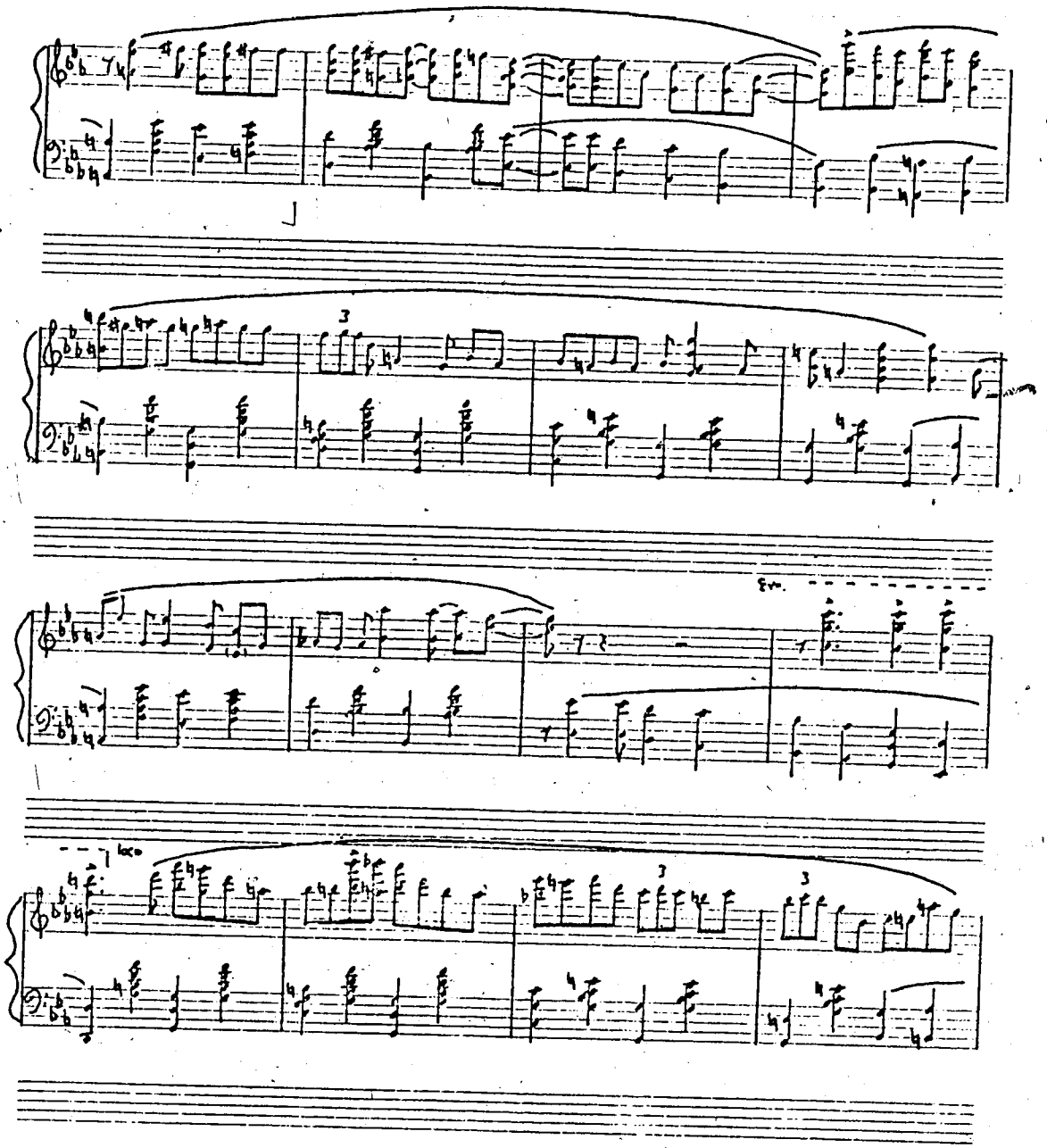
2. KANSAS CITY STOMP (Library of Congress version)

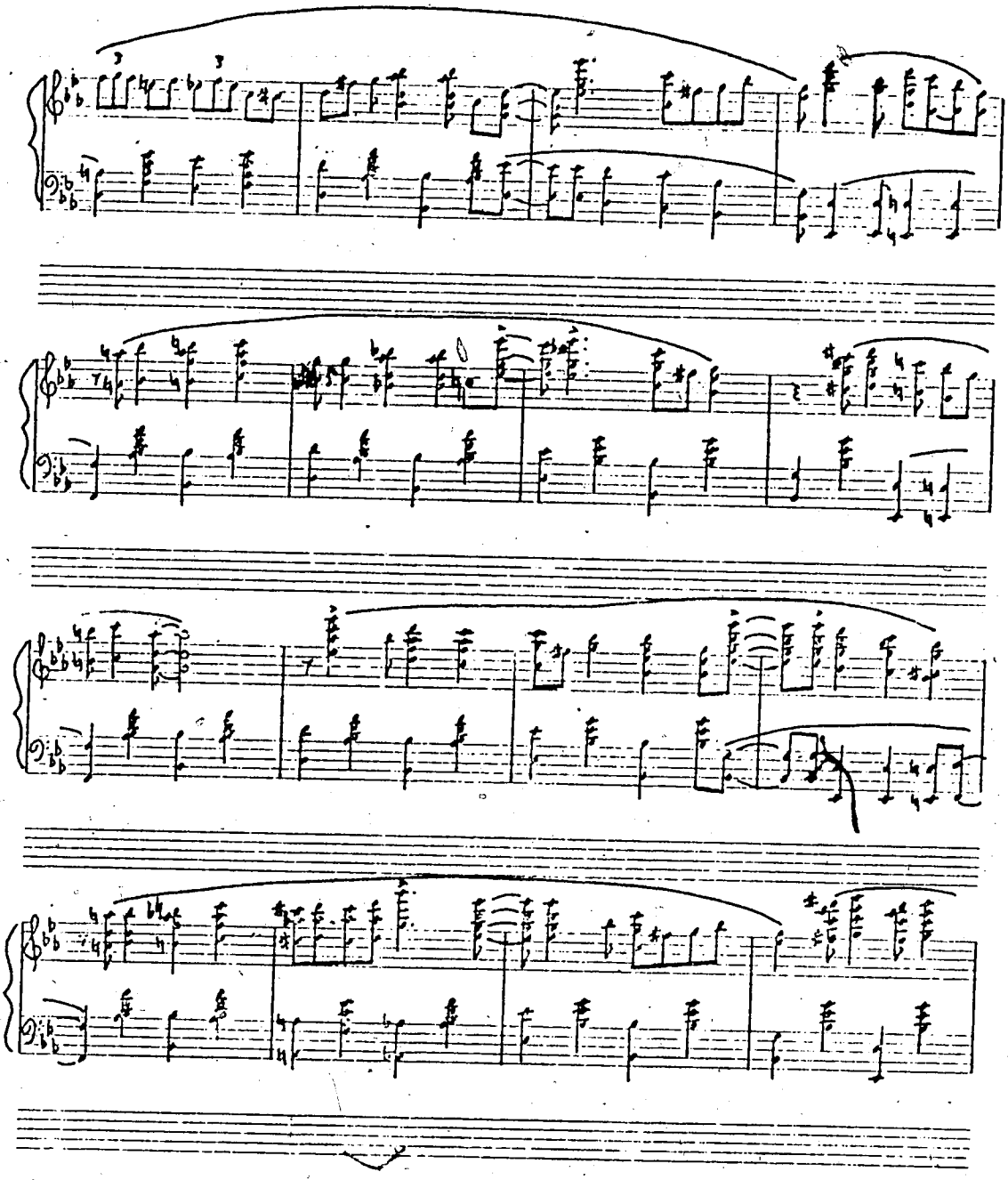
(Circle 18-19, Riverside RLP 12-132)

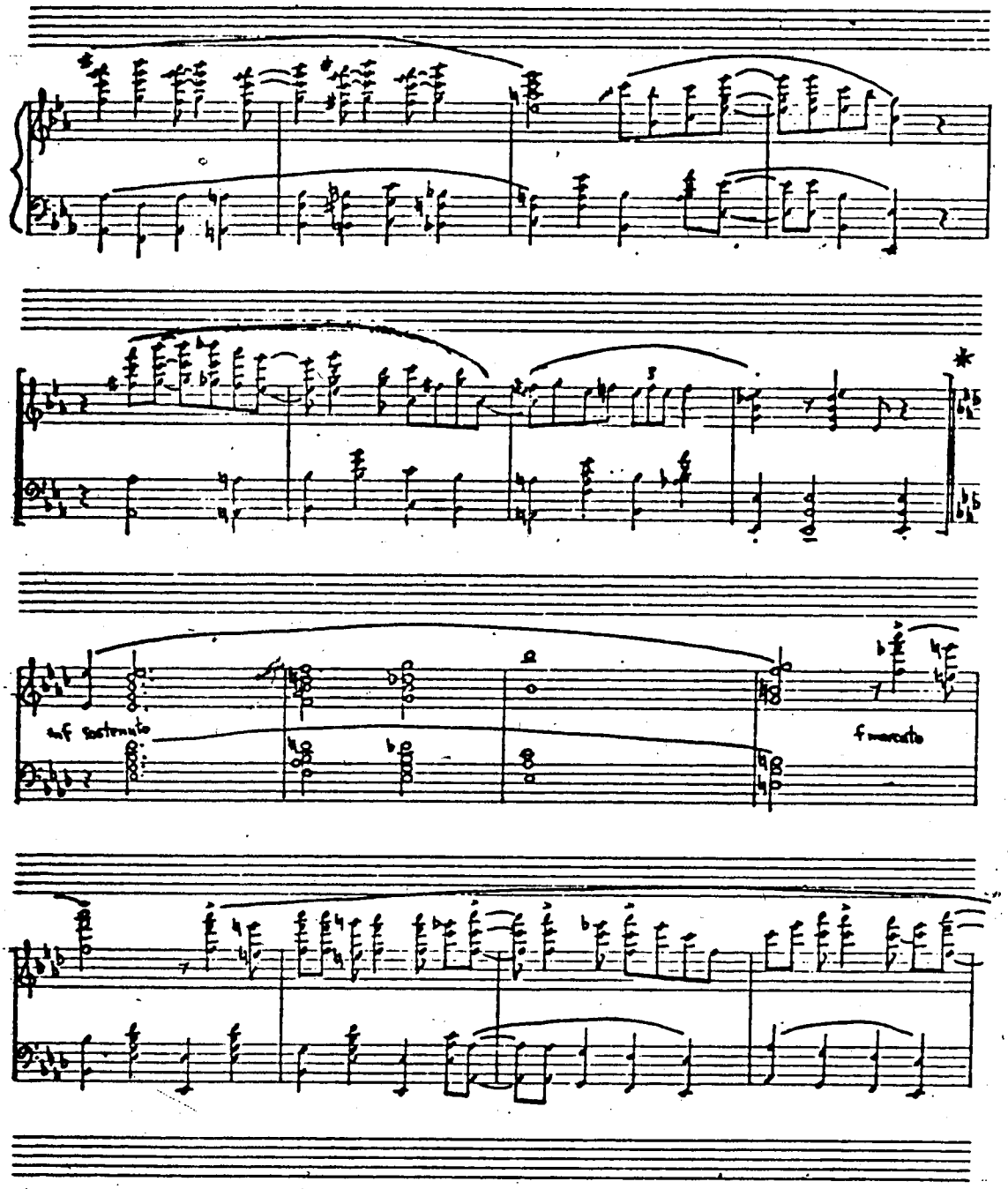




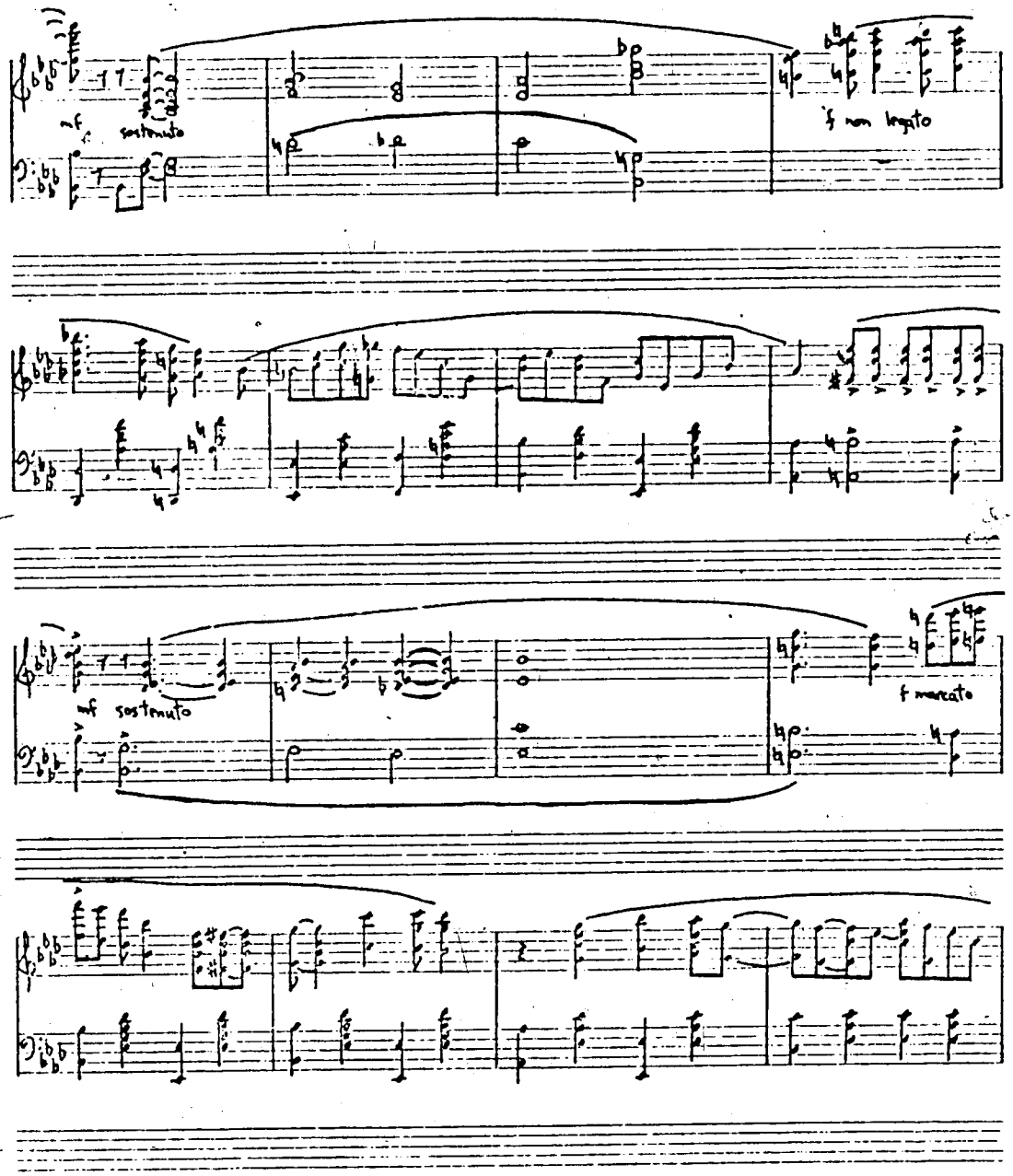


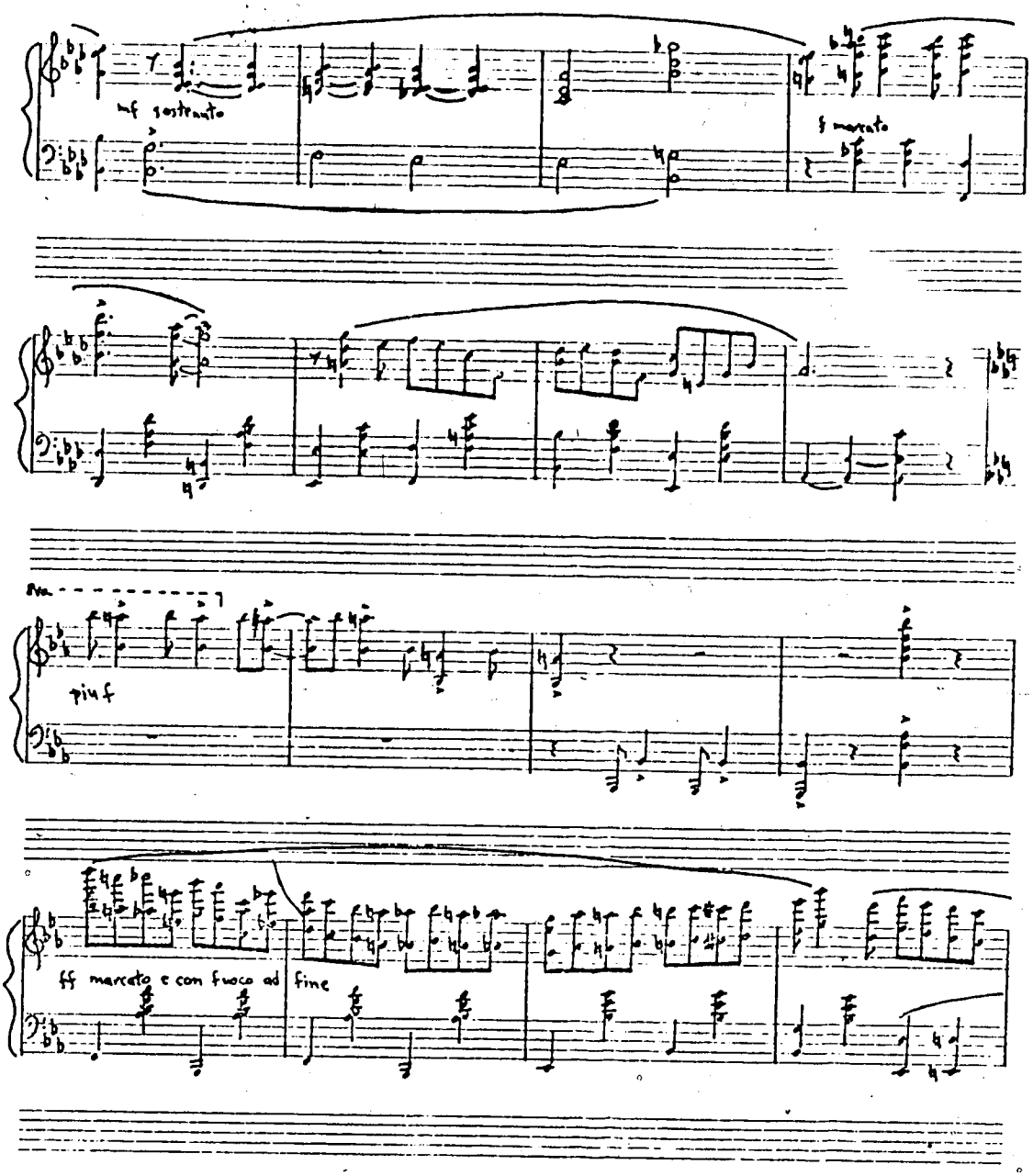


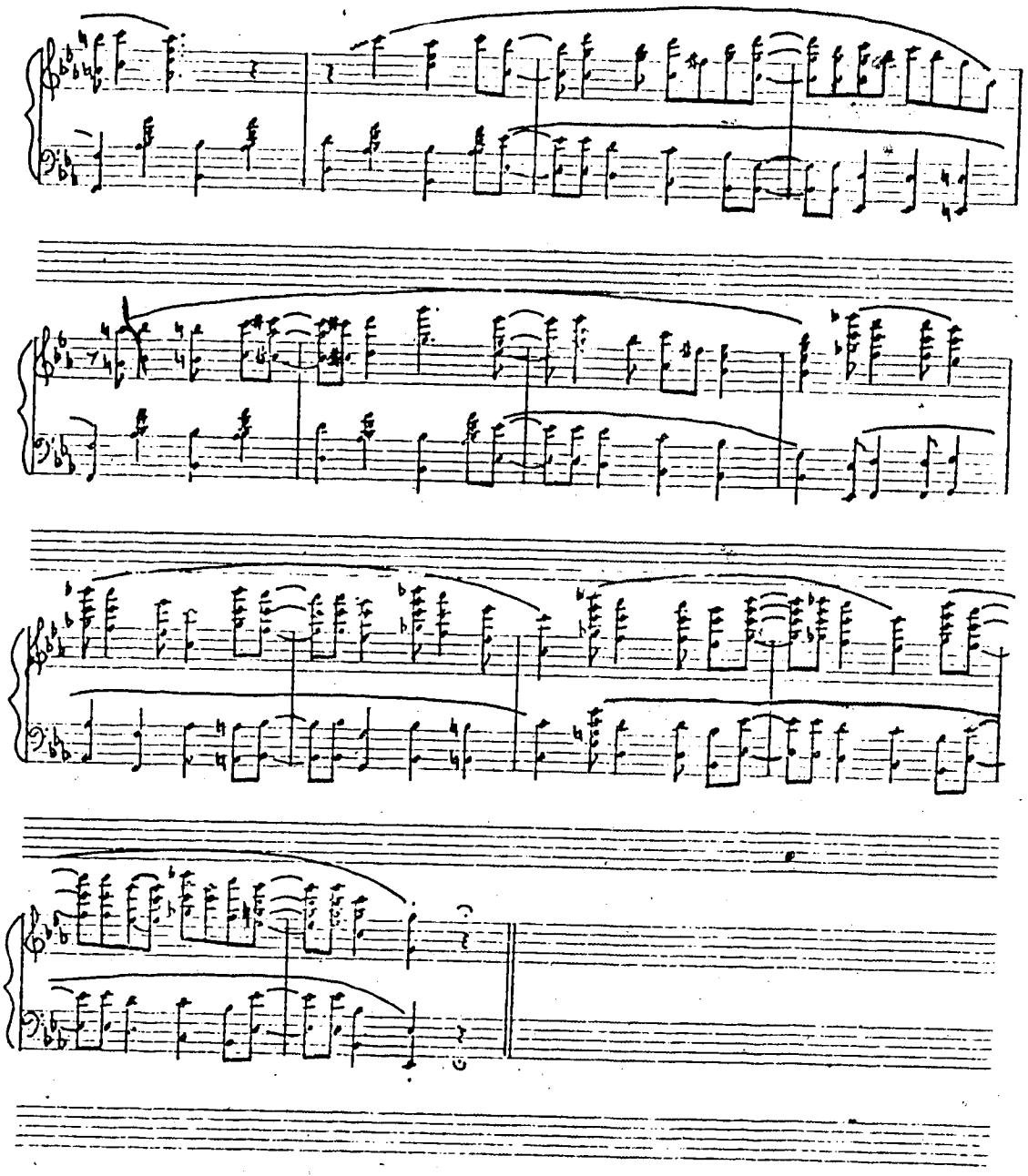




* See Footnote 30 of discussion on Kansas City Stomp.


mf sostenuto
f non legato
mf sostenuto
f marcato


mf sostenuto
f marcato
8va
più f
ff marcato e con fuoco ad fine

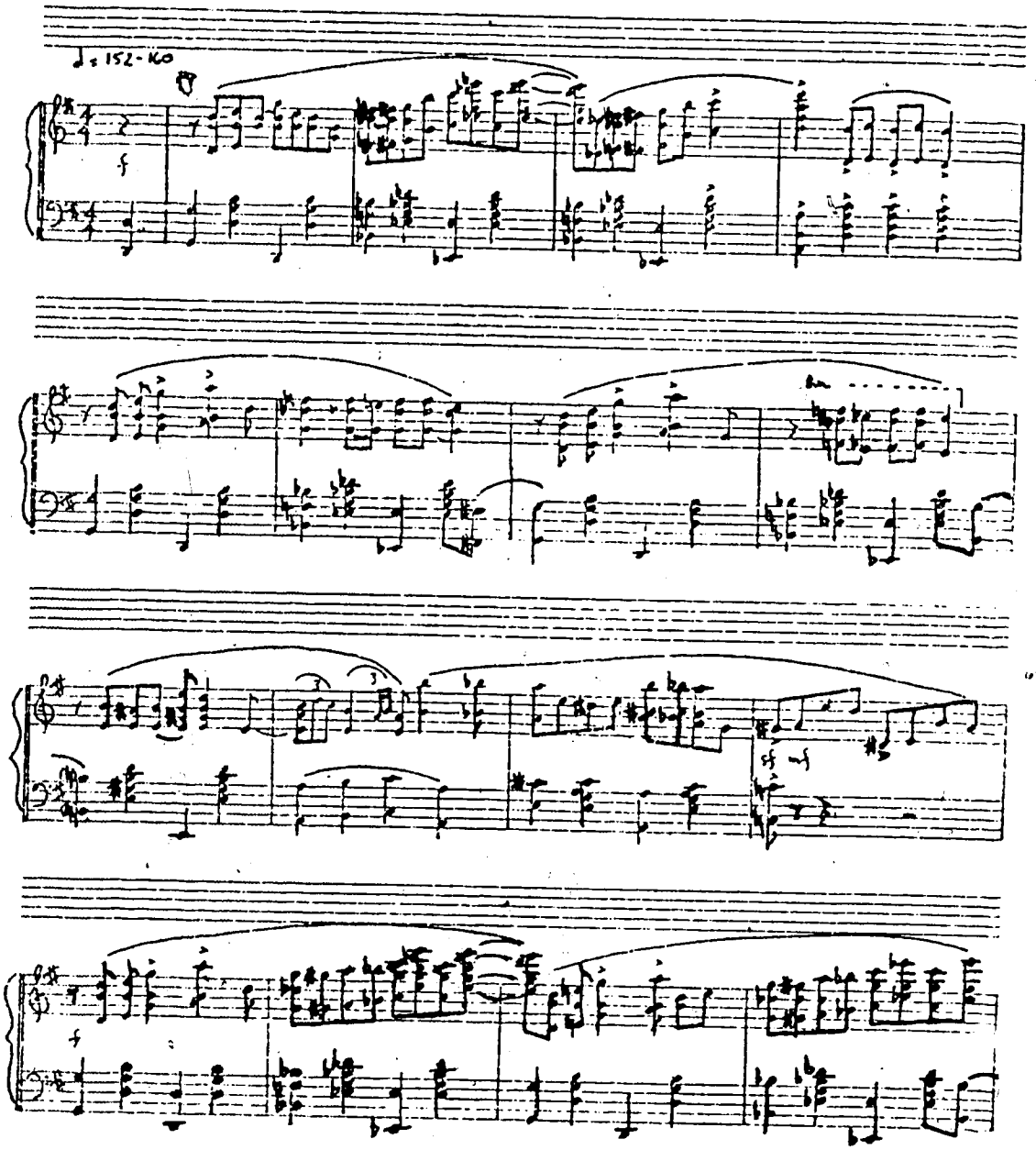


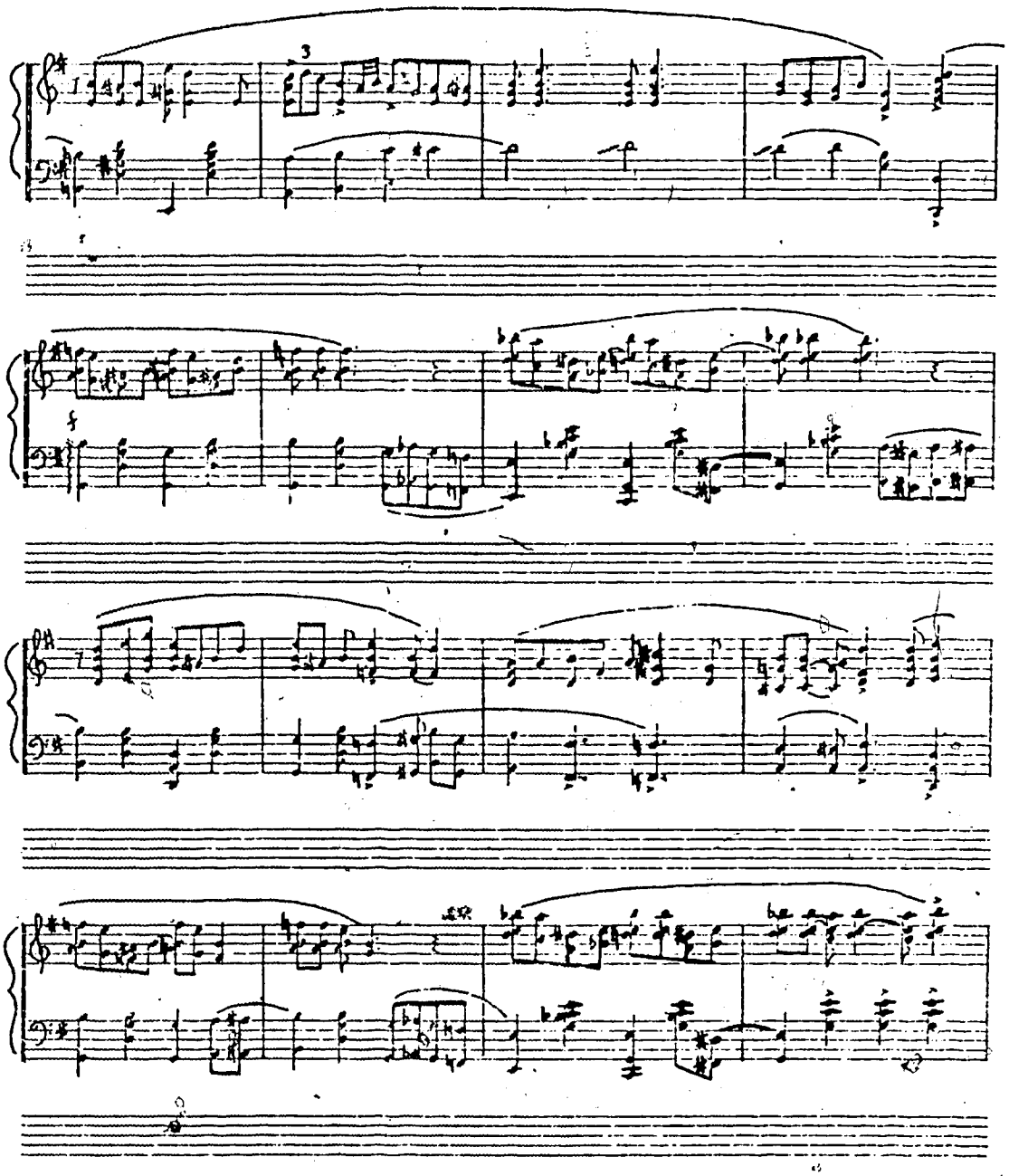
C. THE PEARLS

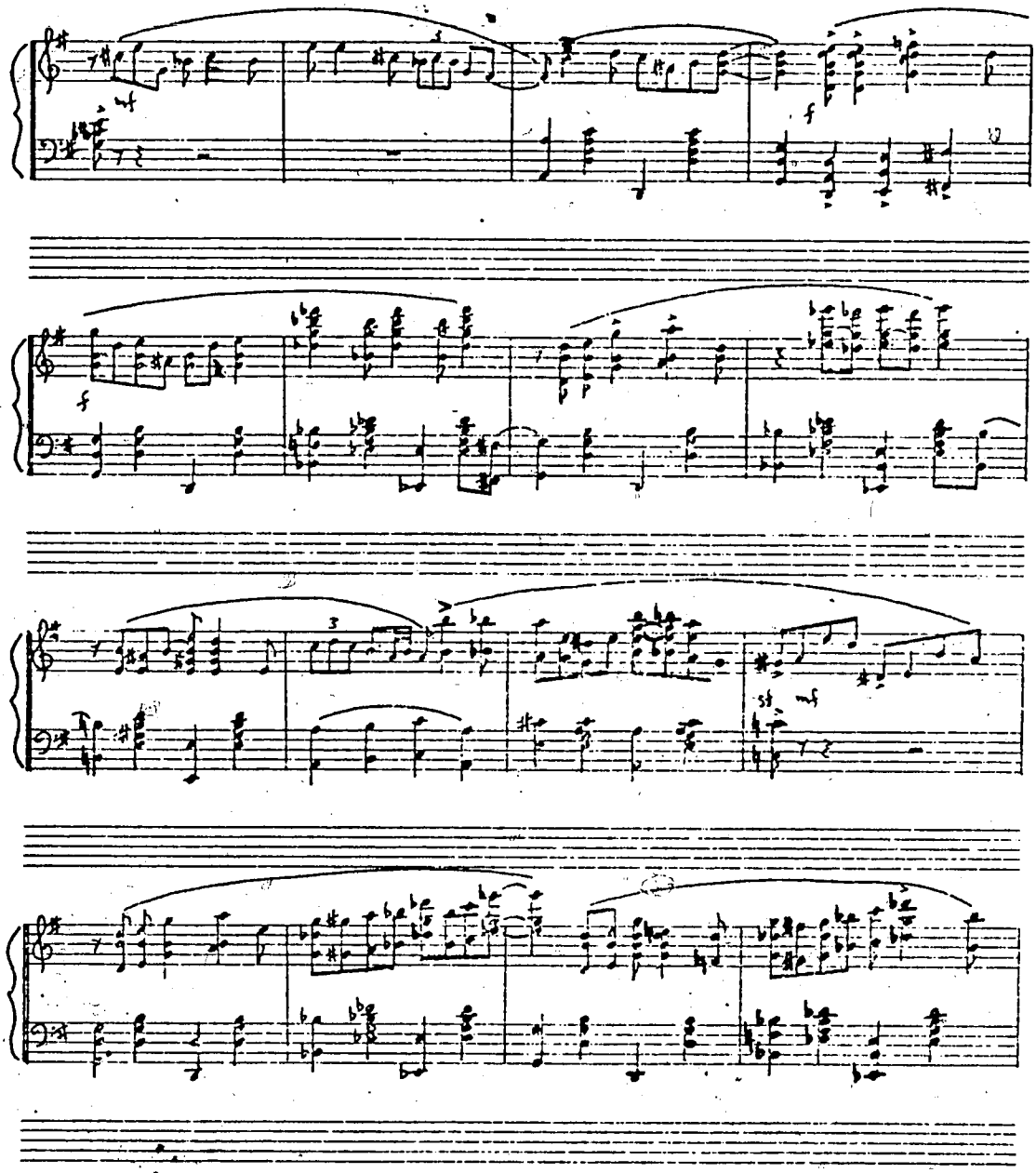
1. Gennett version
2. Library of Congress version
3. Baltimore version

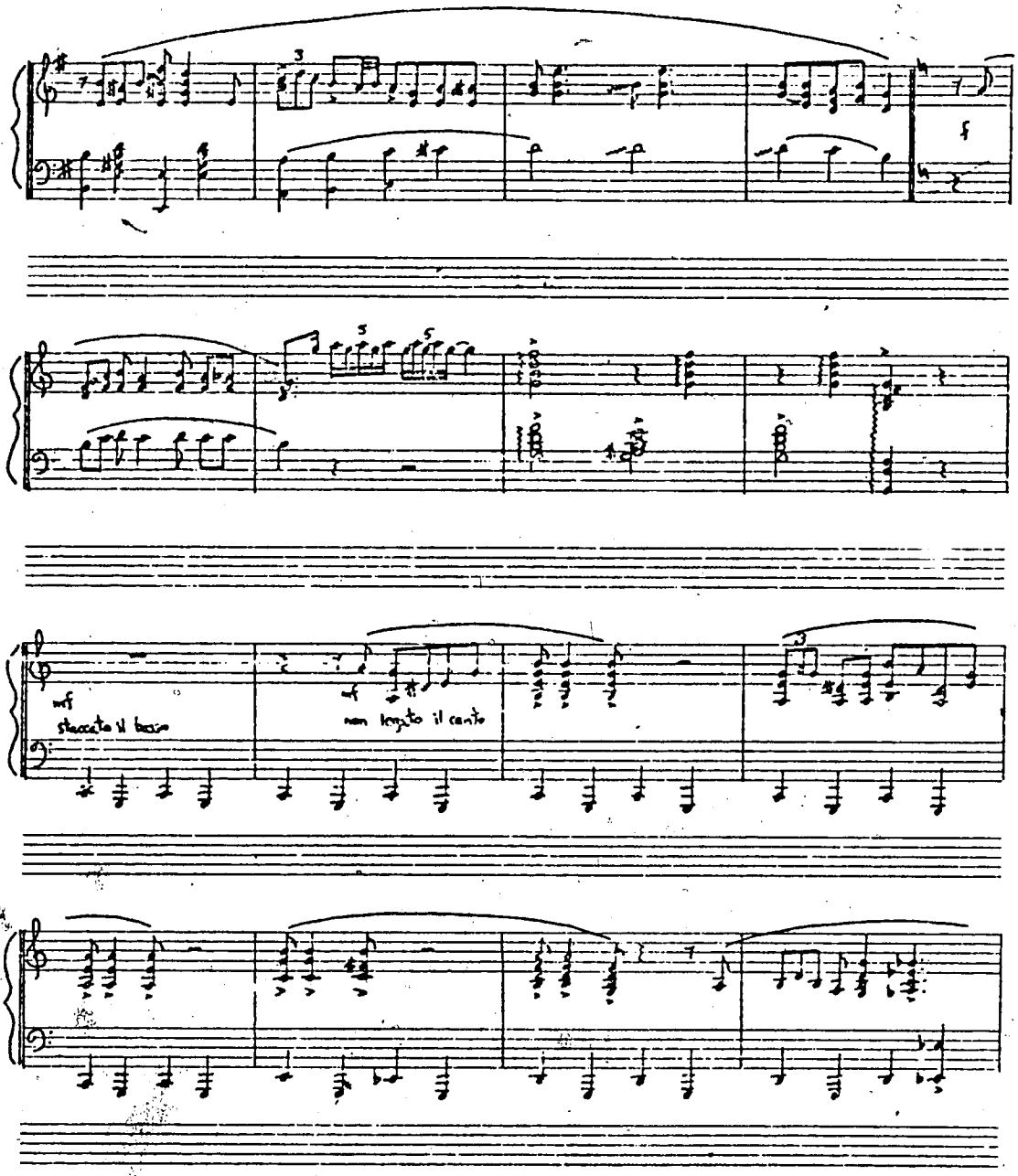
1. THE PEARLS (Gennett version)

(Milestone M-47018)

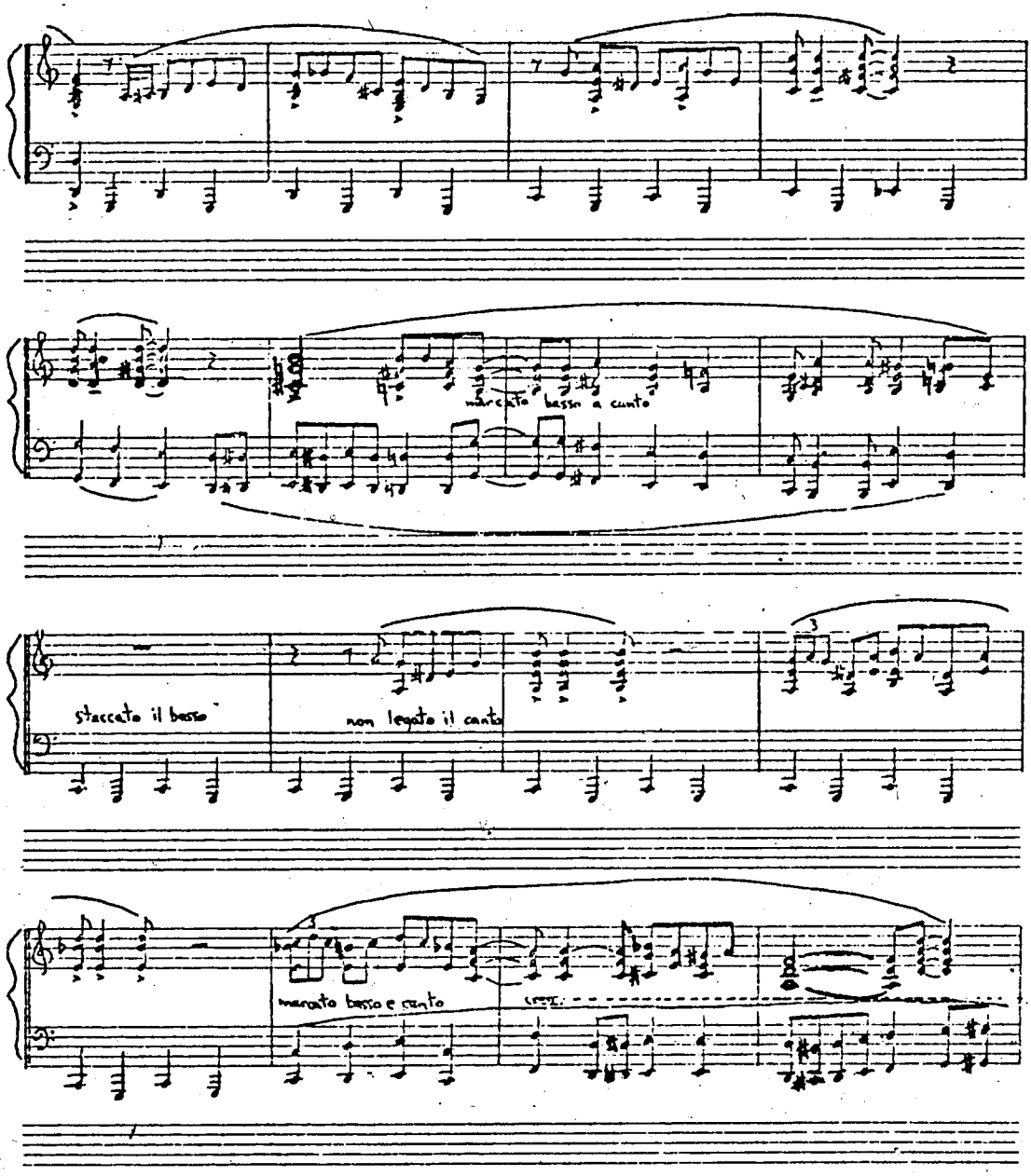


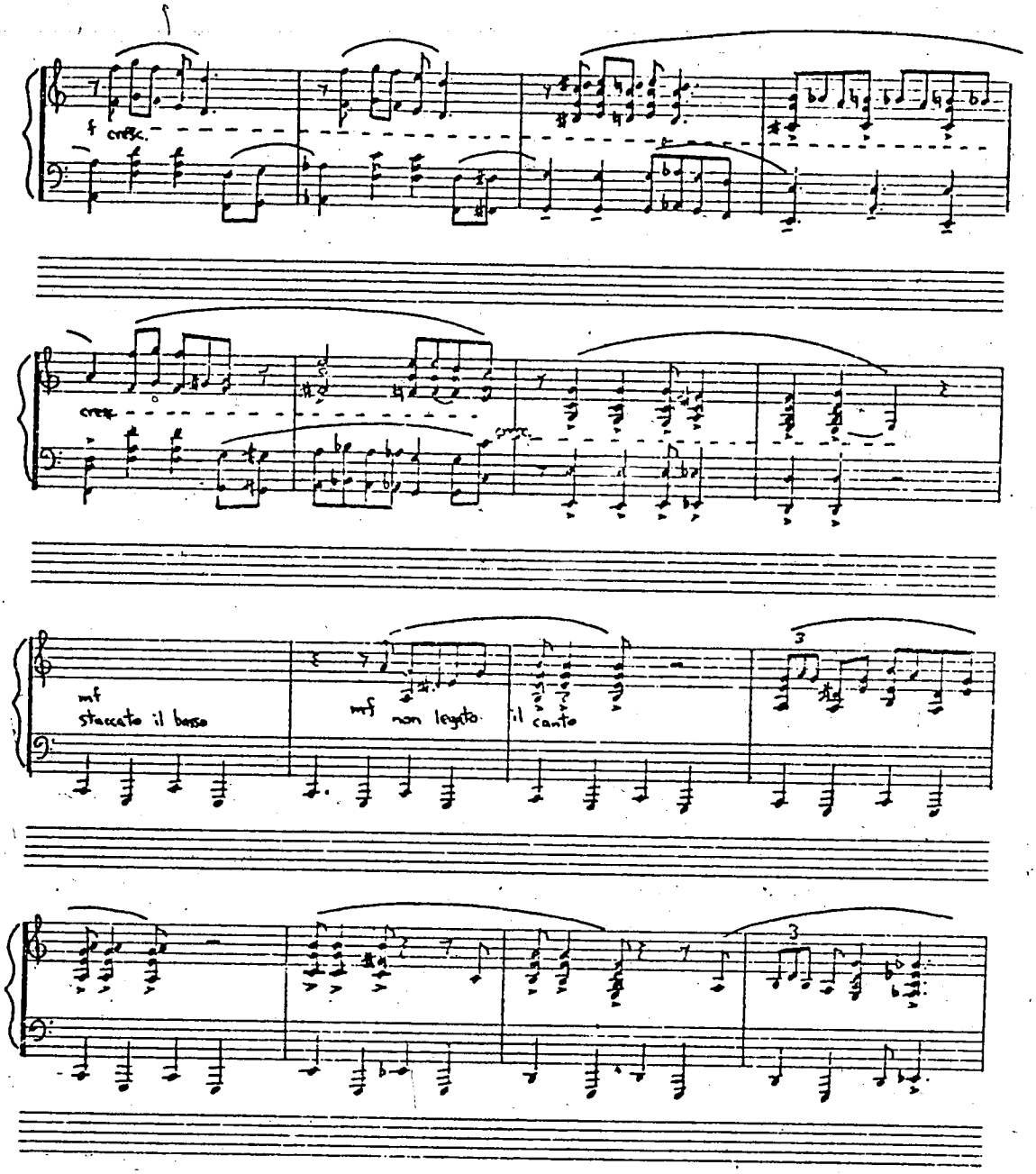


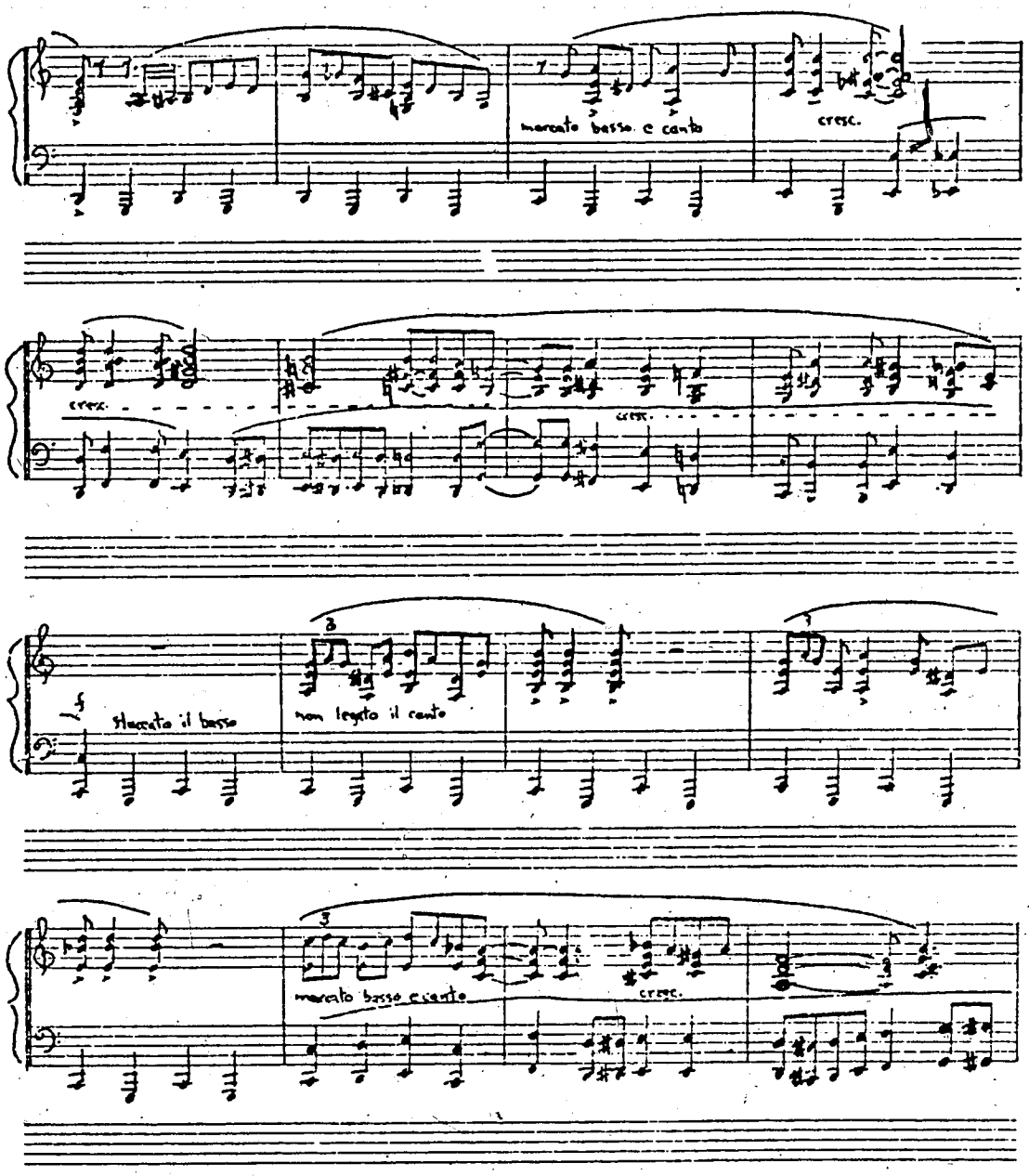


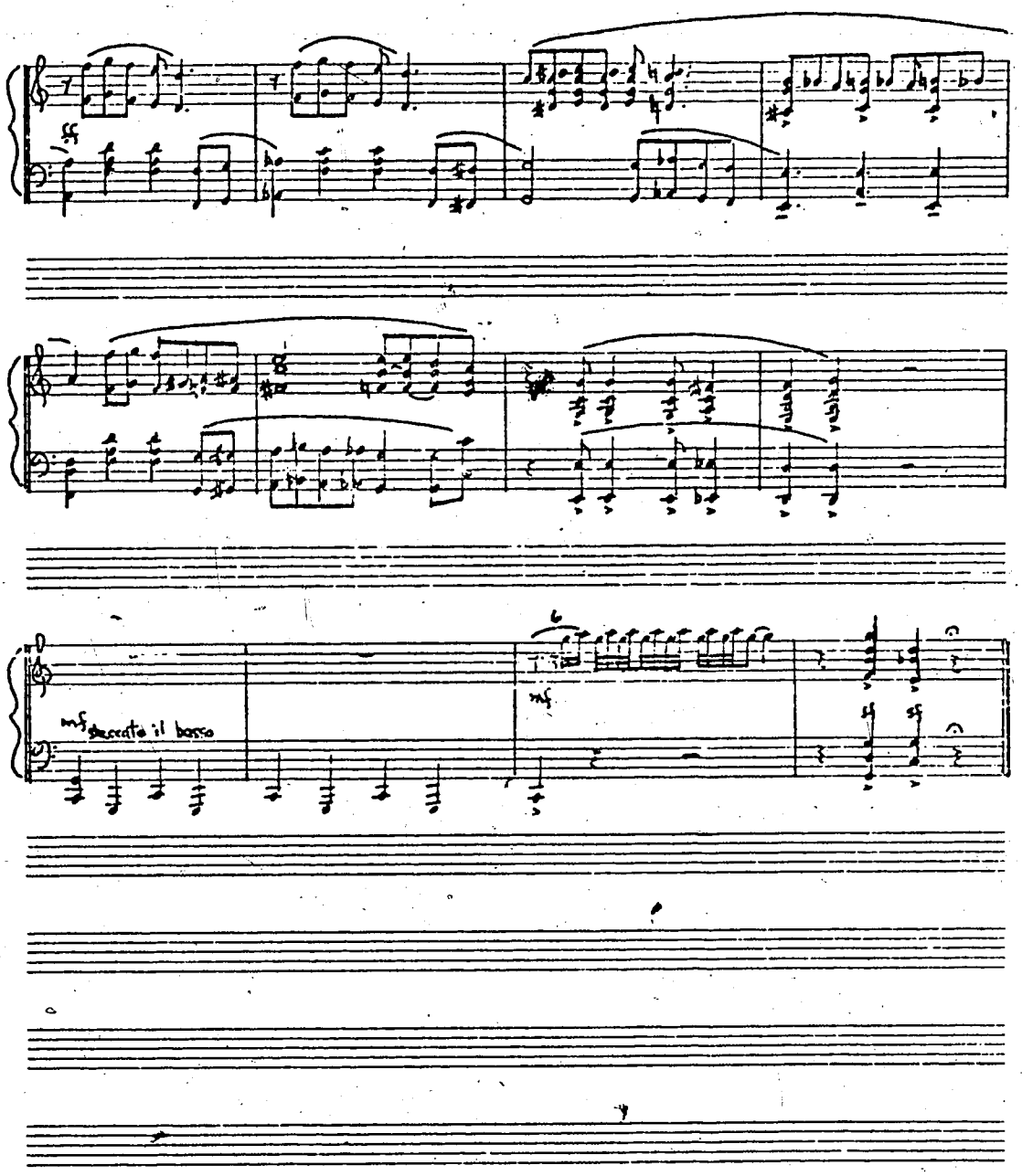

f
mf
staccato il basso
mf
non legato il canto

C


marcato basso e canto
staccato il basso
non legato il canto
marcato basso e canto

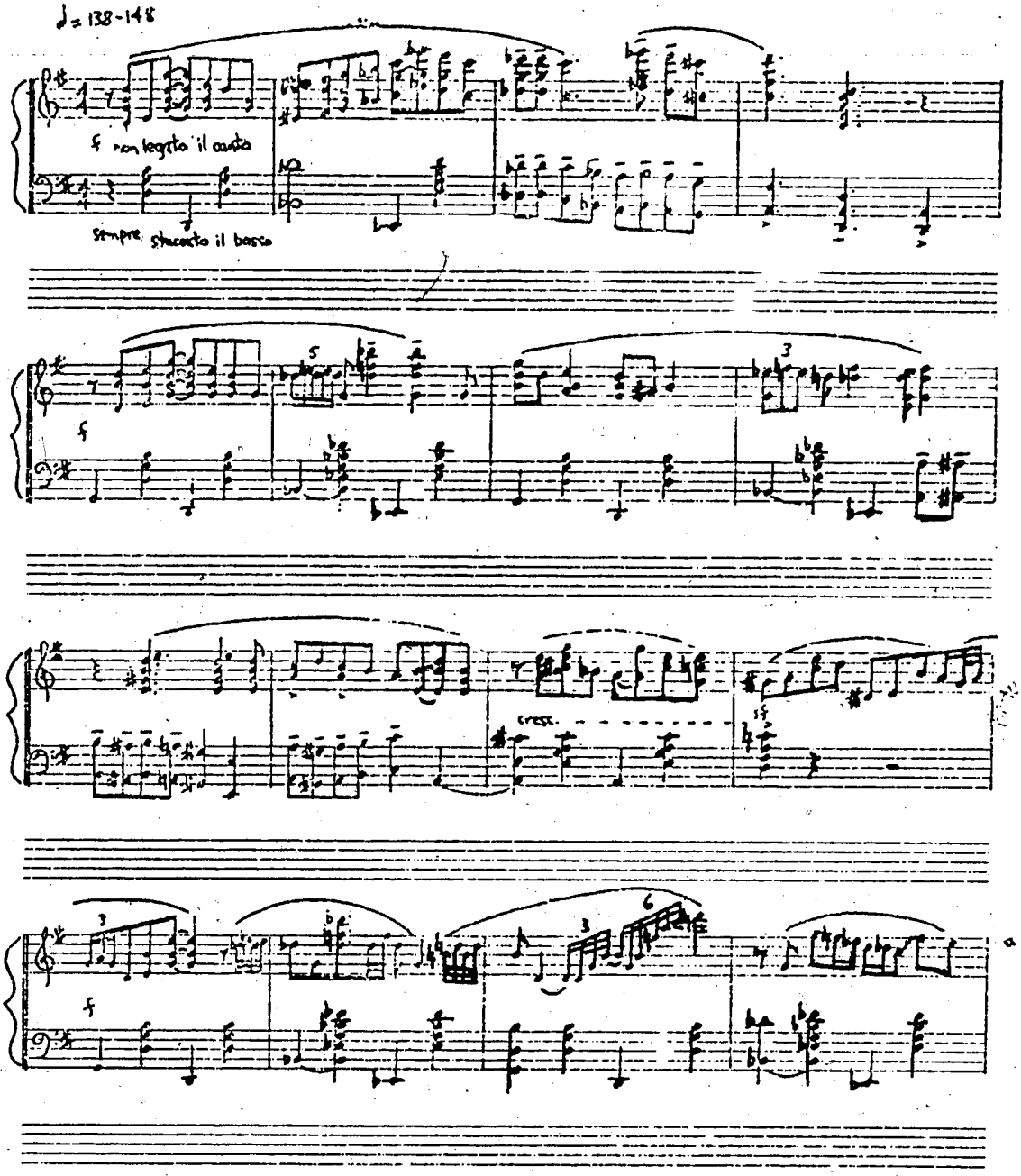

f cresc.
cresc.
mf
staccato il basso
mf non legato
il canto

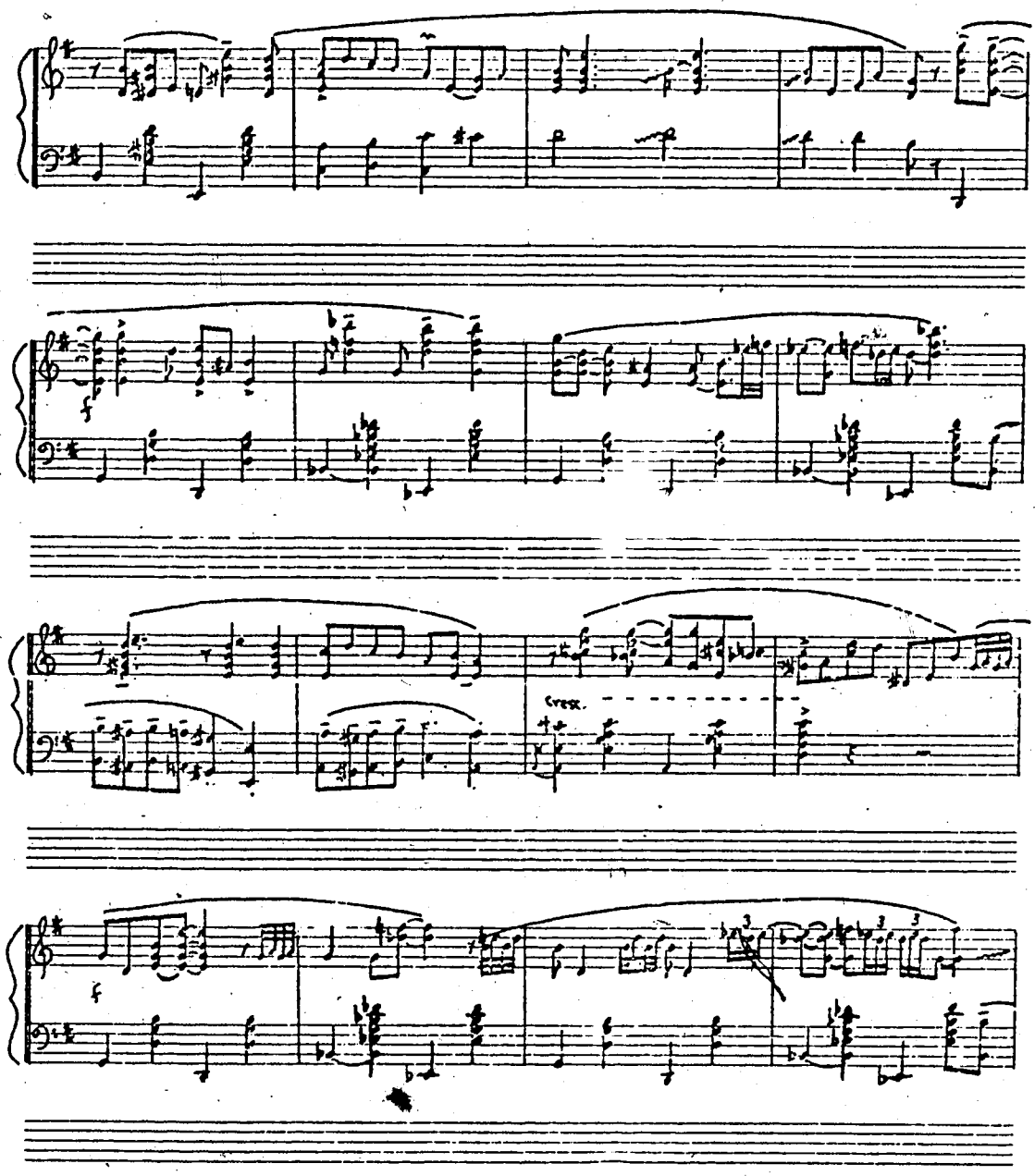

marcato basso e canto
cresc.
cresc.
cresc.
staccato il basso
non legato il canto
marcato basso e canto
cresc.

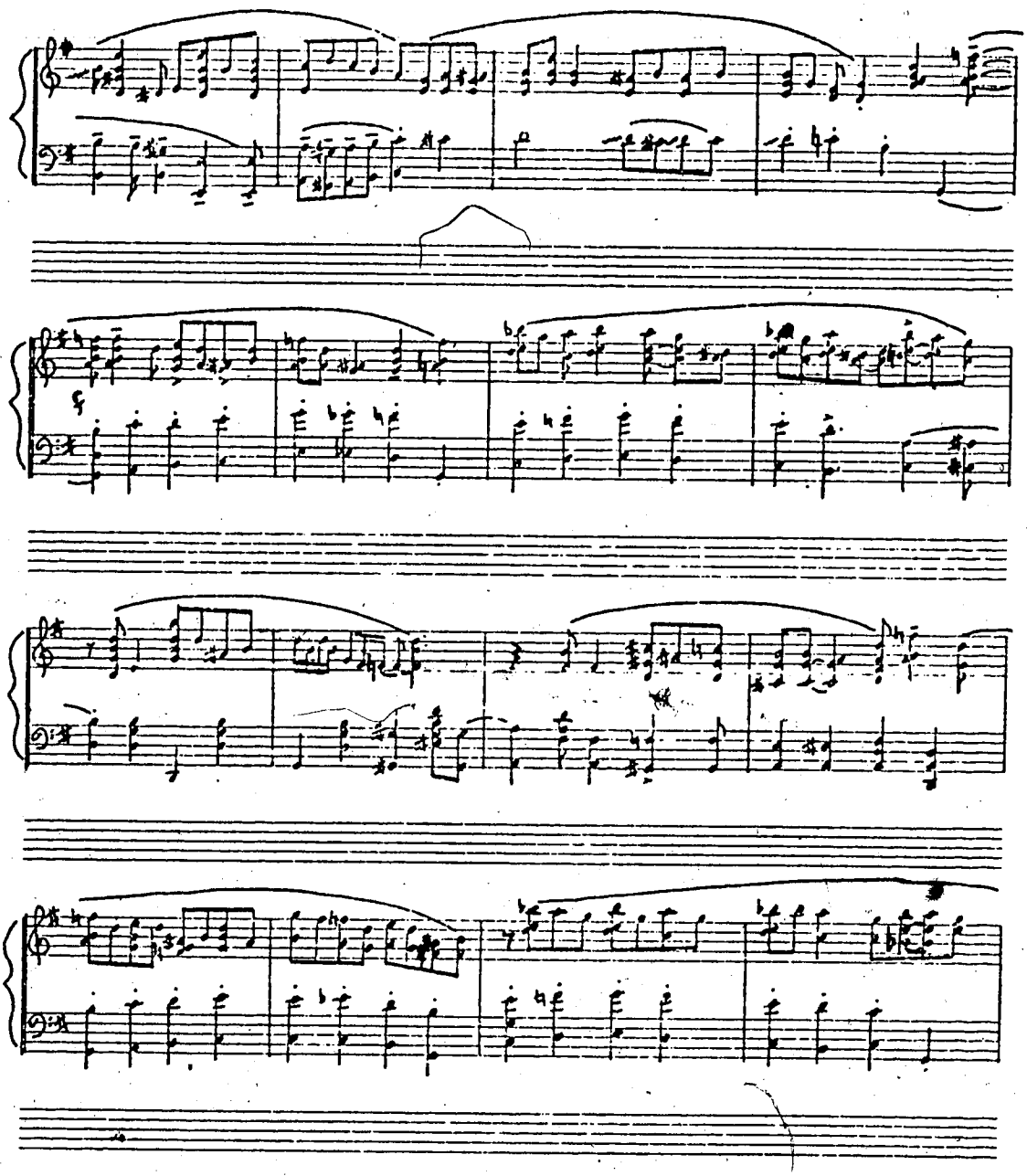

mf staccato il basso
mf

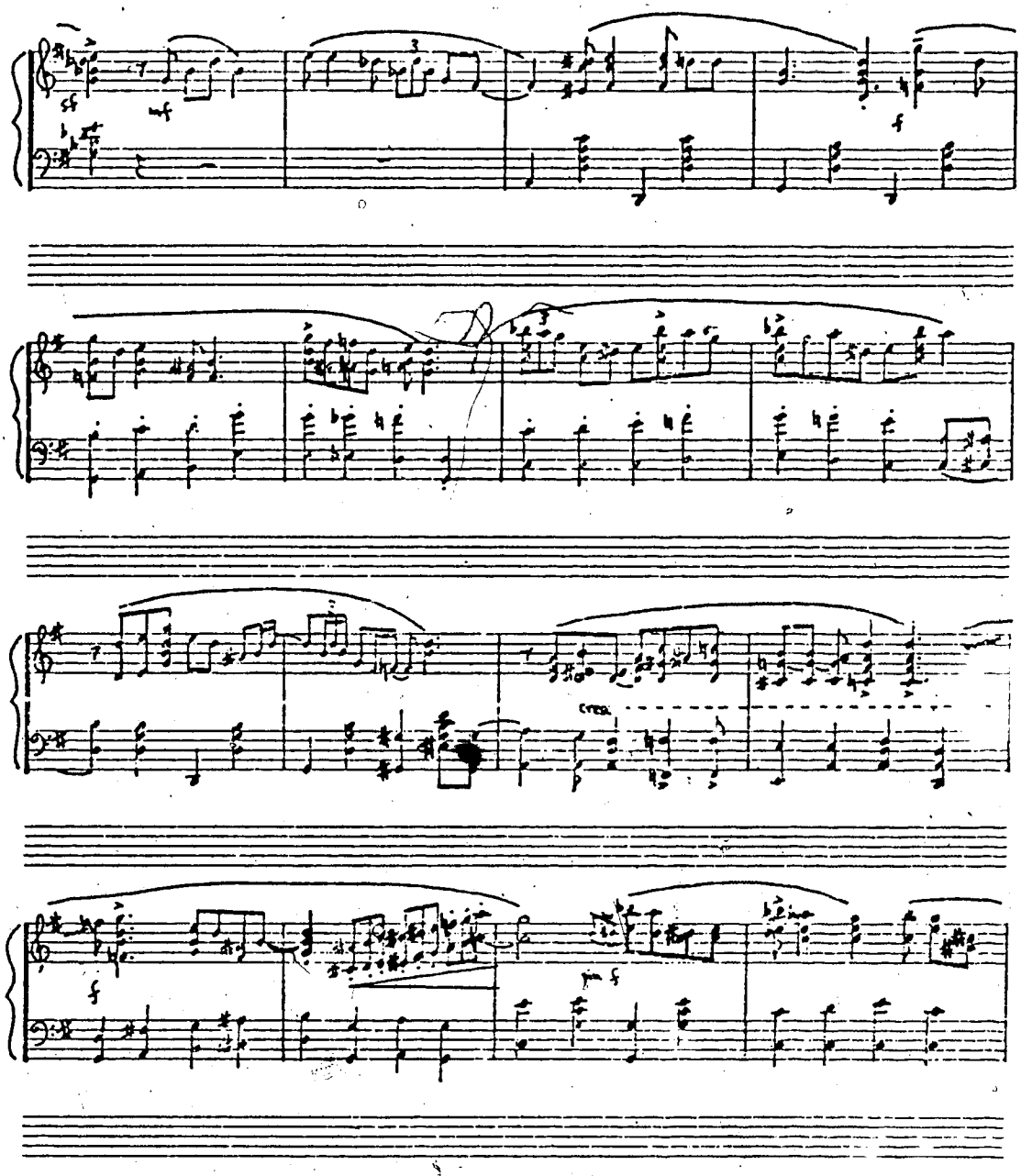
2. THE PEARLS (Library of Congress version)

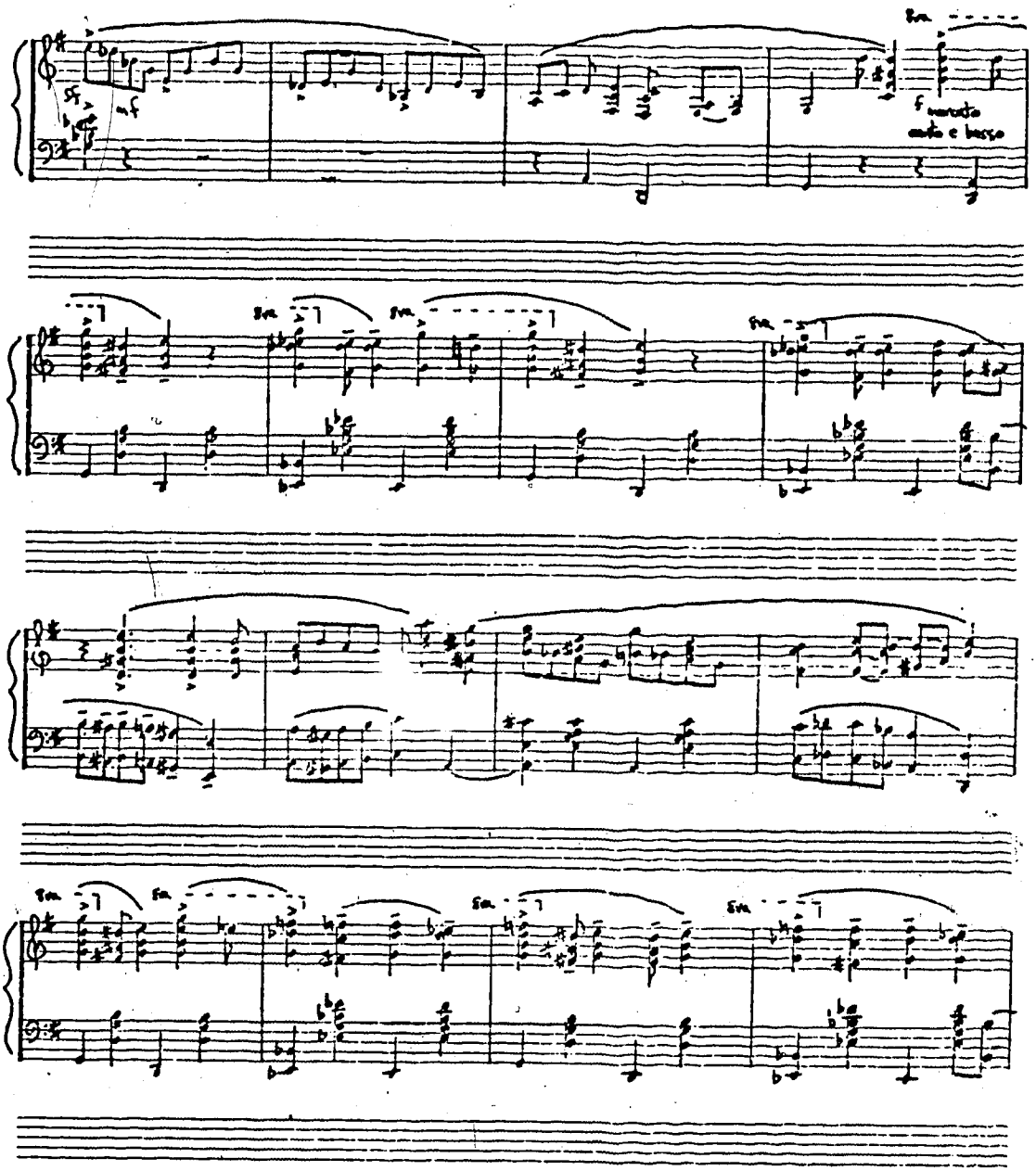
(Riverside RLP 12-132)

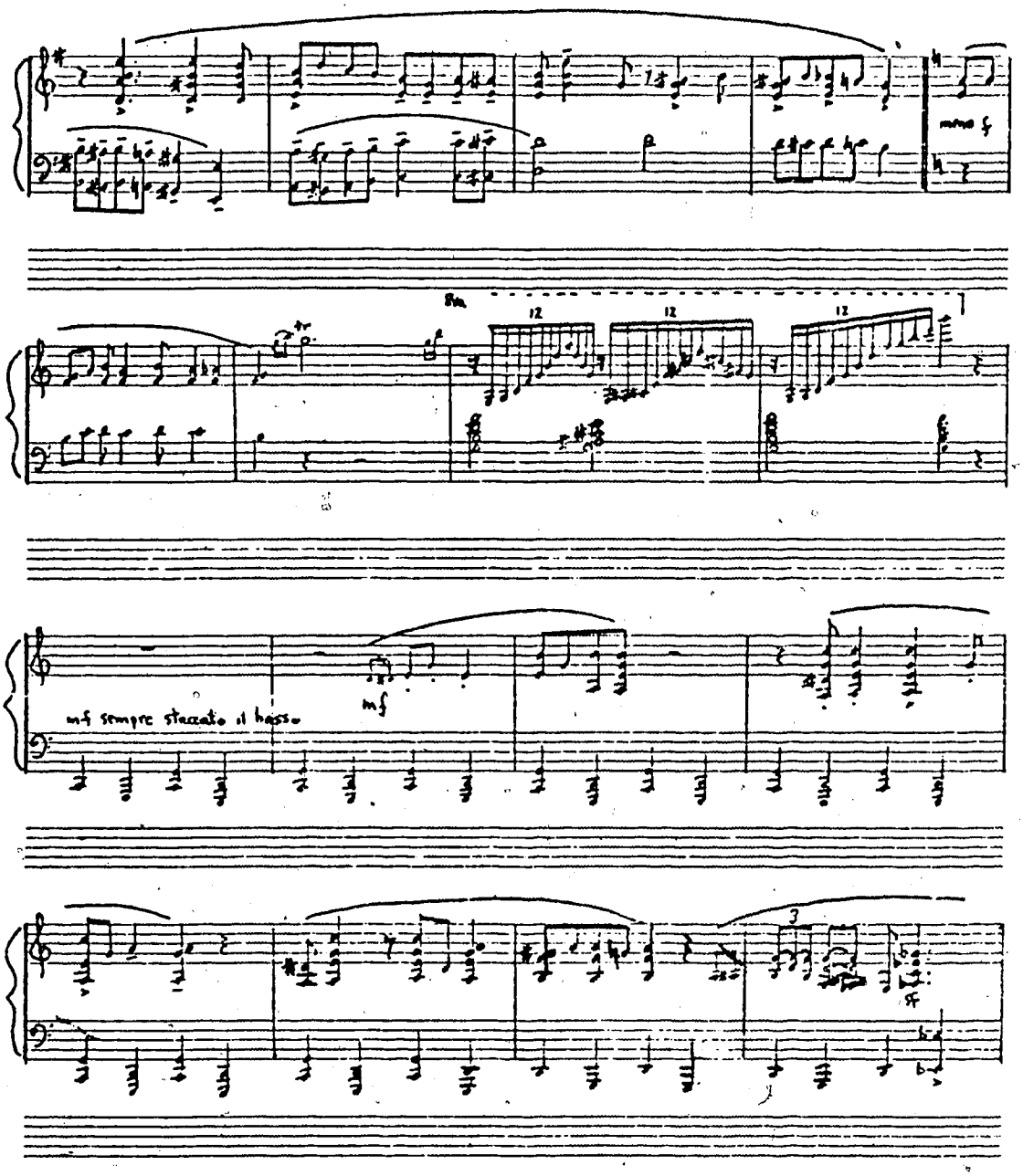


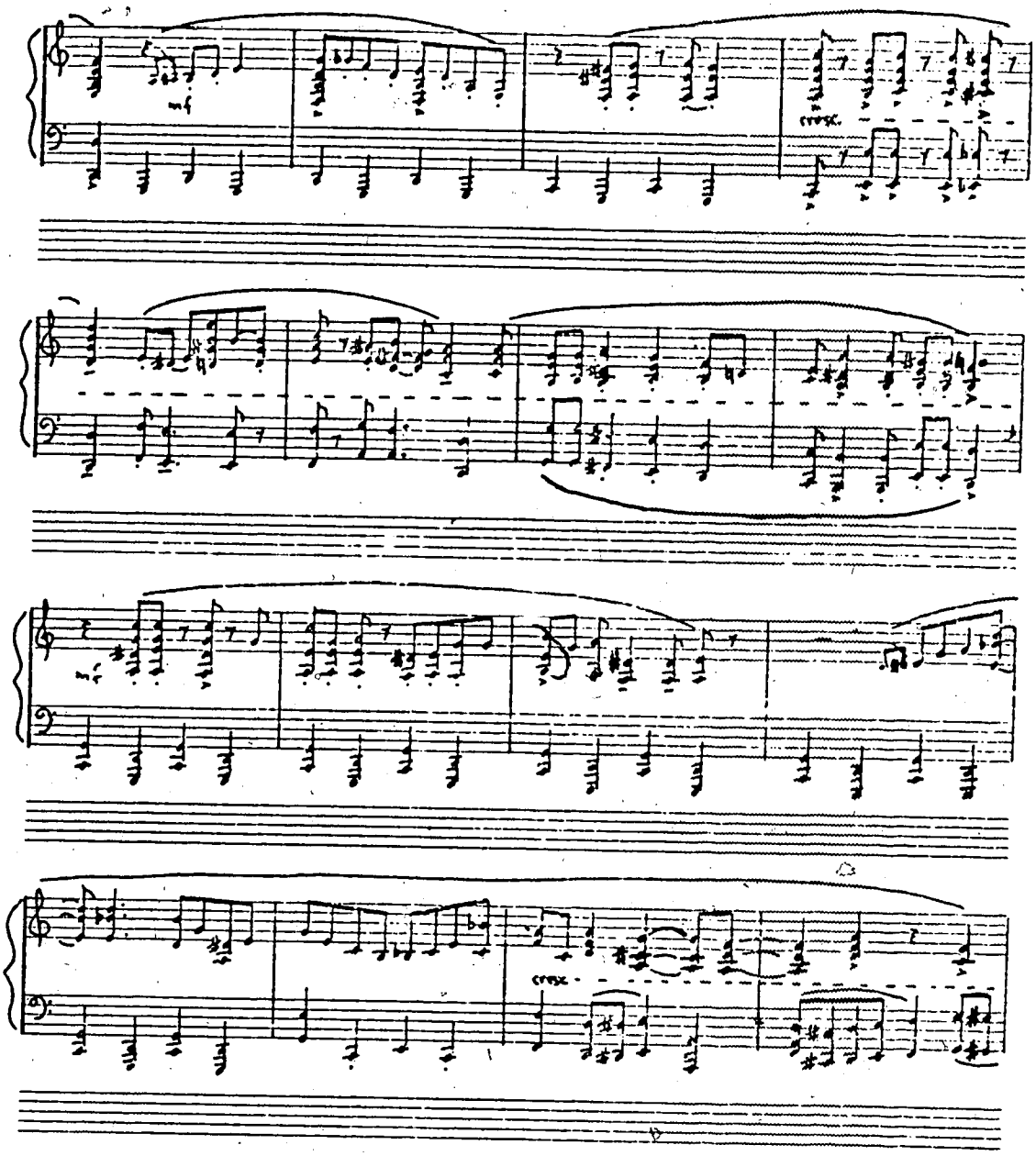

cresc.

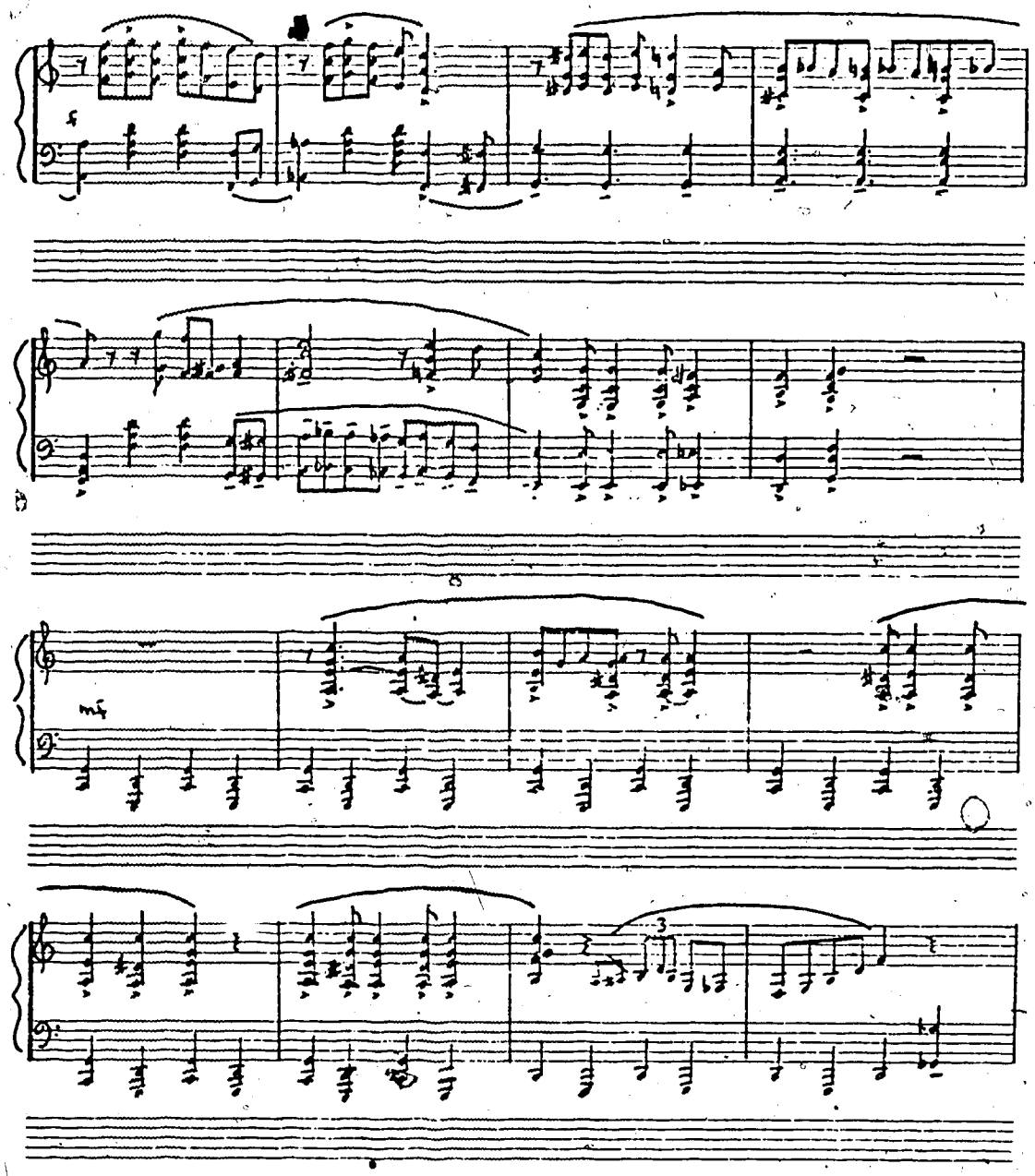


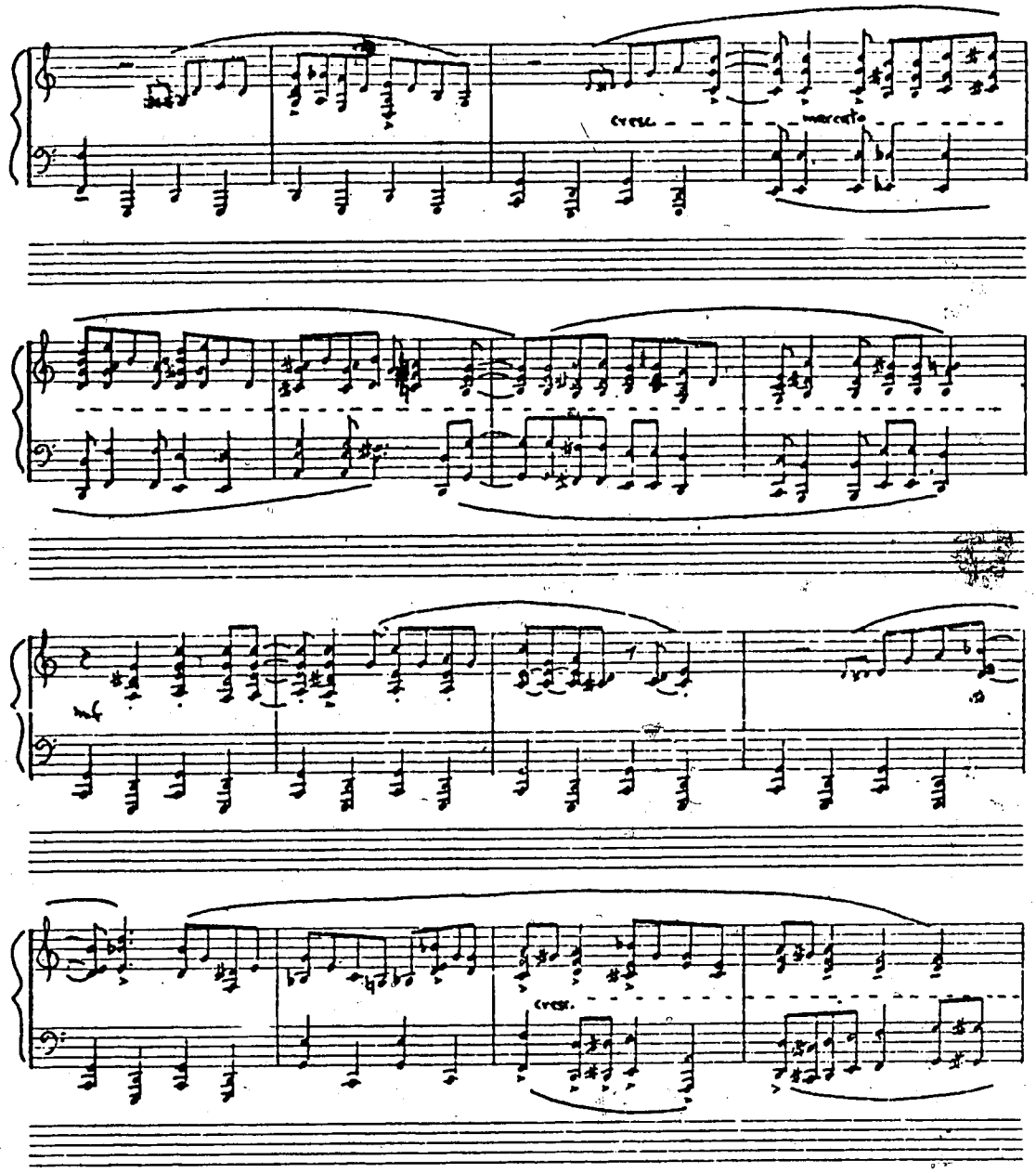


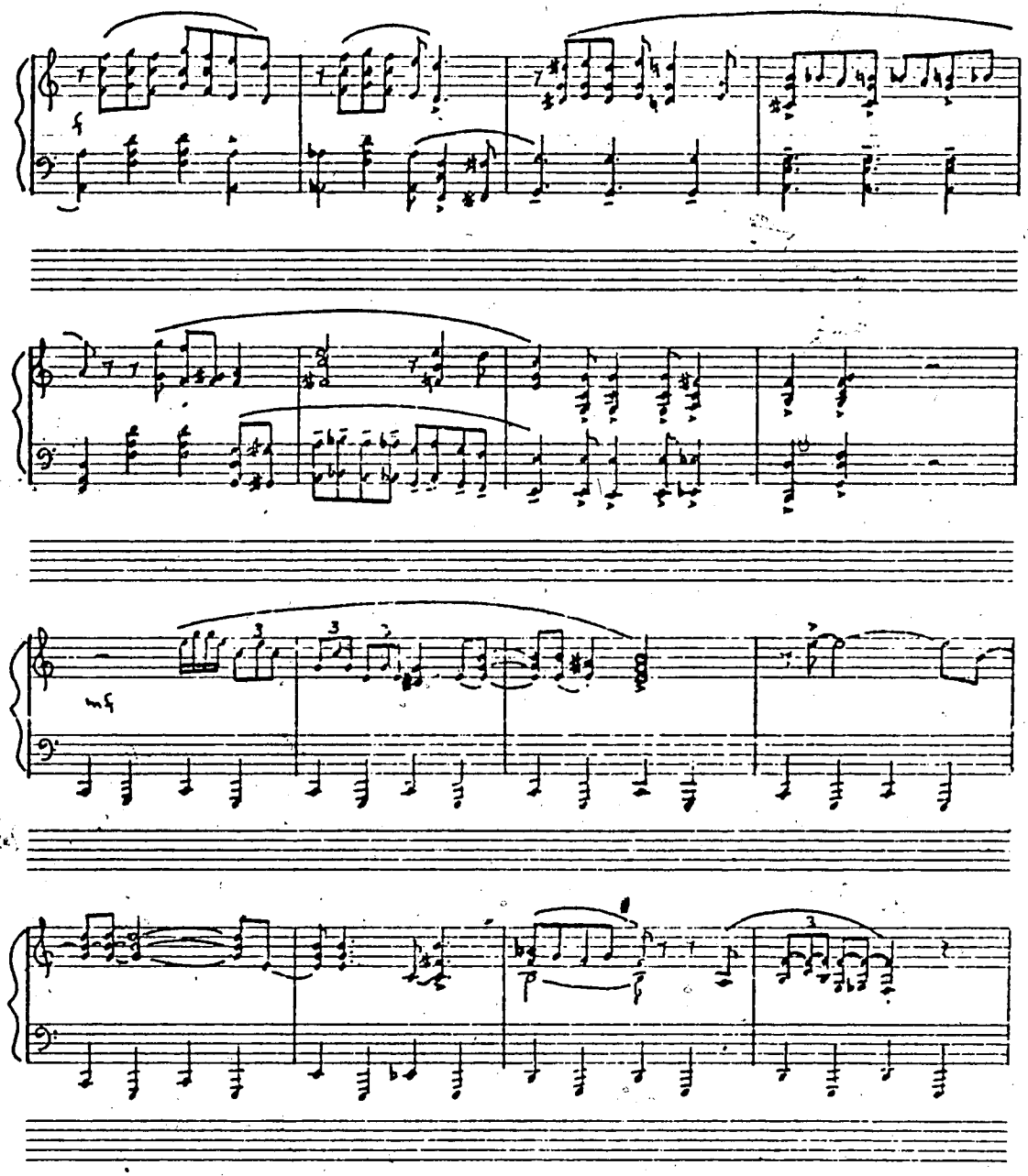

mf
f marcato
molto e basso

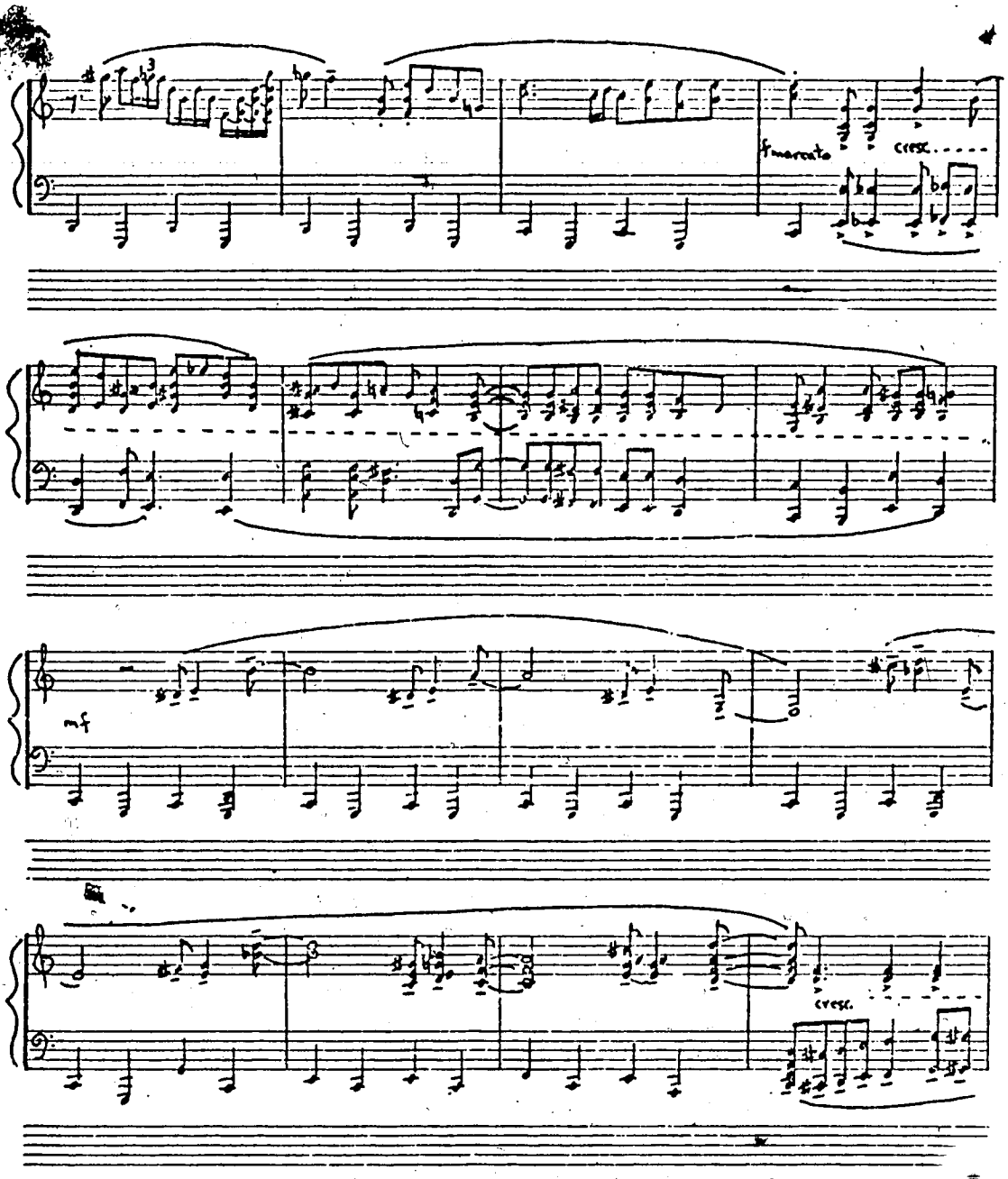

mf sempre staccato il basso
mf

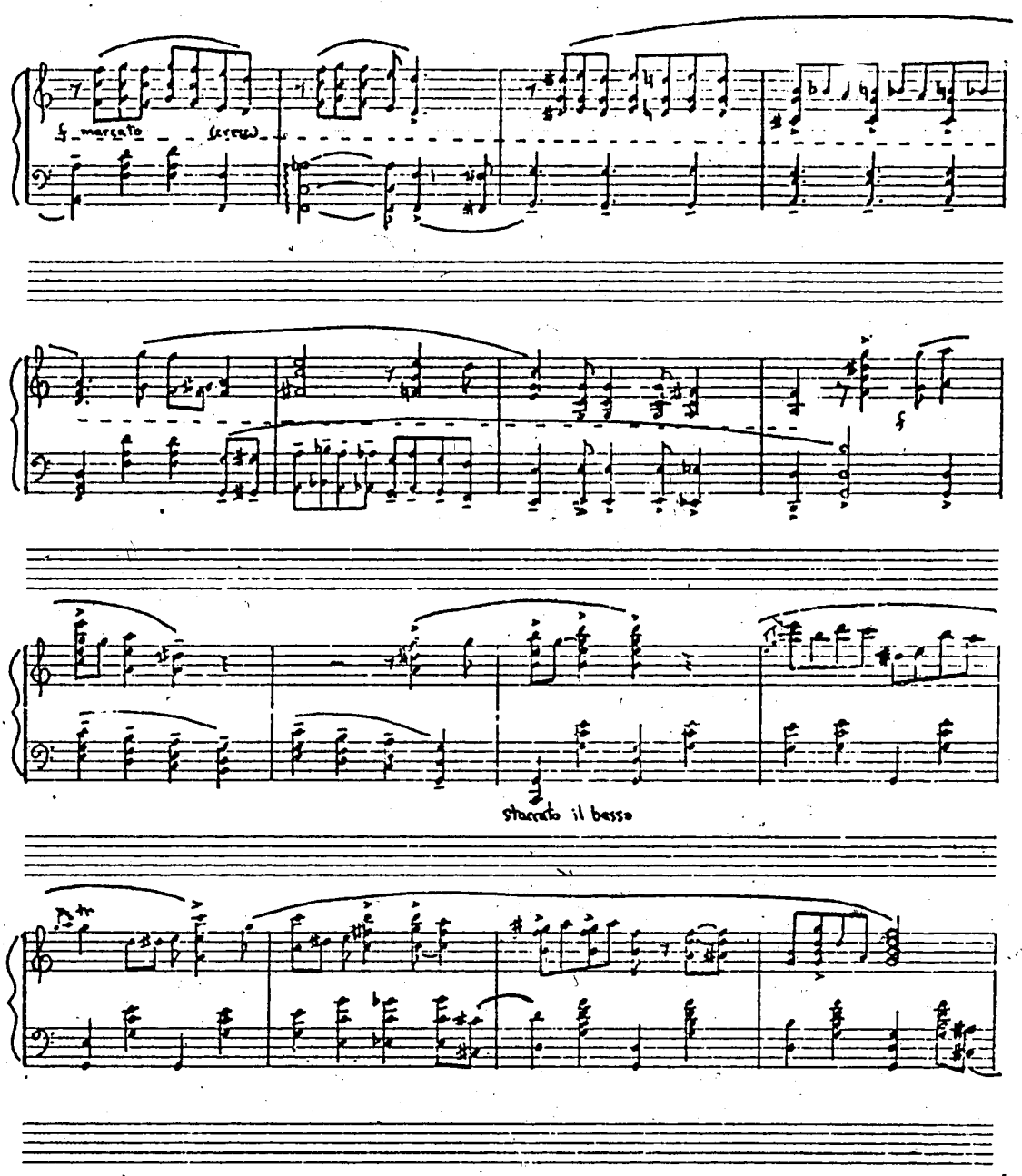

mf
cresc.
mf
cresc.

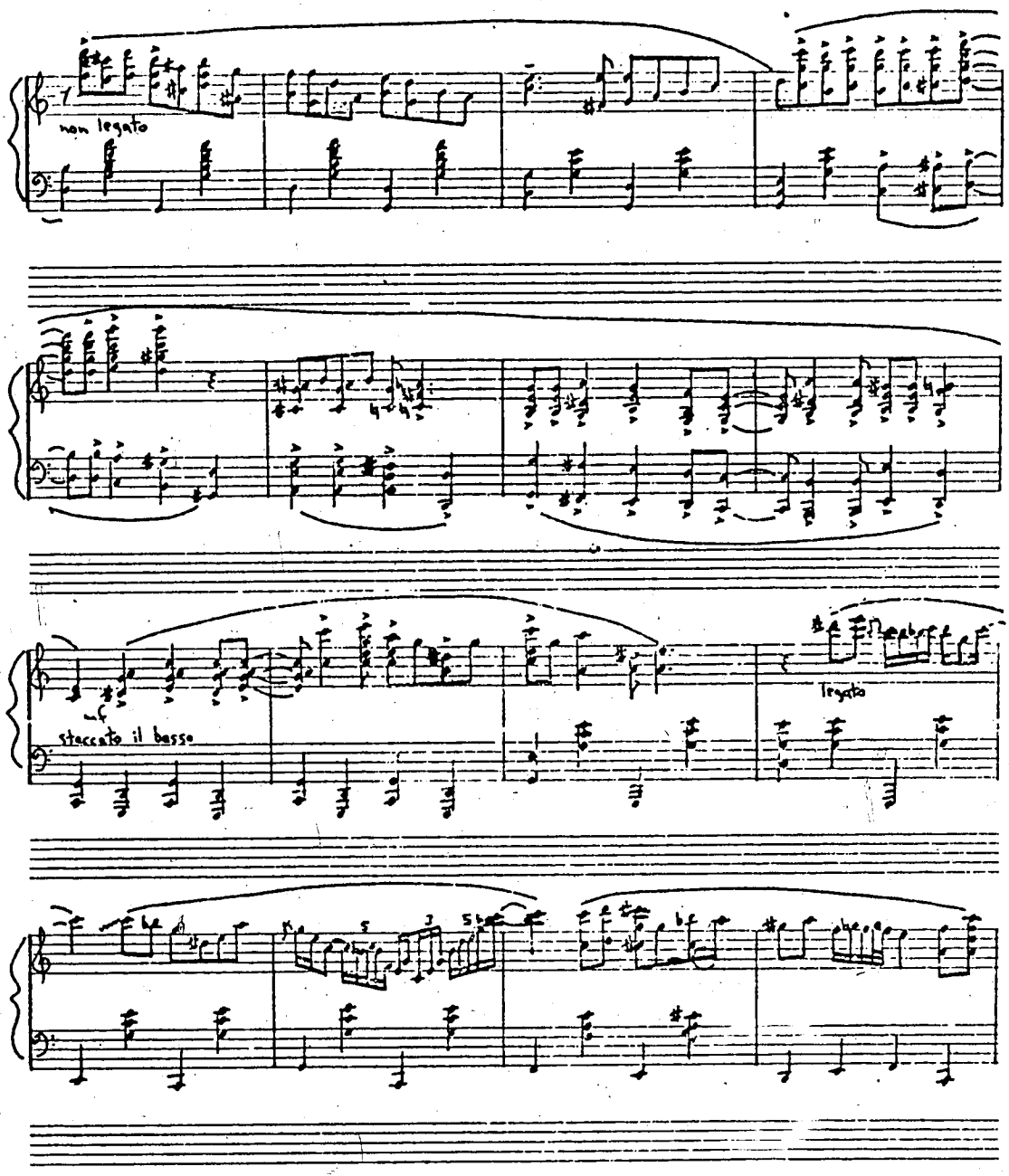


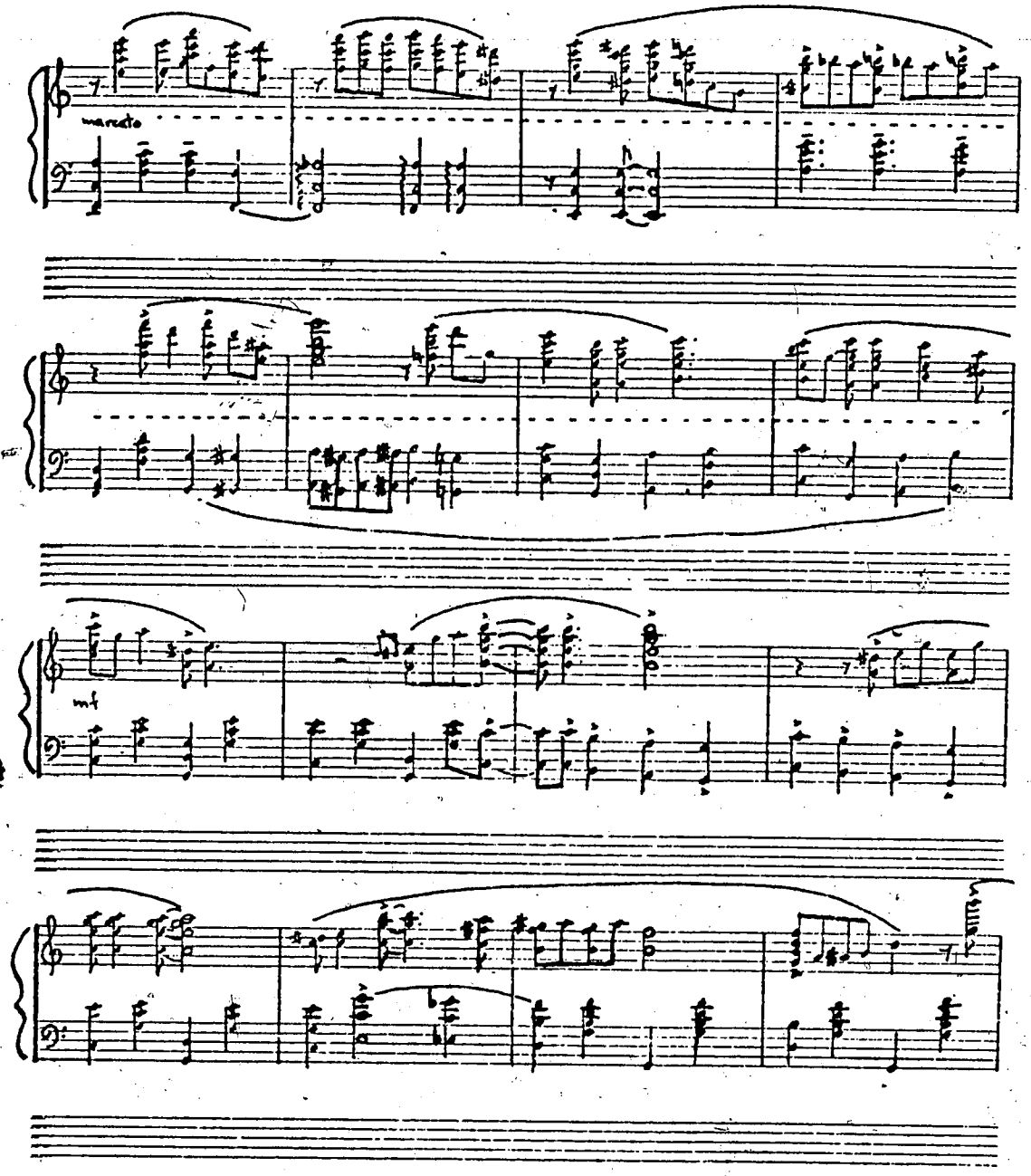

cresc.
marcato
mf
cresc.

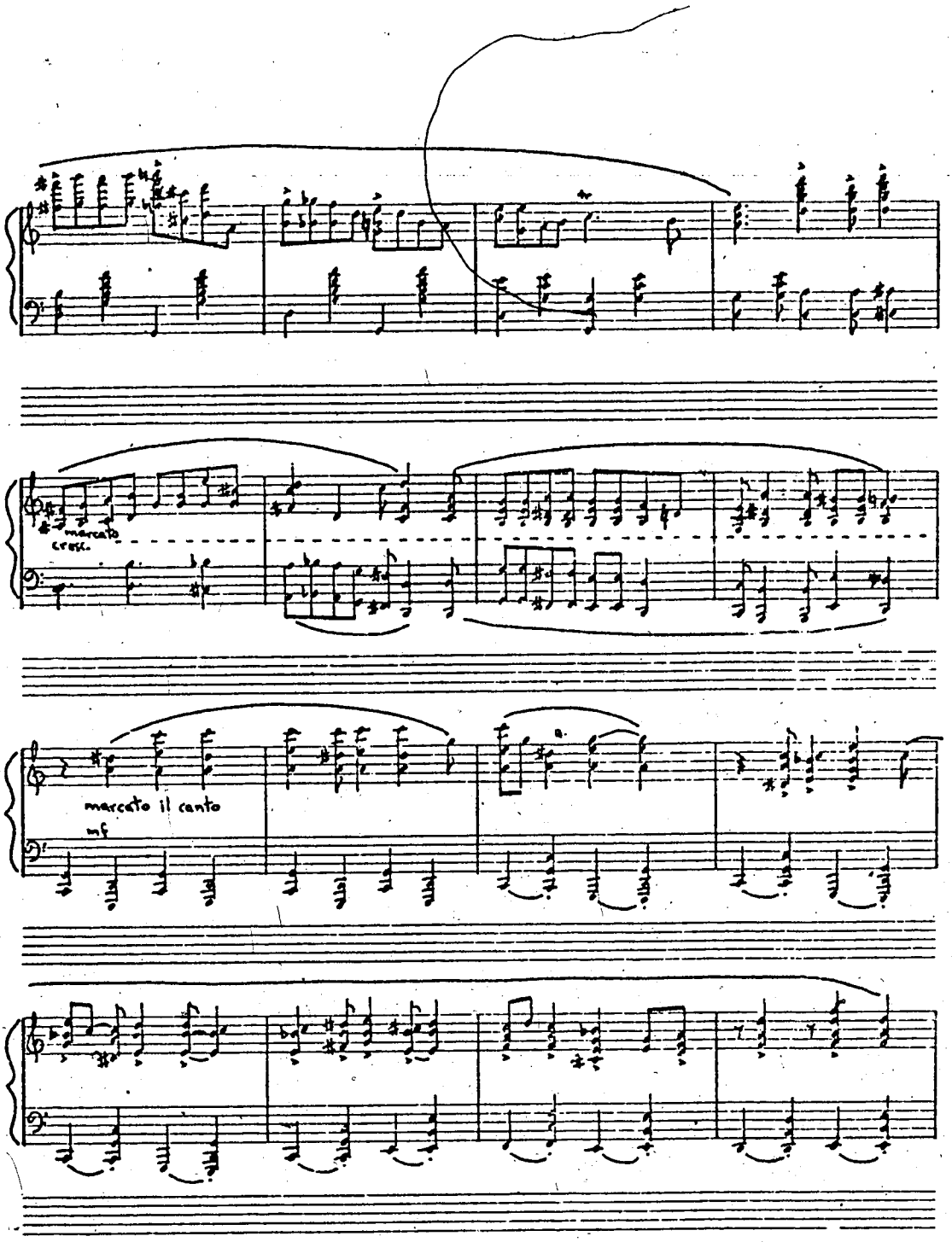


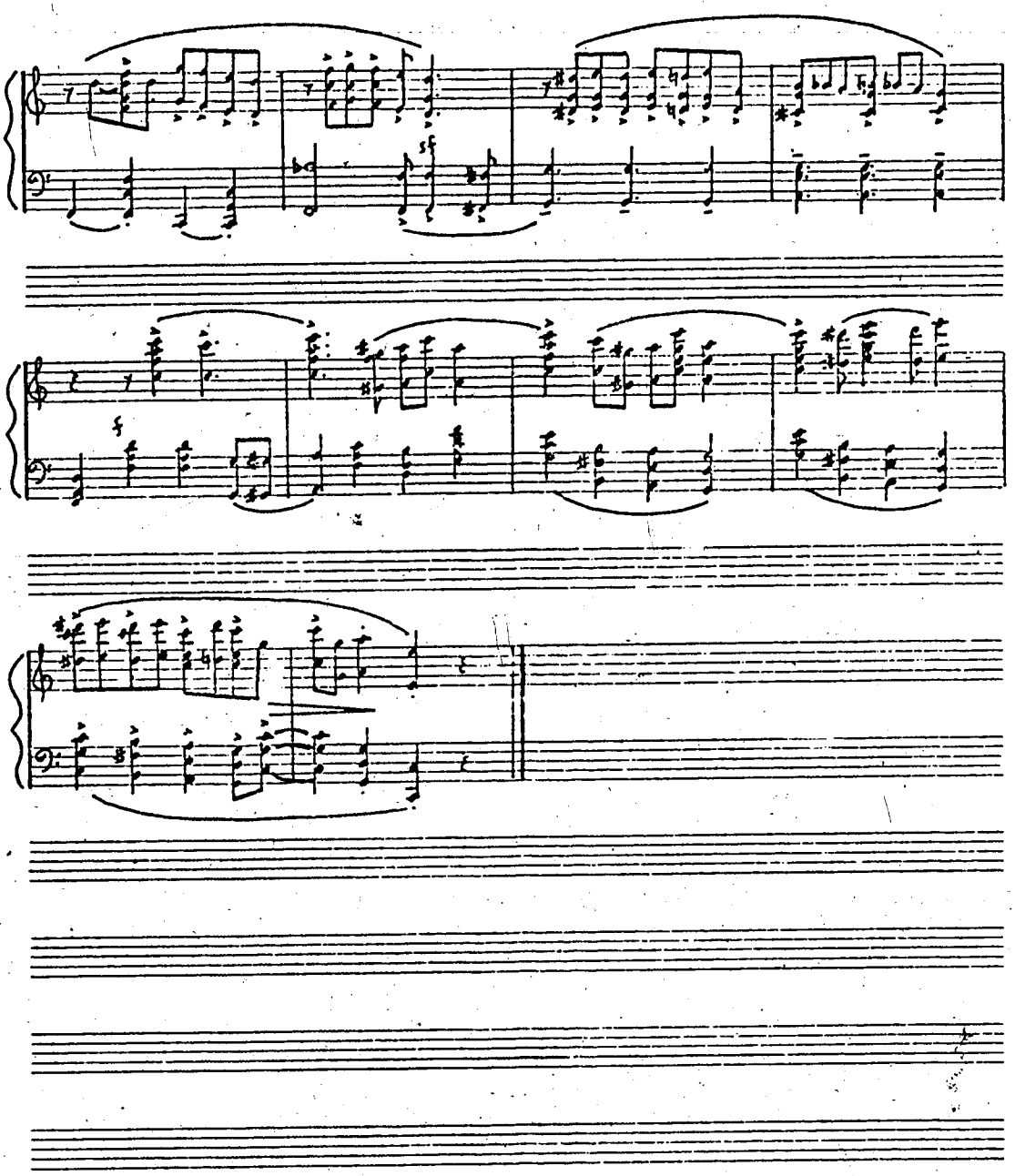

fmarcato
cresc.
mf
cresc.


marcato
(cresc.)
f
staccato il basso


non legato
staccato il basso
legato

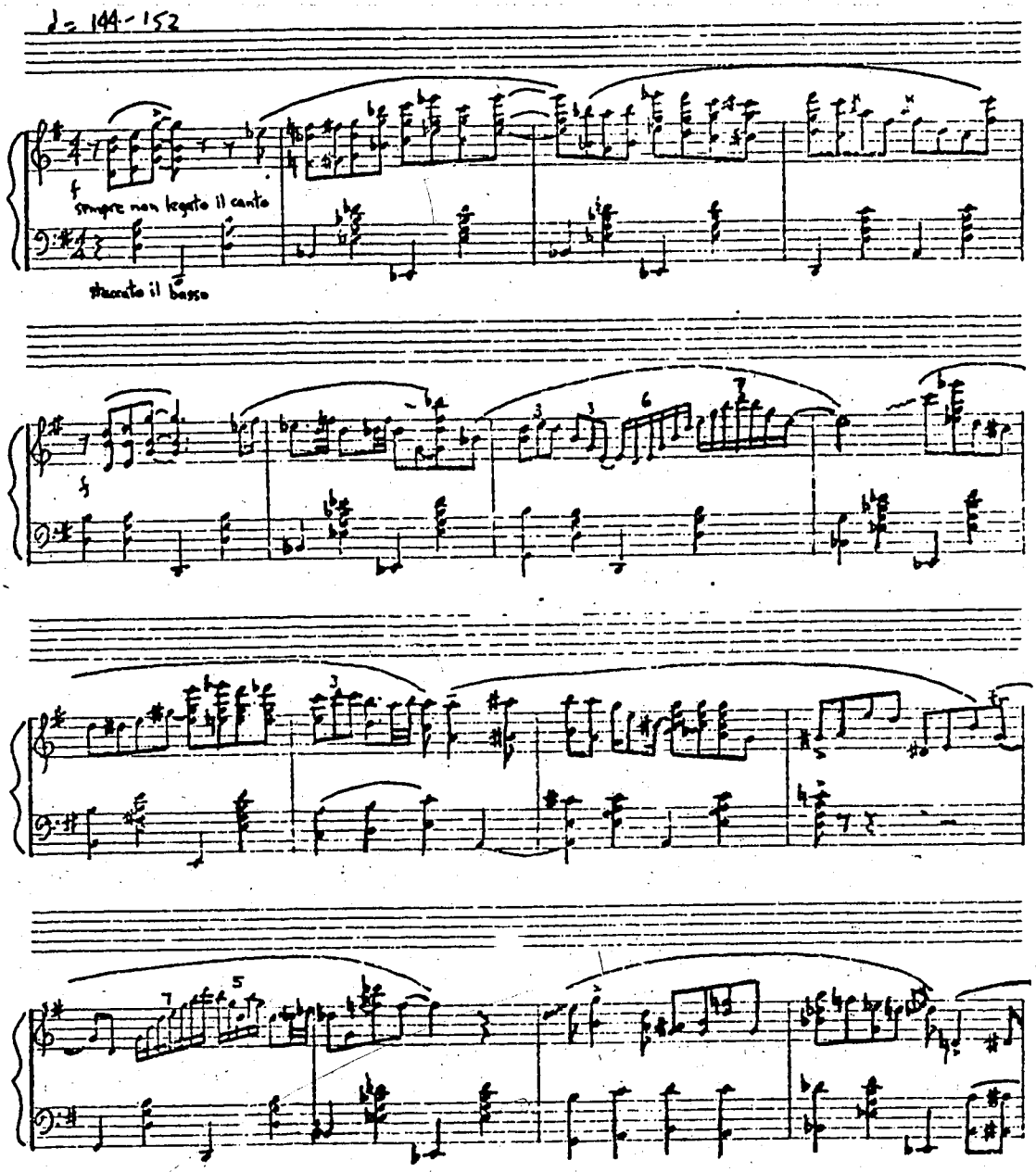

marcato
mf

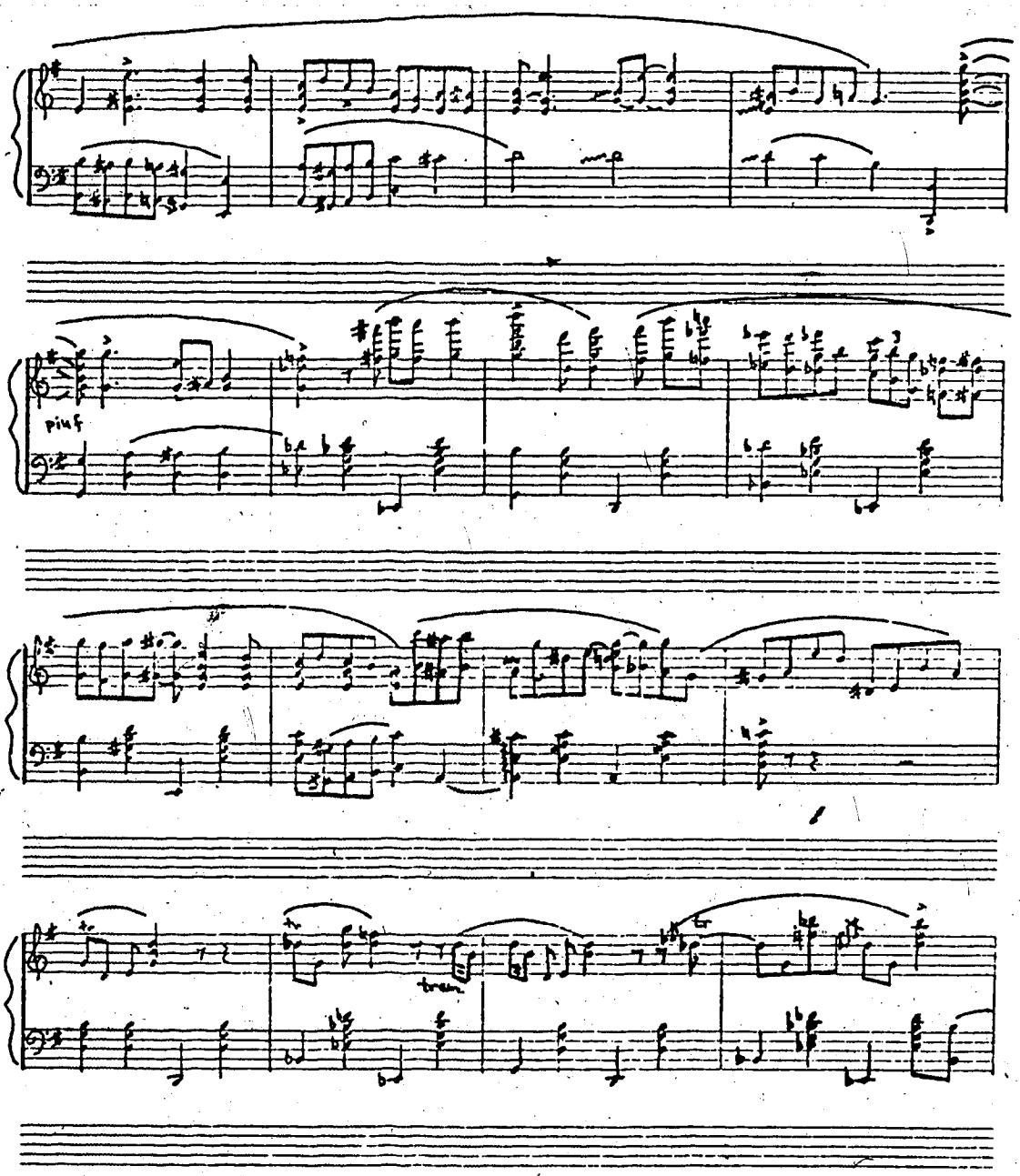

marcato
cresc.
marcato il canto
mf

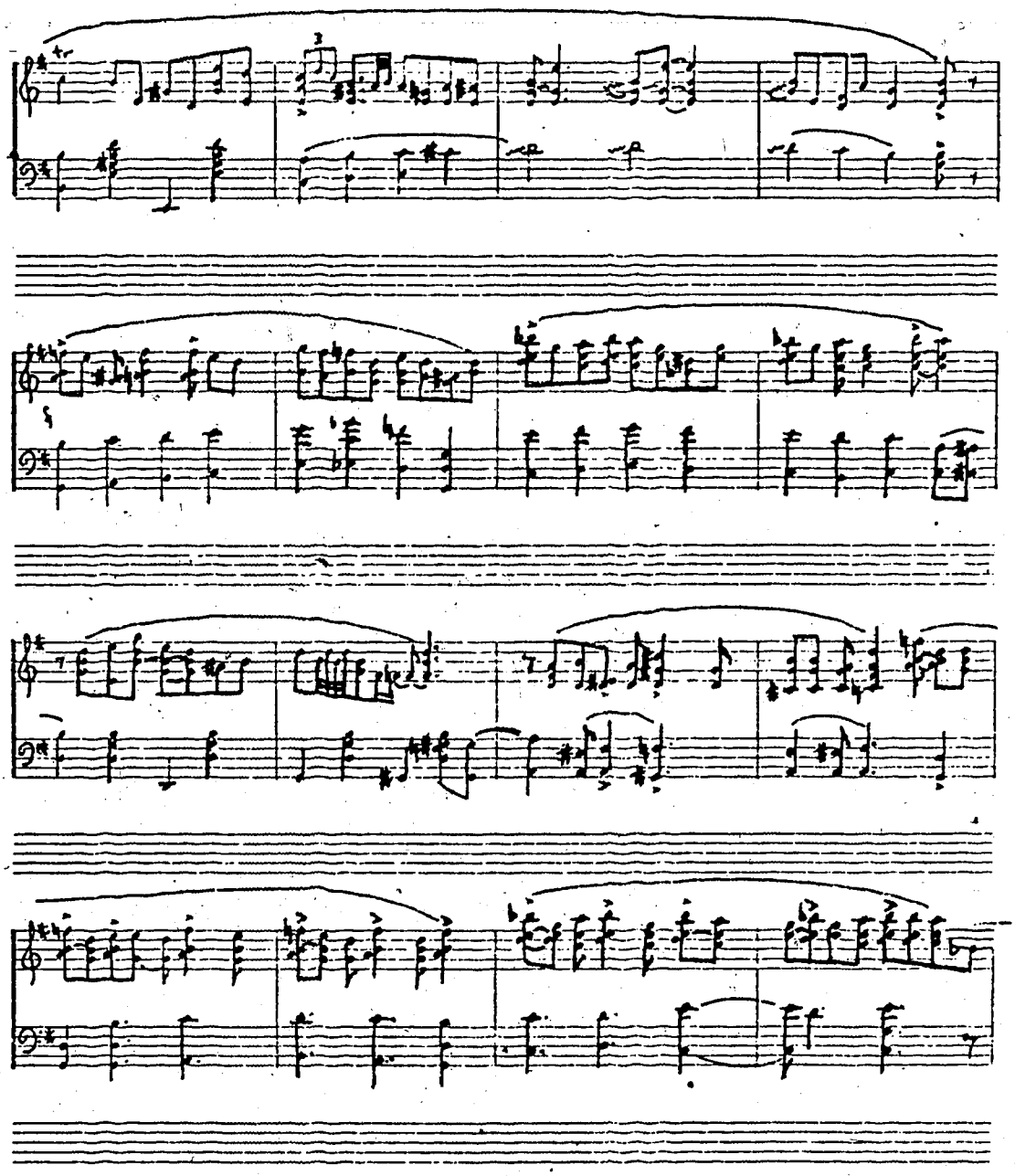


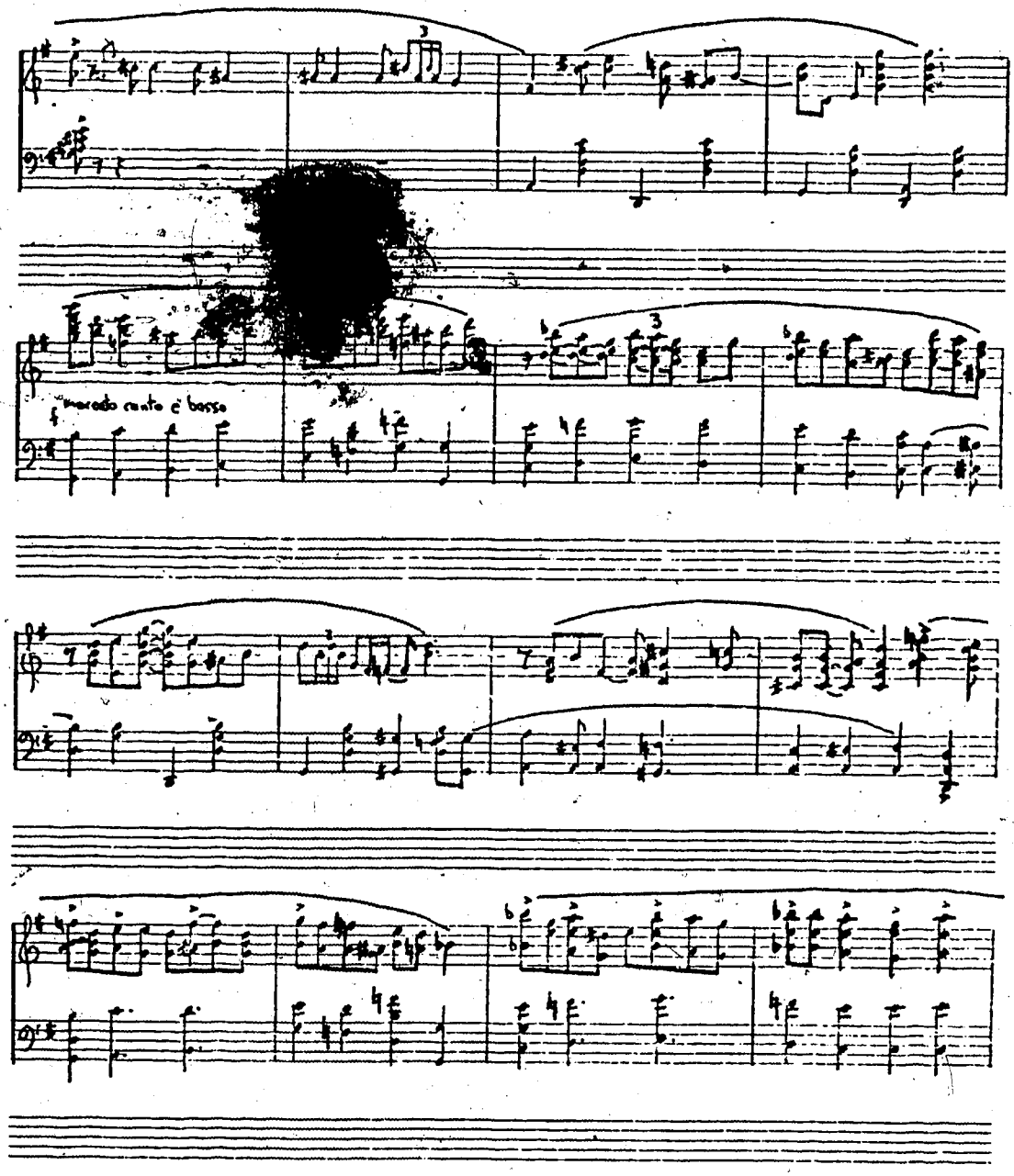
3. THE PEARLS (Baltimore version)

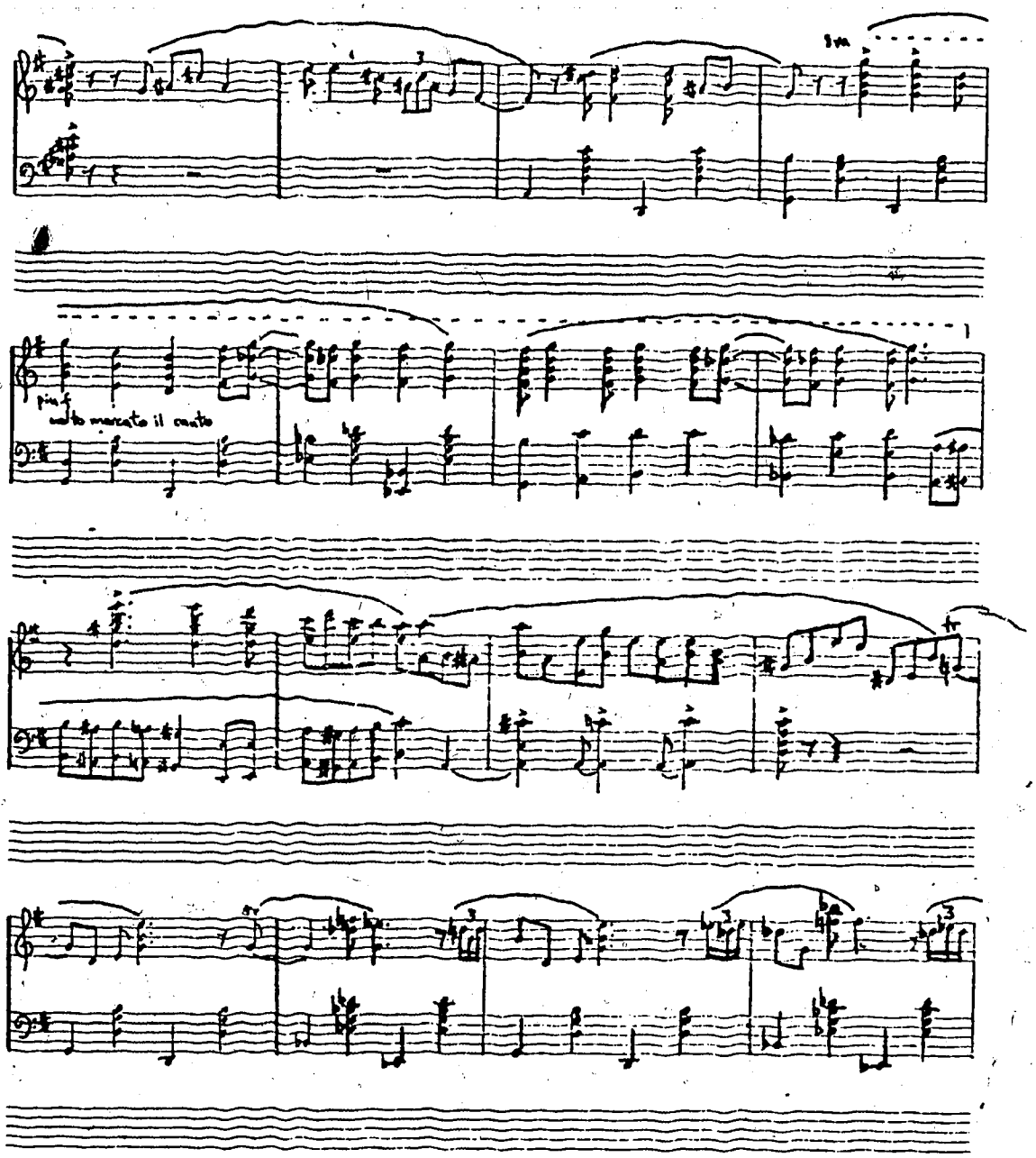
(Almanac QSR 2424)

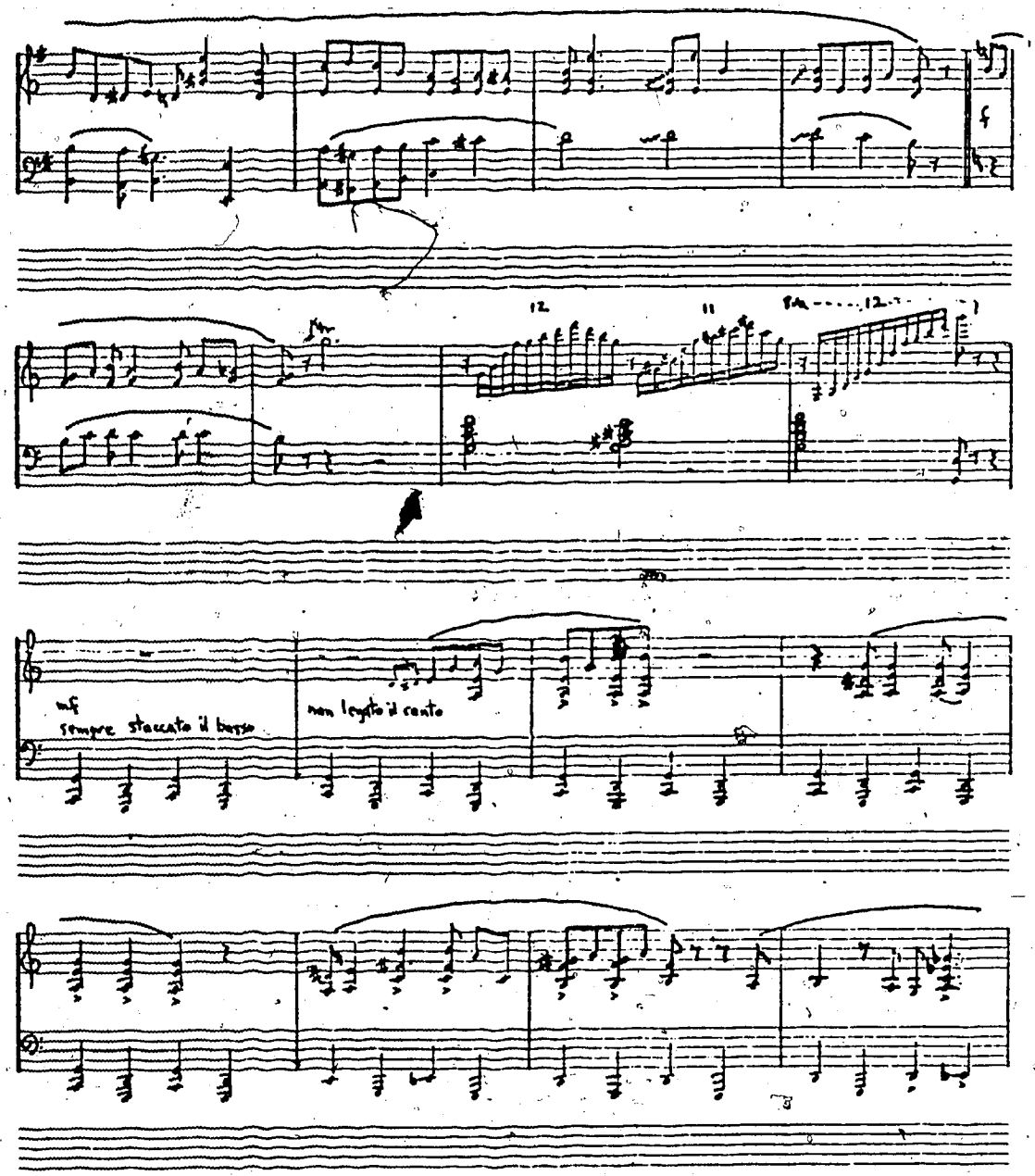


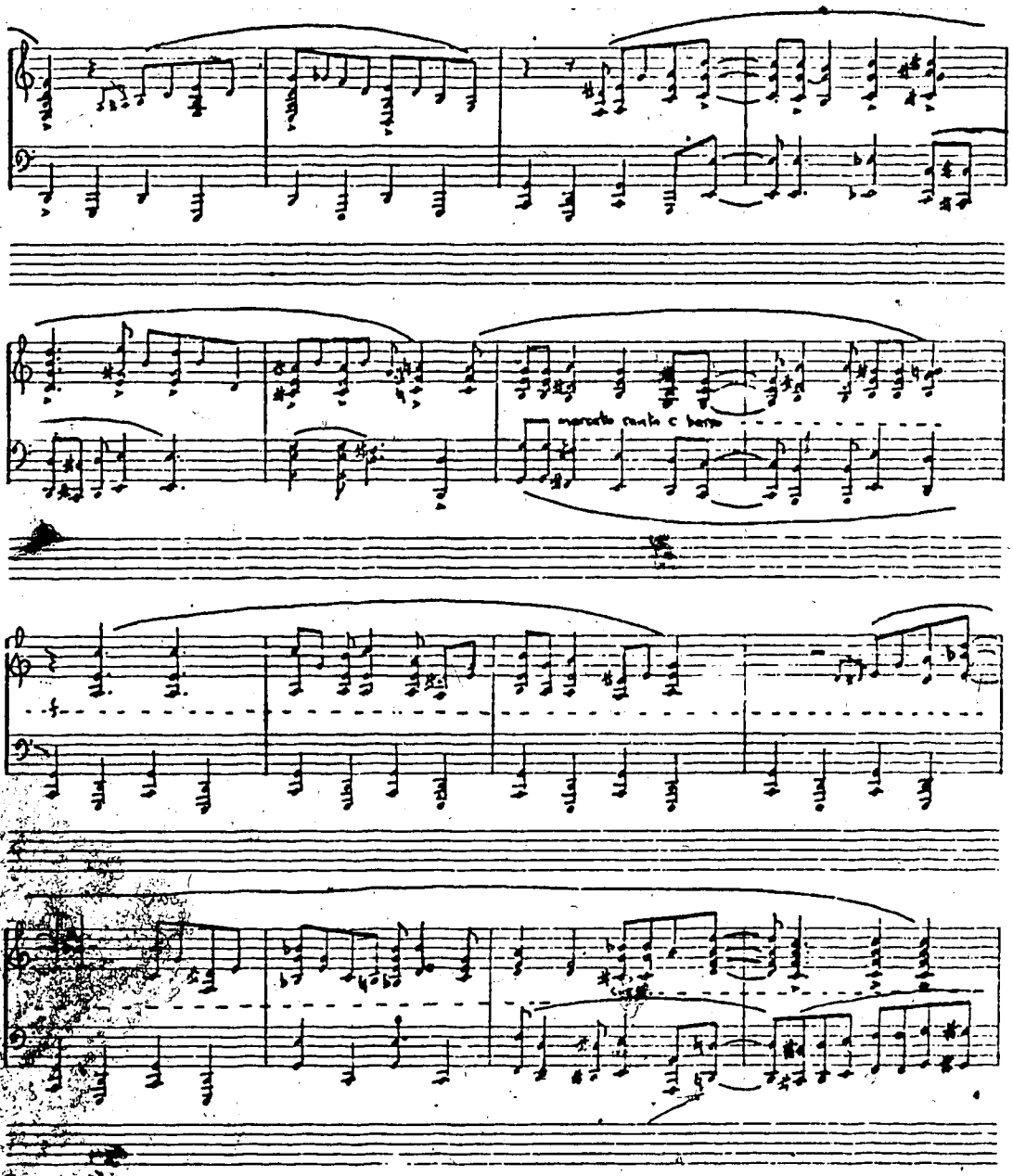

più f
tremo

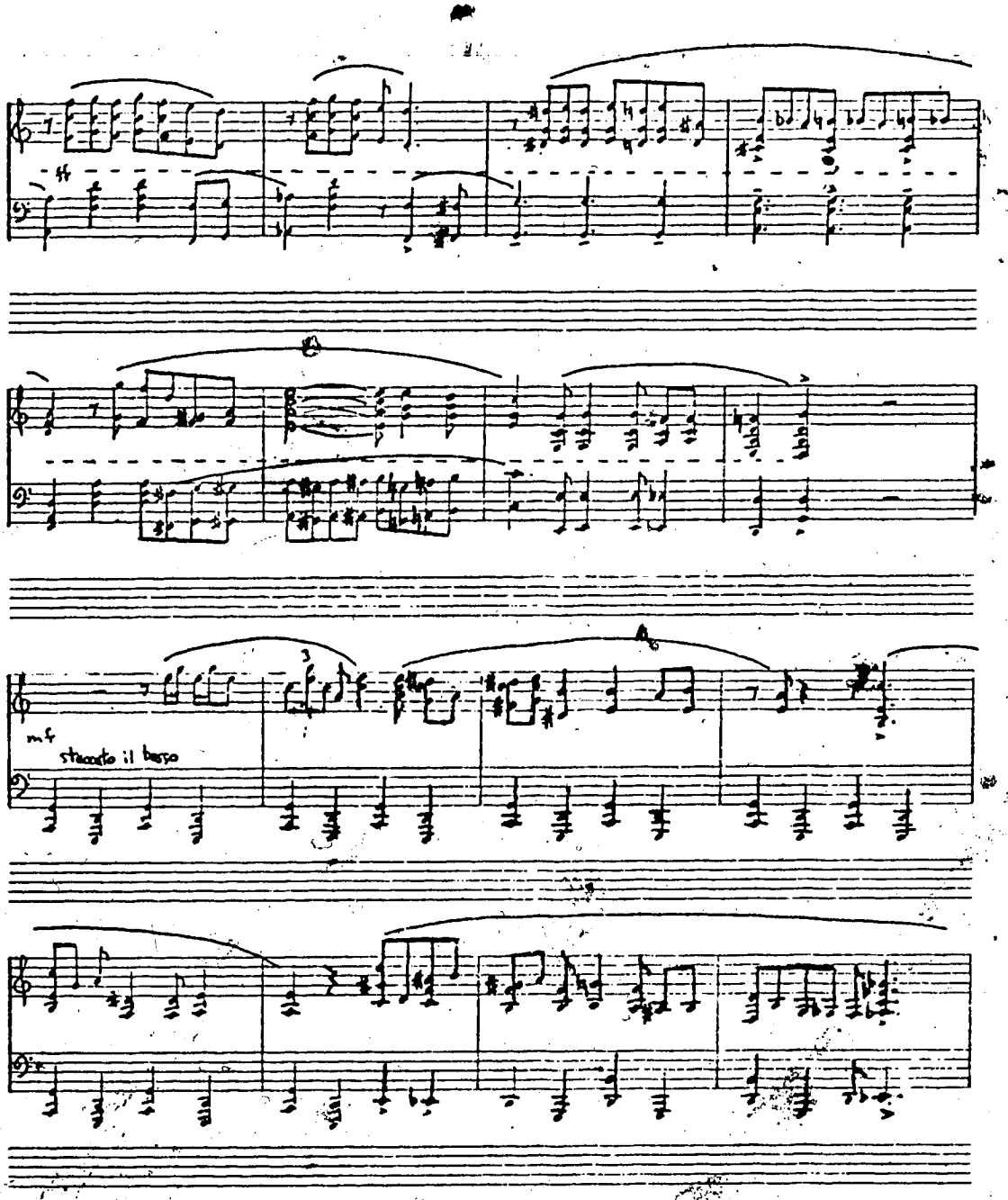


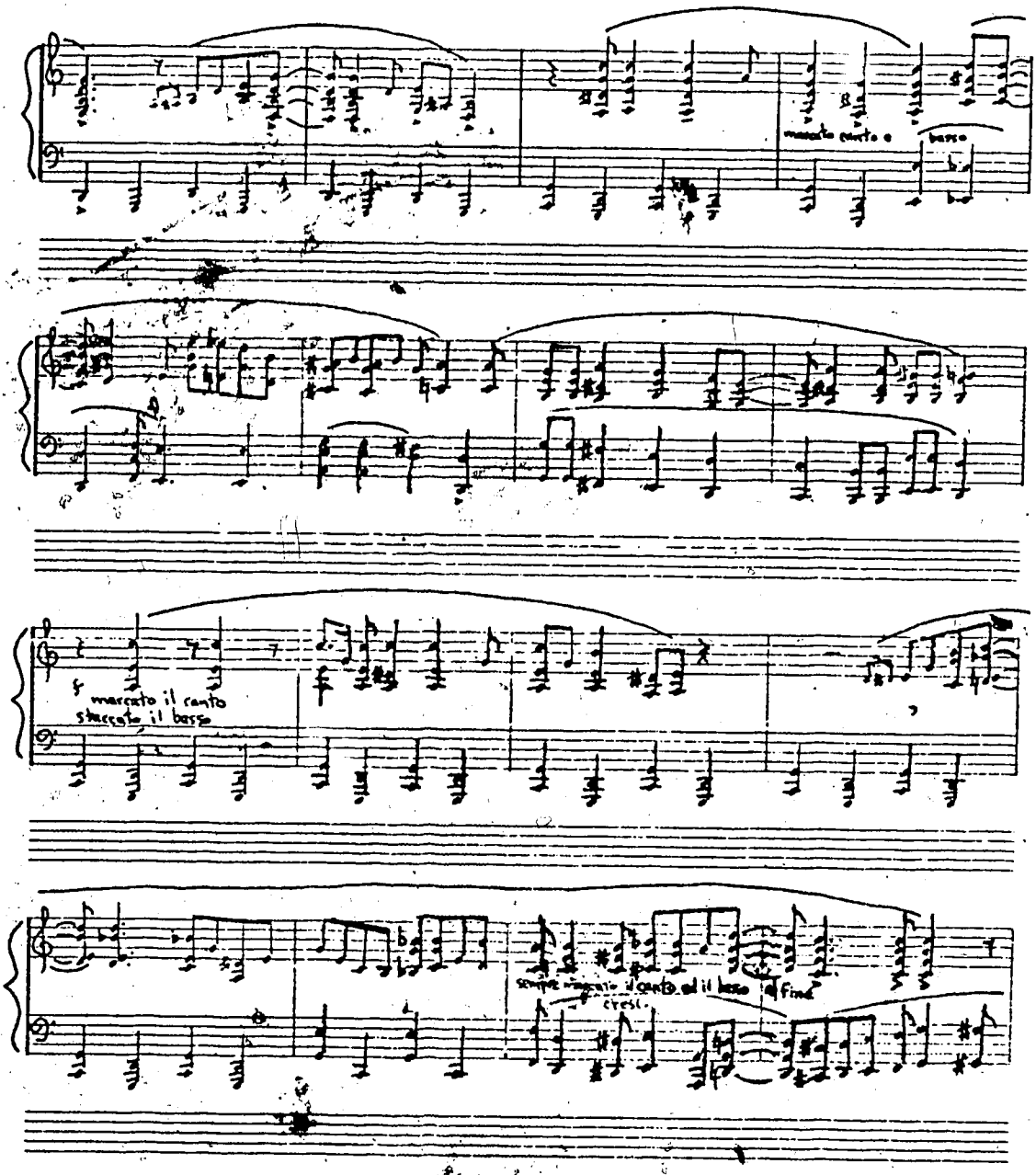

marcato canto e basso

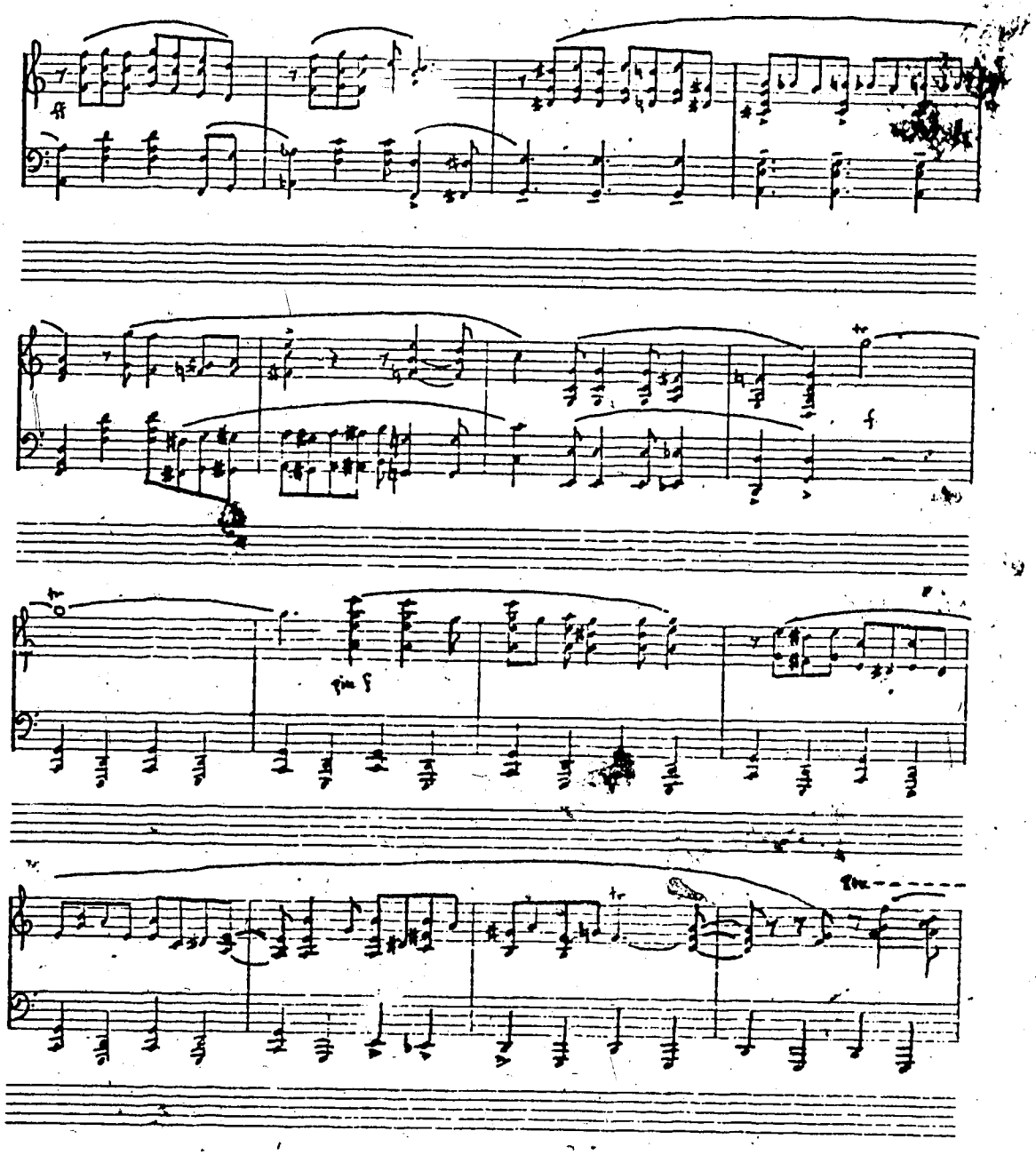

8va
più f
molto marcato il canto

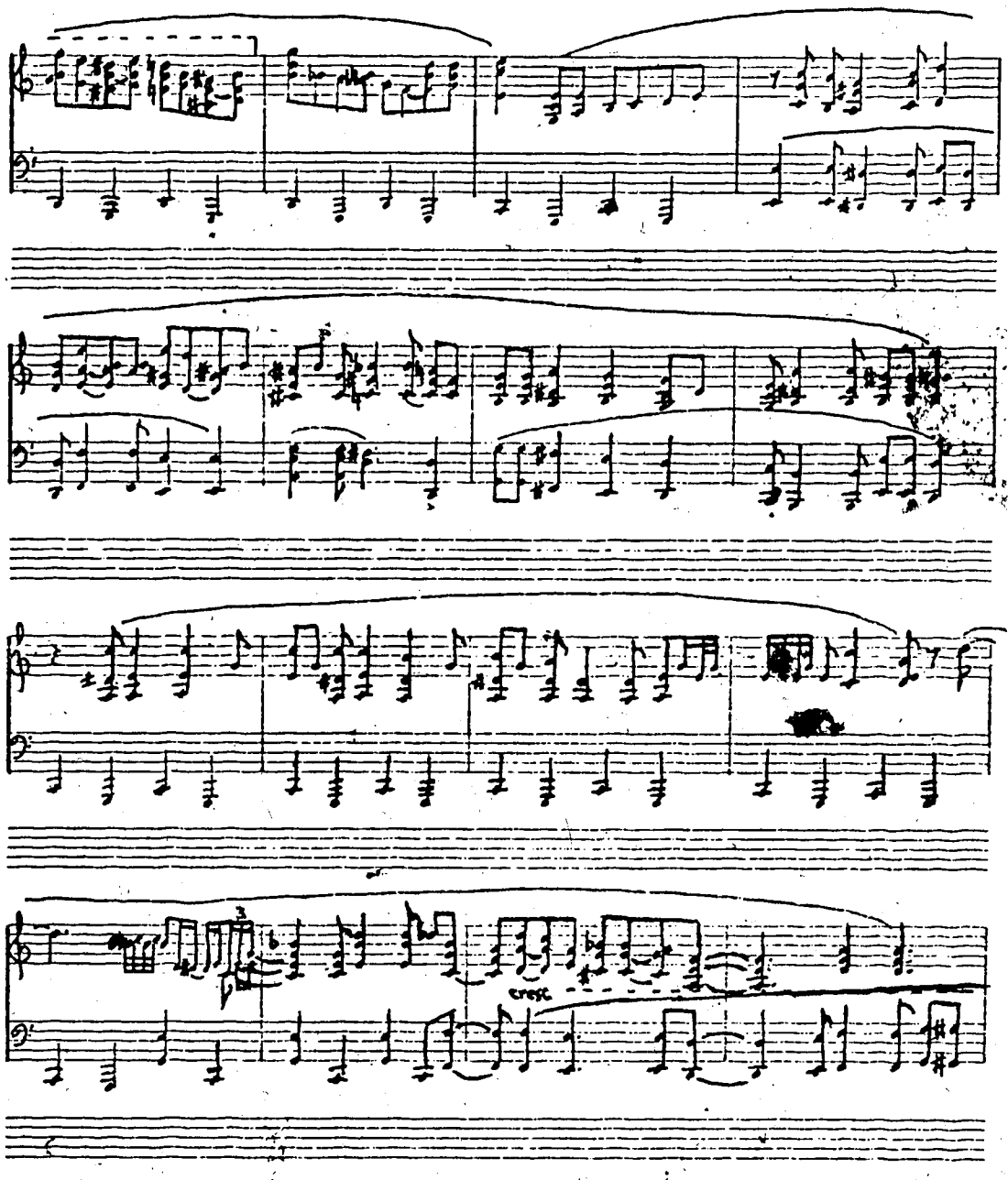

f
12
11
12
mf
sempre staccato il basso
non legato il canto

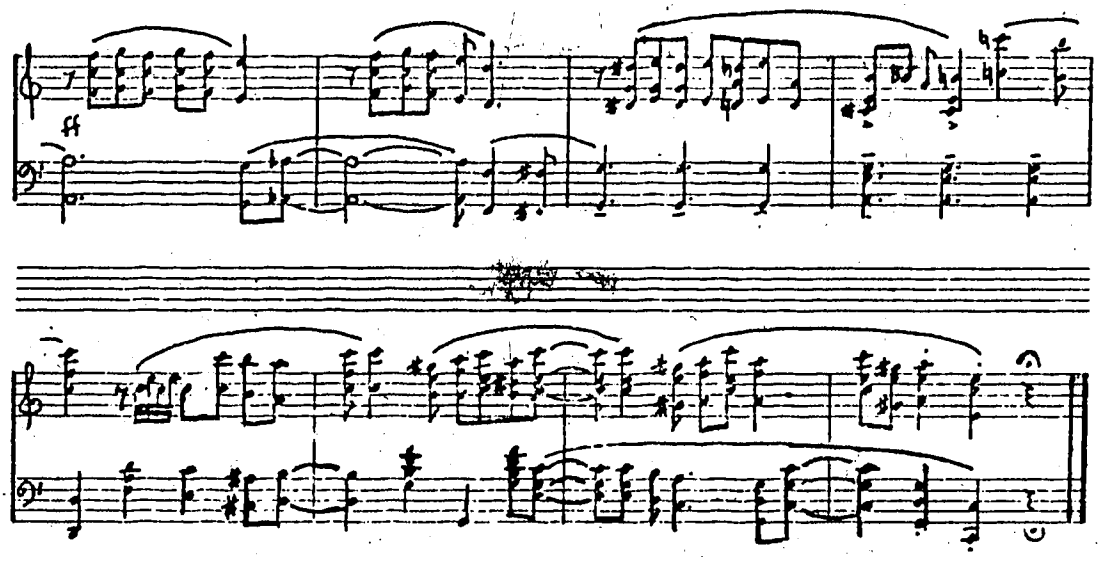

marcato canto e basso


mf
staccato il basso


marcato canto e basso
f marcato il canto
staccato il basso
sempre
cresc.
fine




cresc.

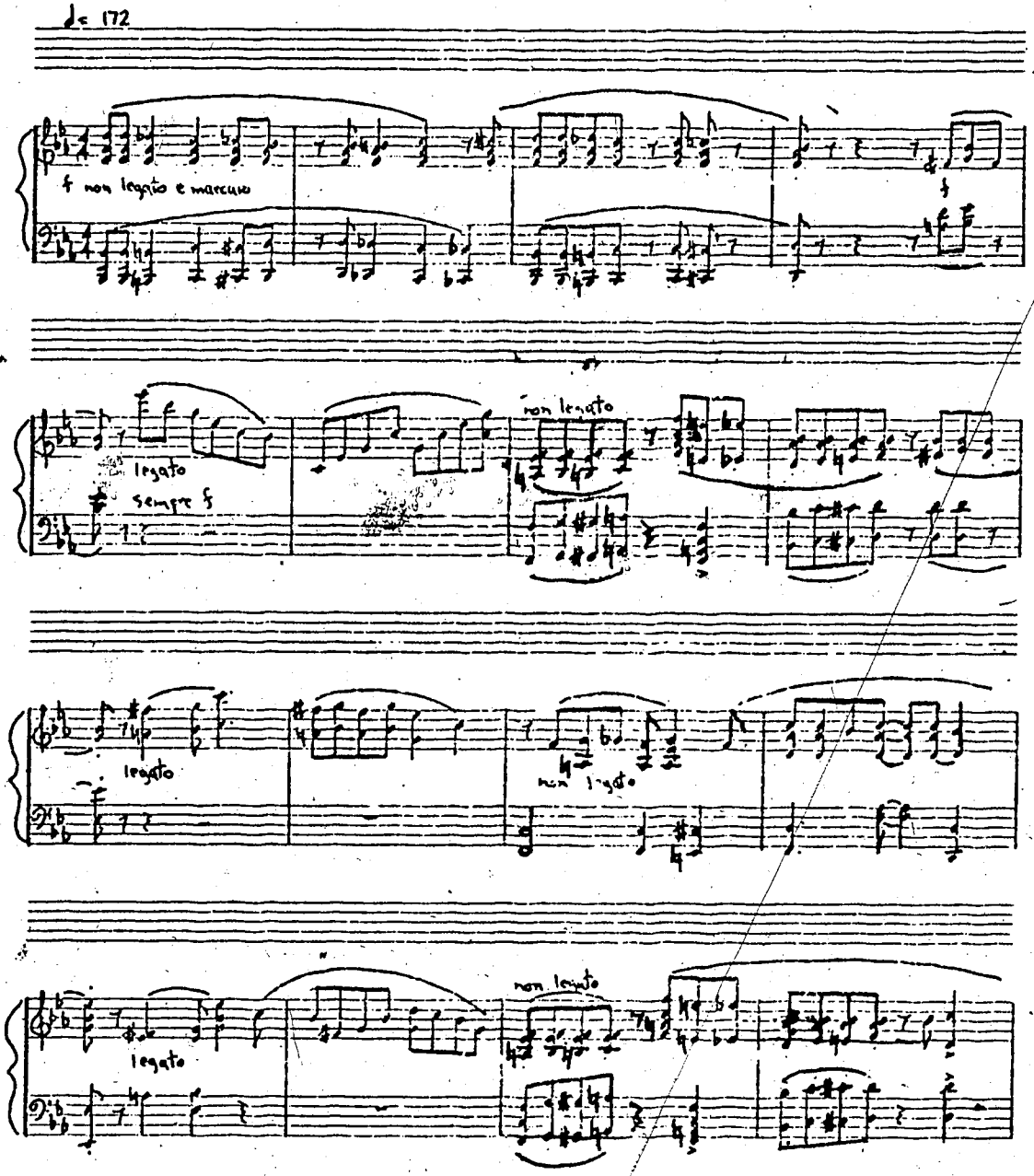


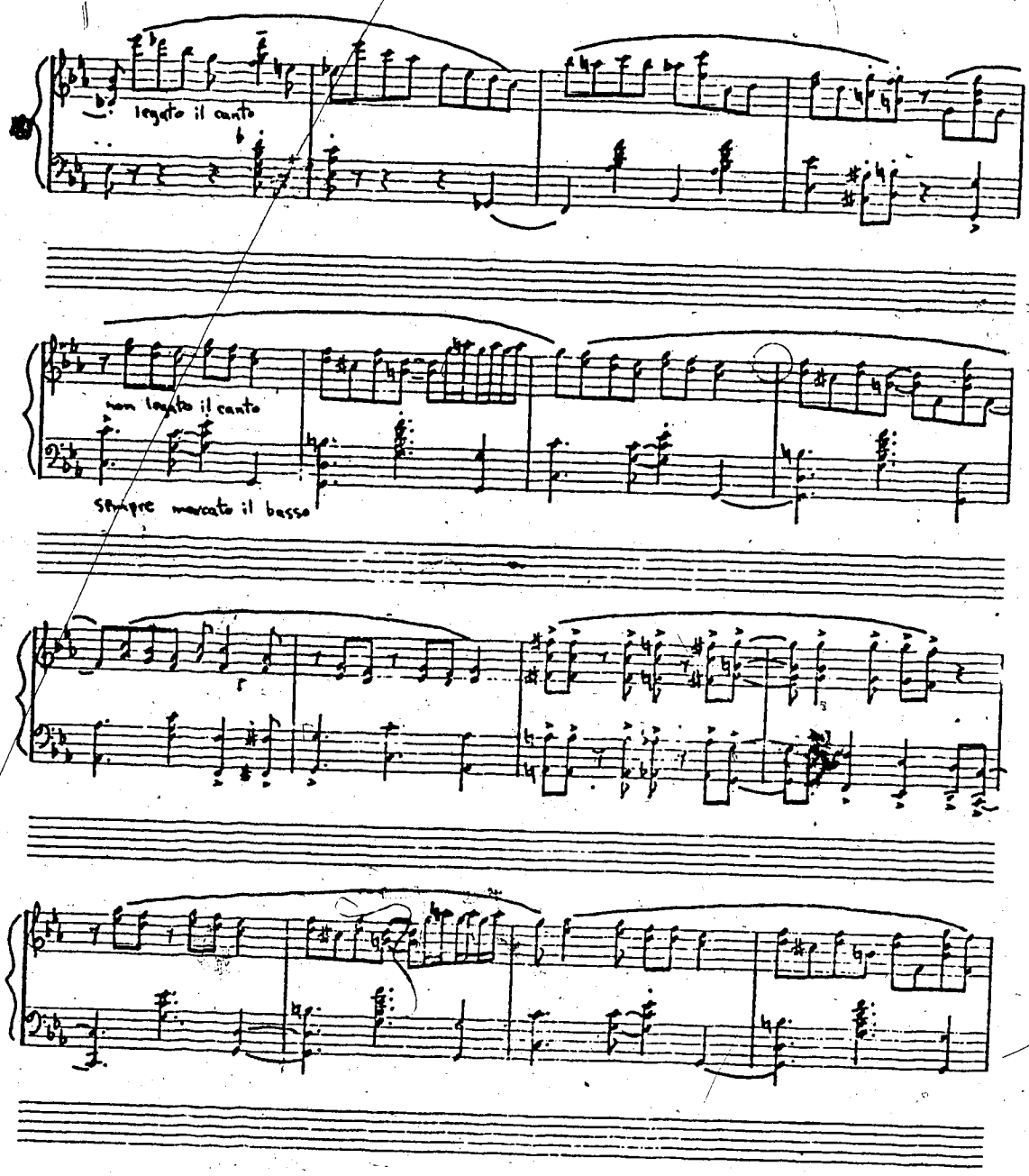
D. MAMA 'NITA (MAMANITA)

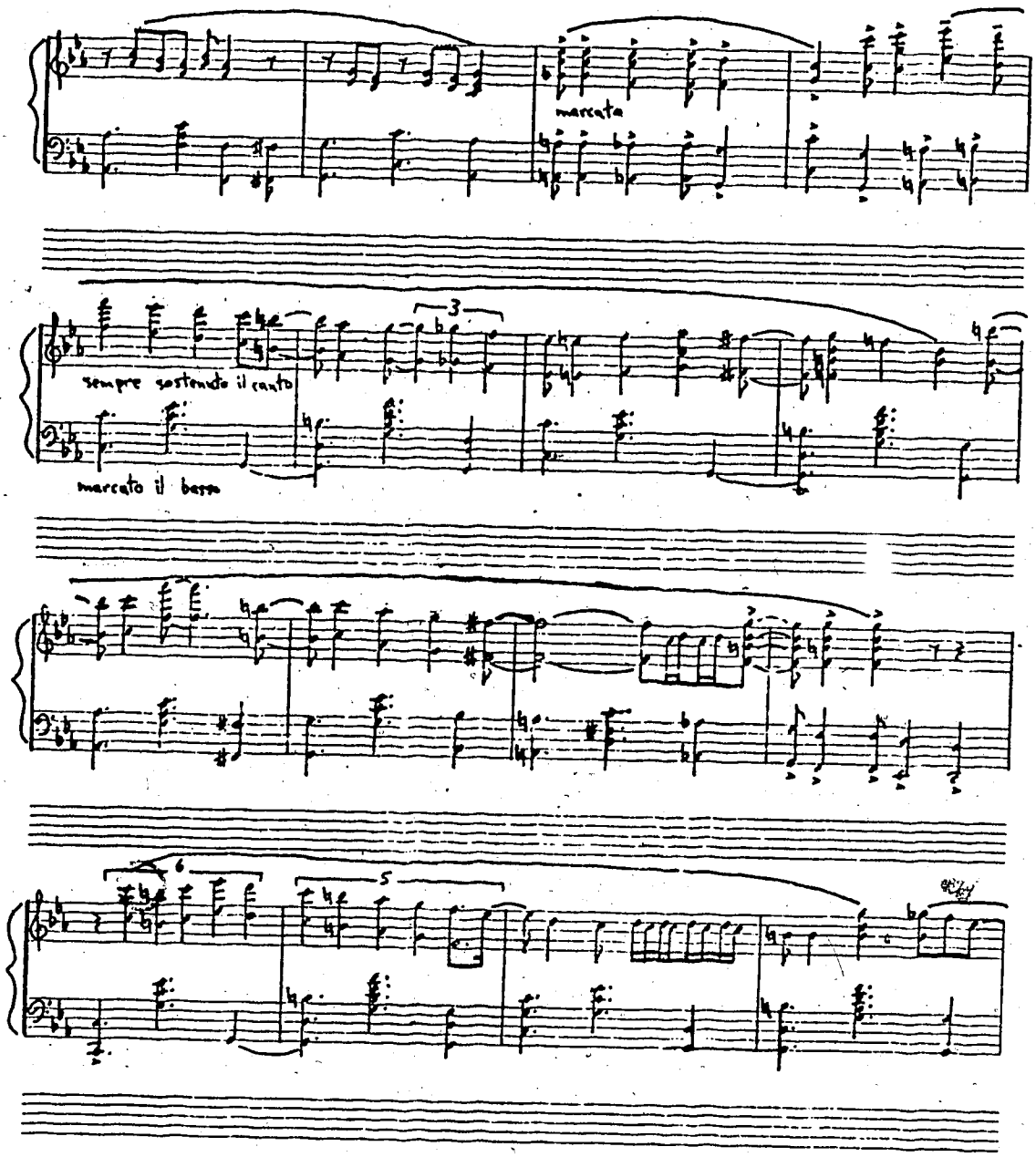
1. Paramount version
2. Gennett version
3. Library of Congress version

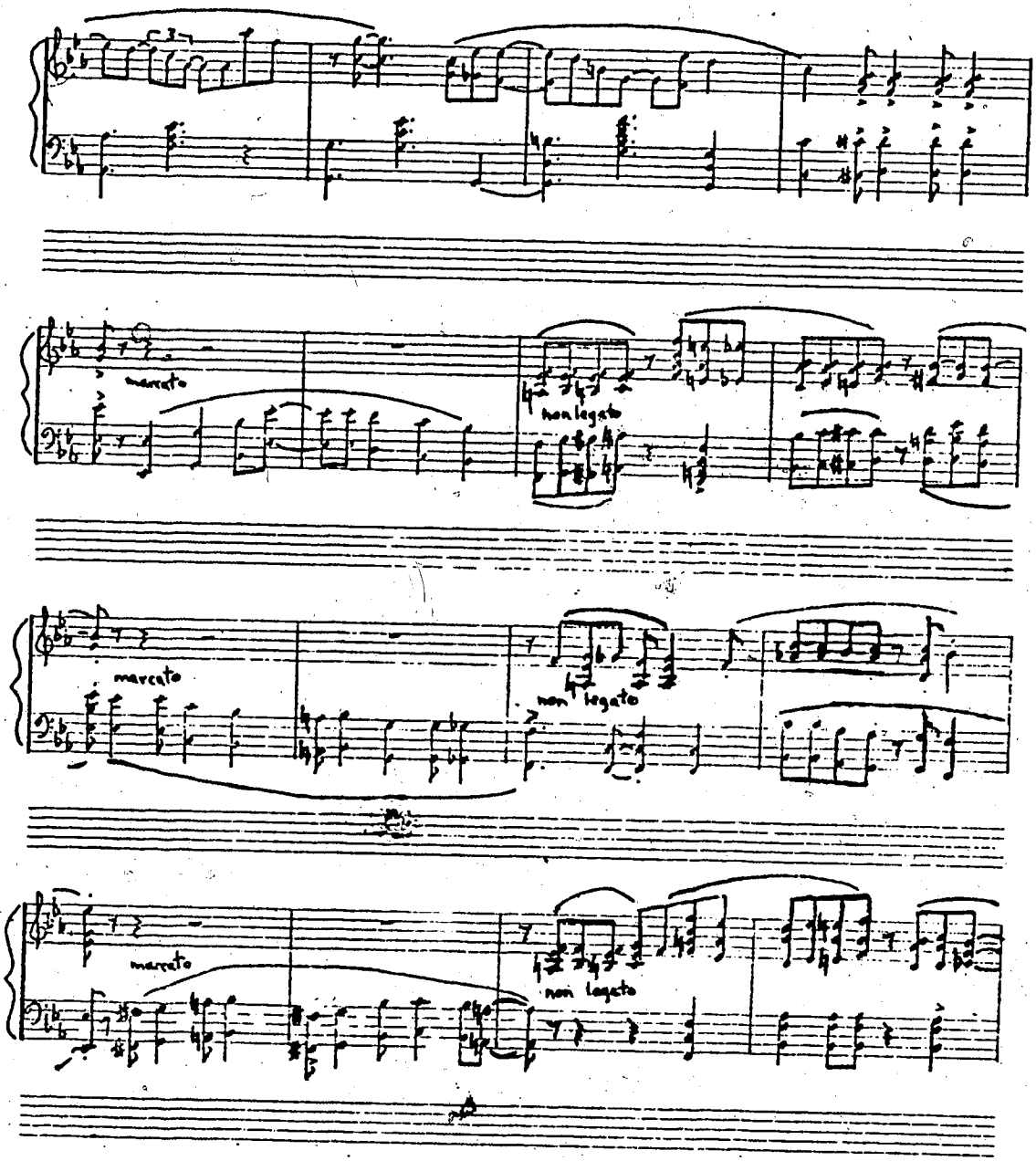
1. MAMANITA (Paramount version)

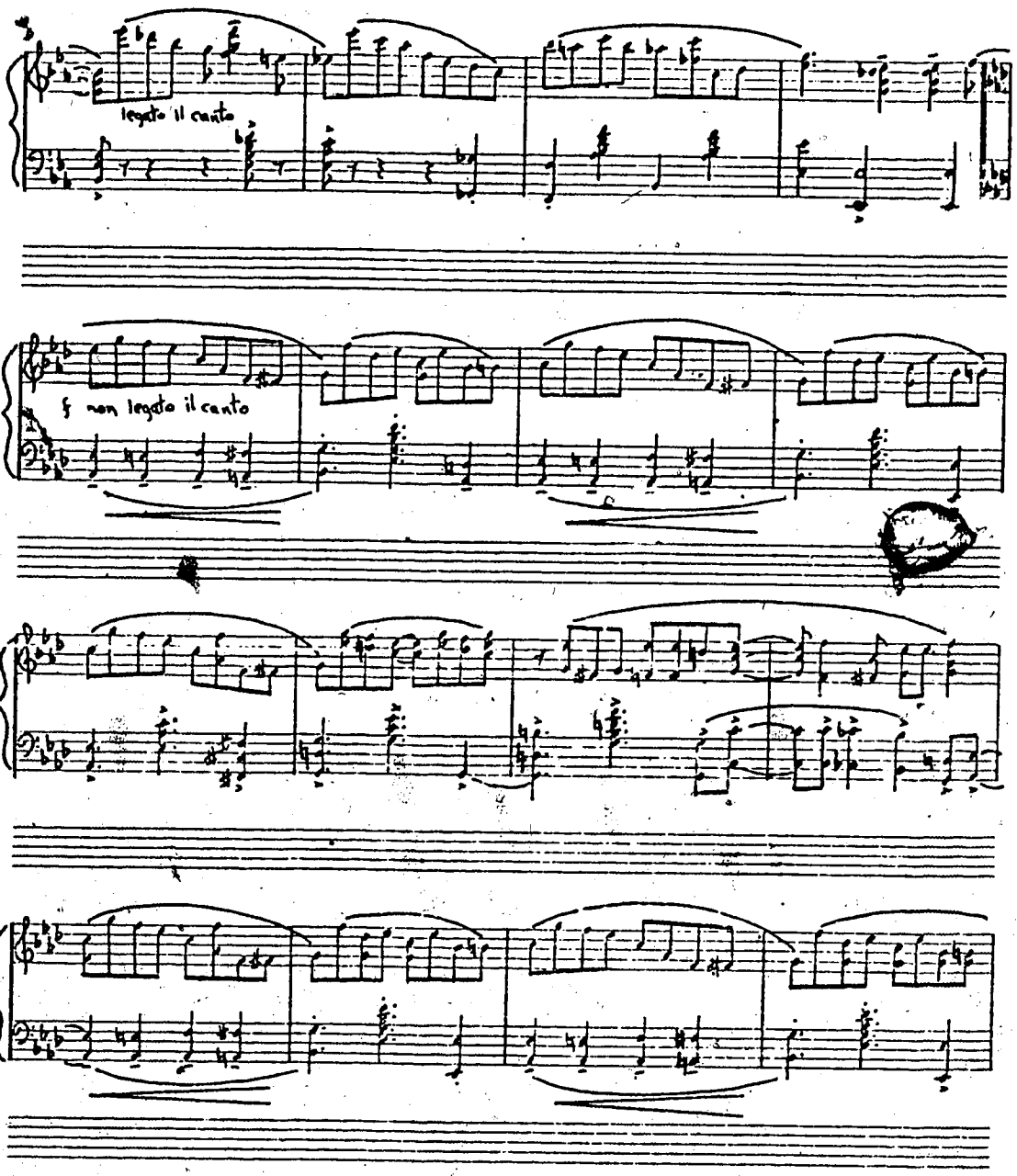
(Milestone M-47018)

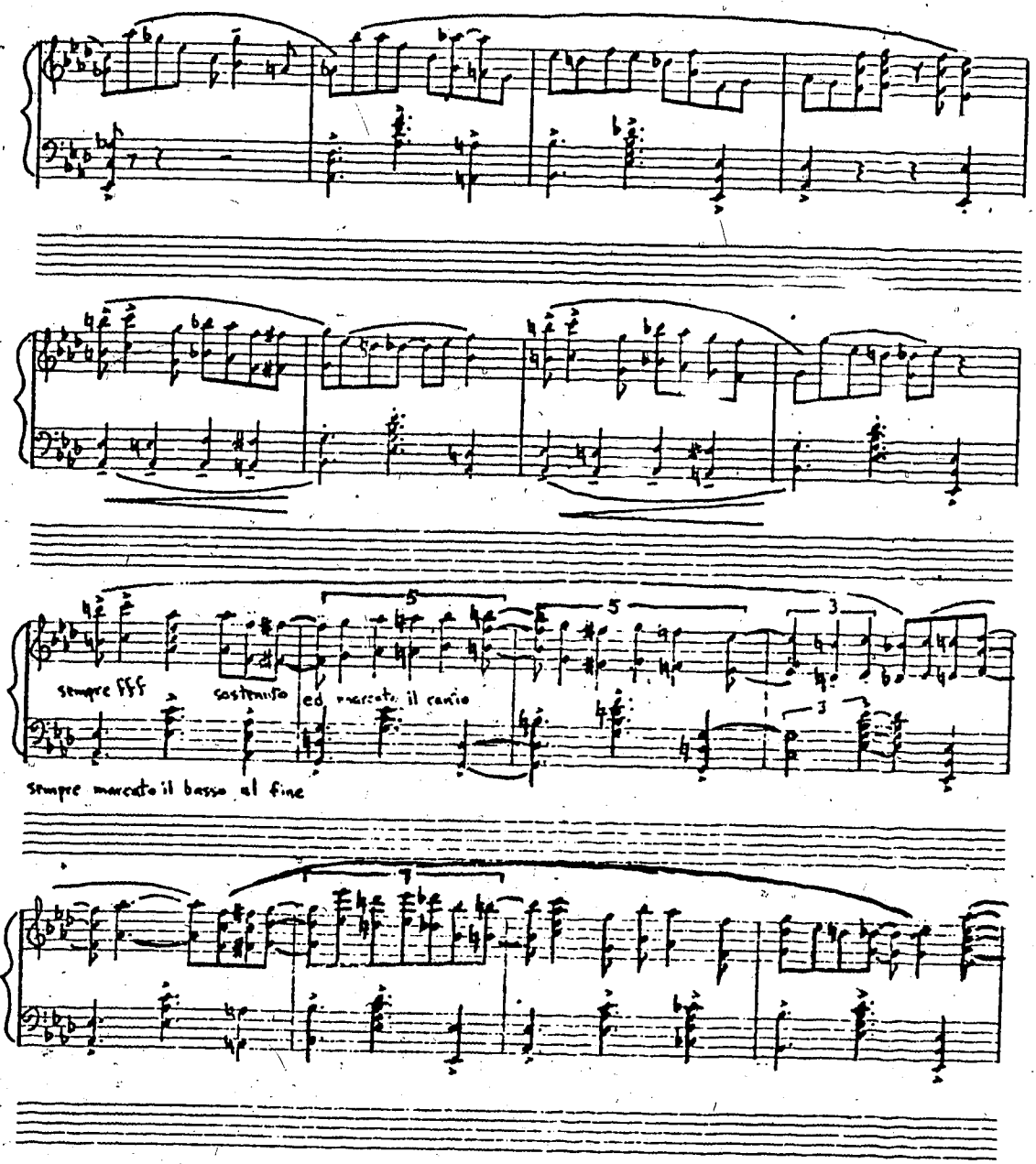


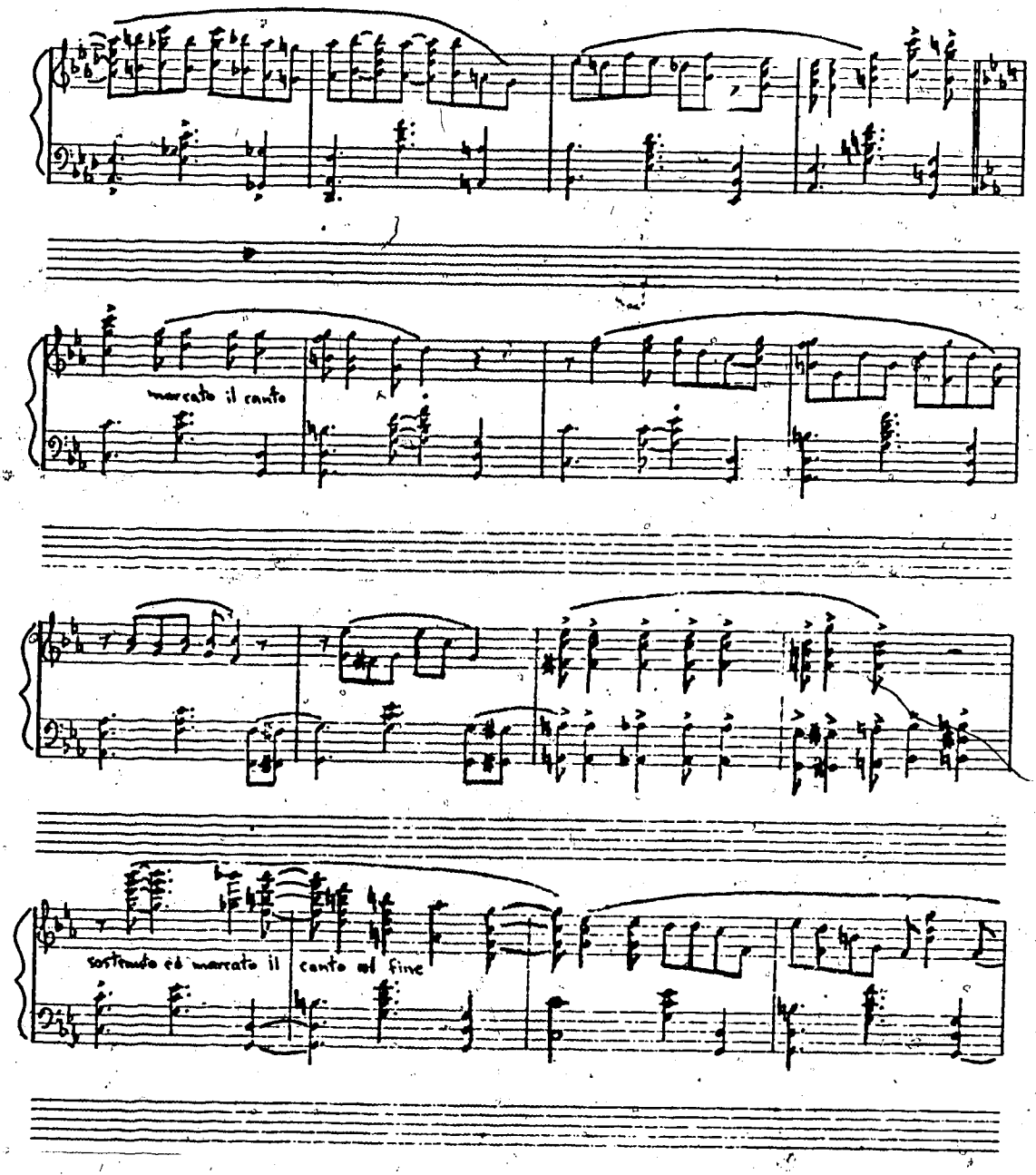

legato il canto
non legato il canto
Sempre marcato il basso

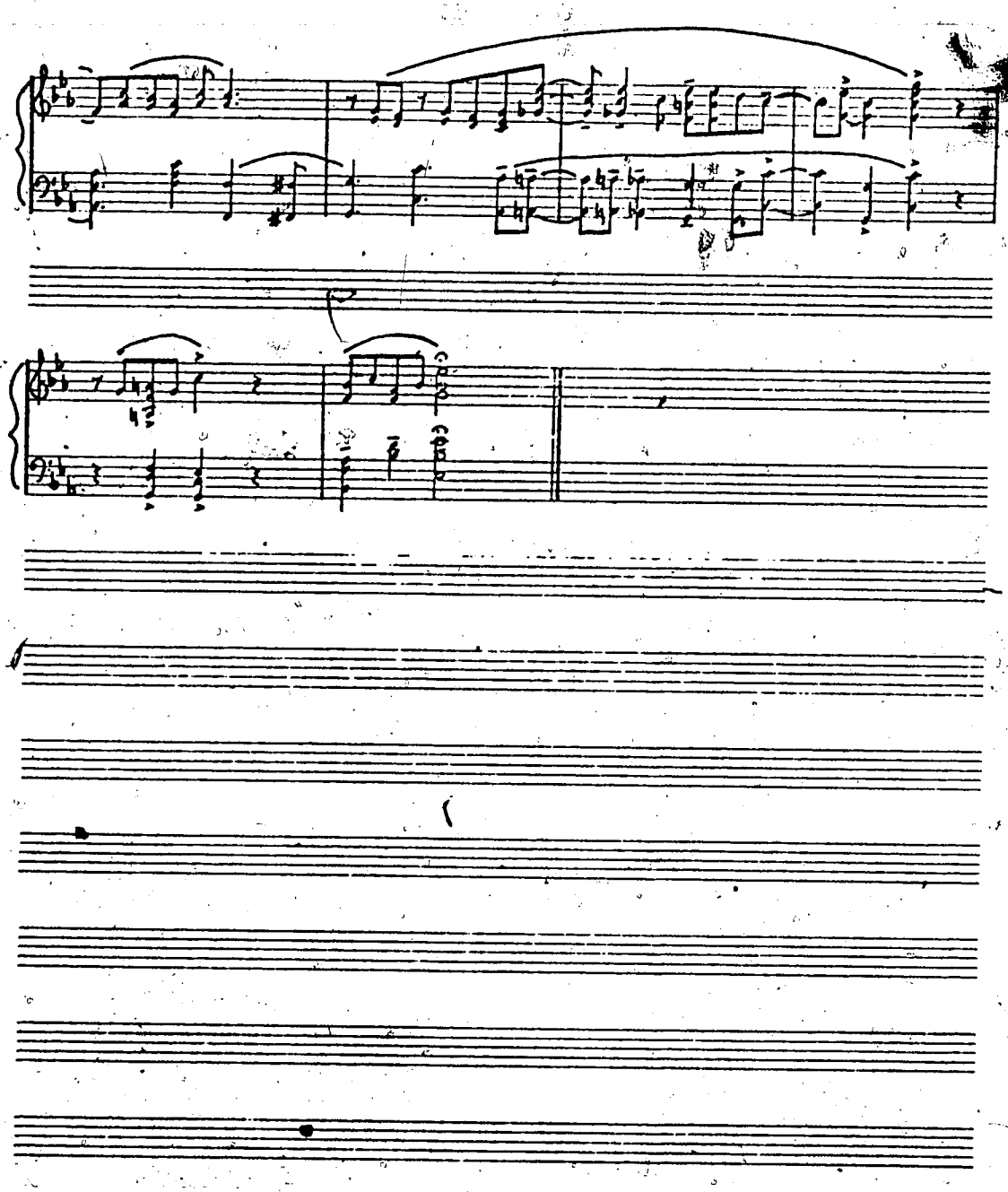

marcato
3
sempre sostenuto il canto
marcato il basso
6
5


marcato
non legato
marcato
non legato
marcato
non legato


legato il canto
f non legato il canto

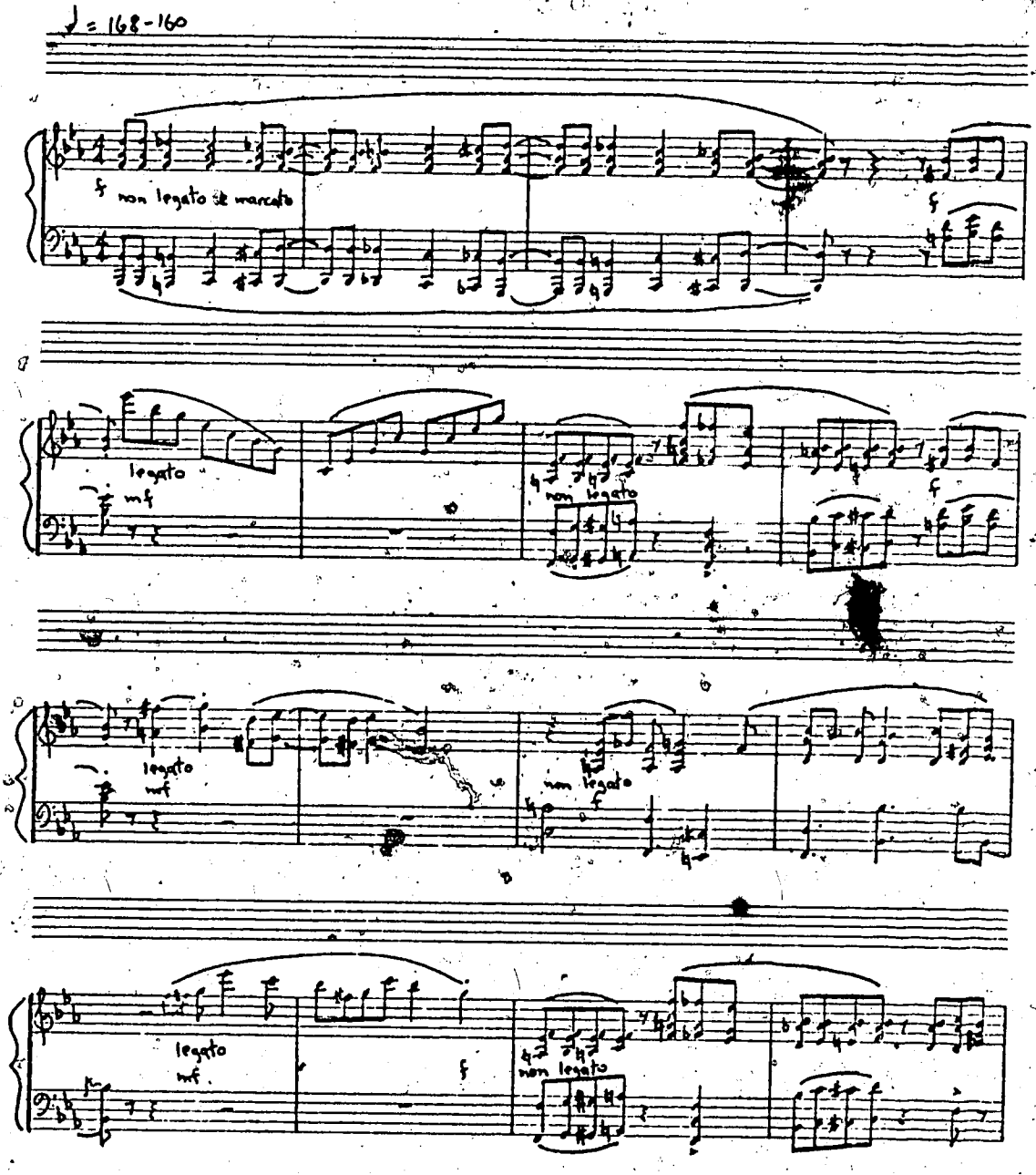

sempre fff
sostenuto
ed marcato il canto
sempre marcato il basso al fine

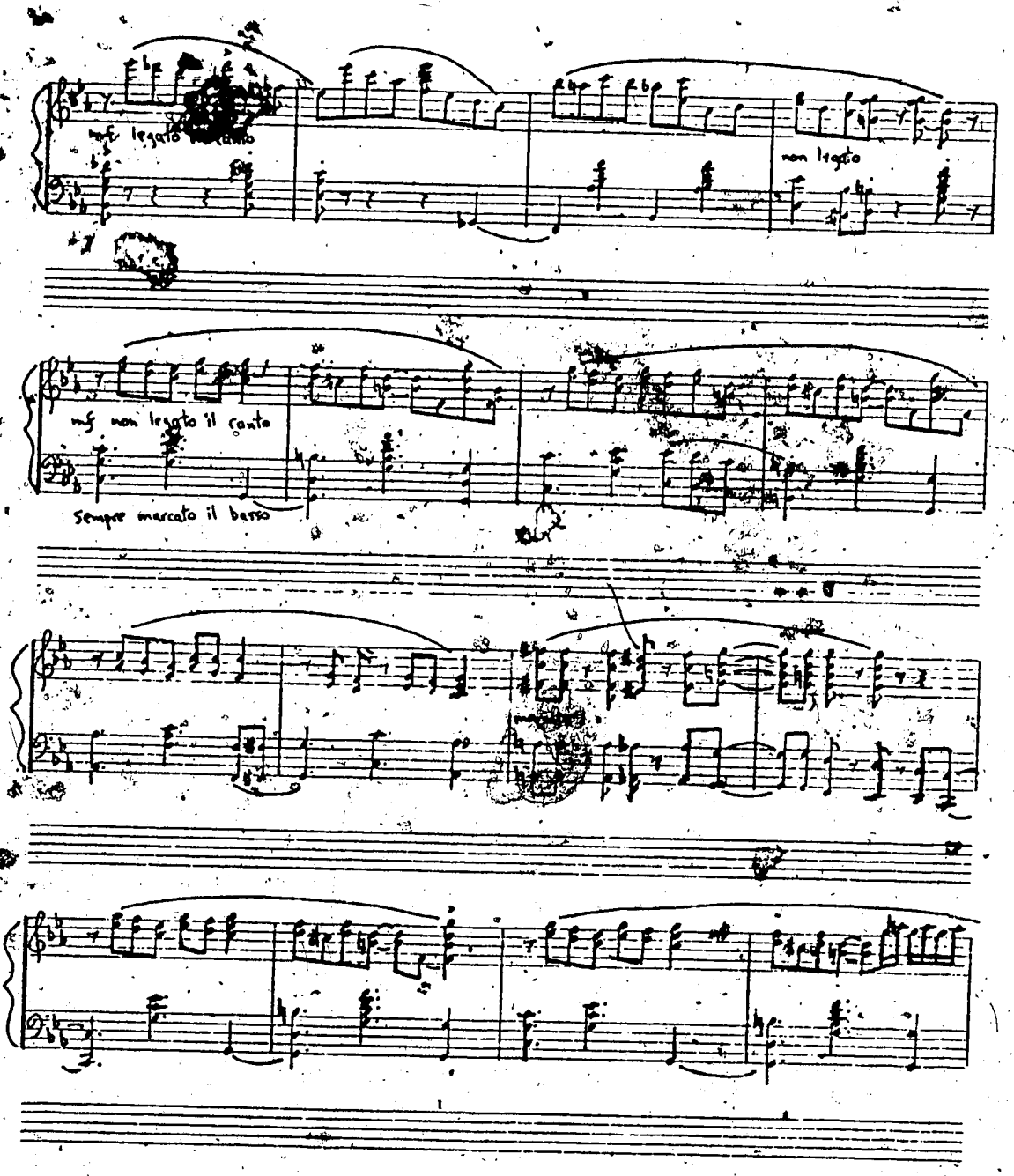

marcato il canto
sostenuto ed marcato il canto al fine

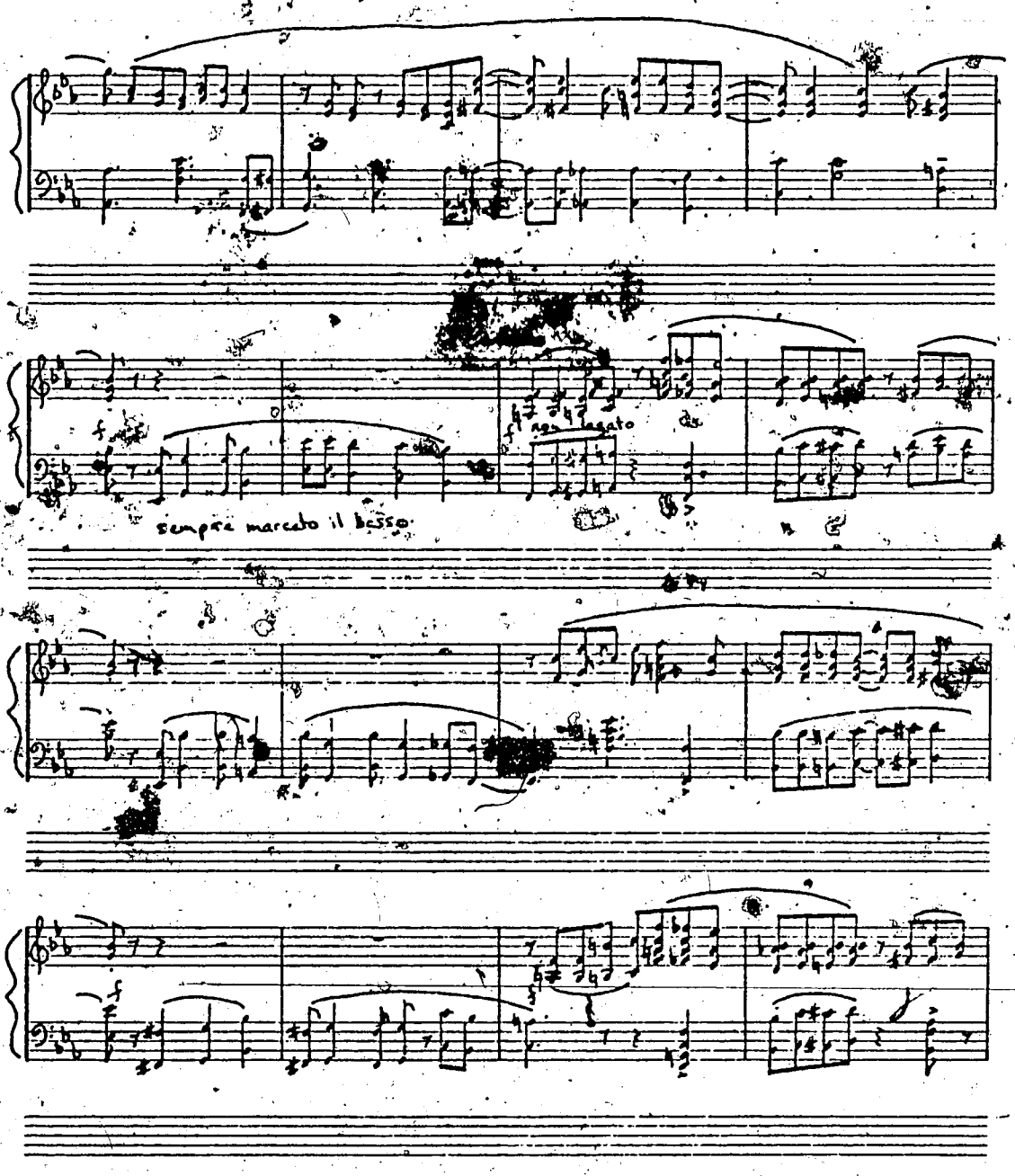


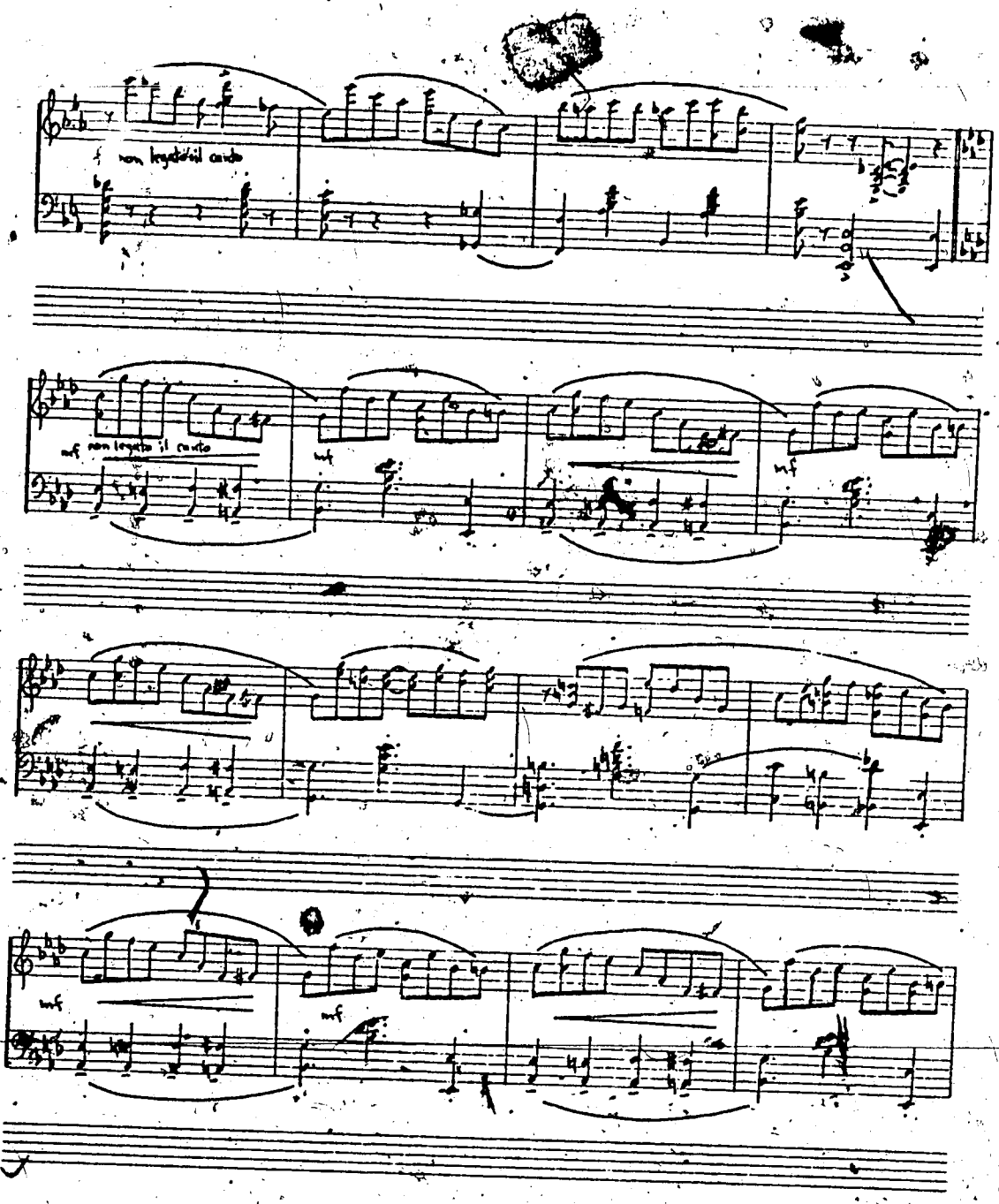
2. MAMANITA (Gennett version)

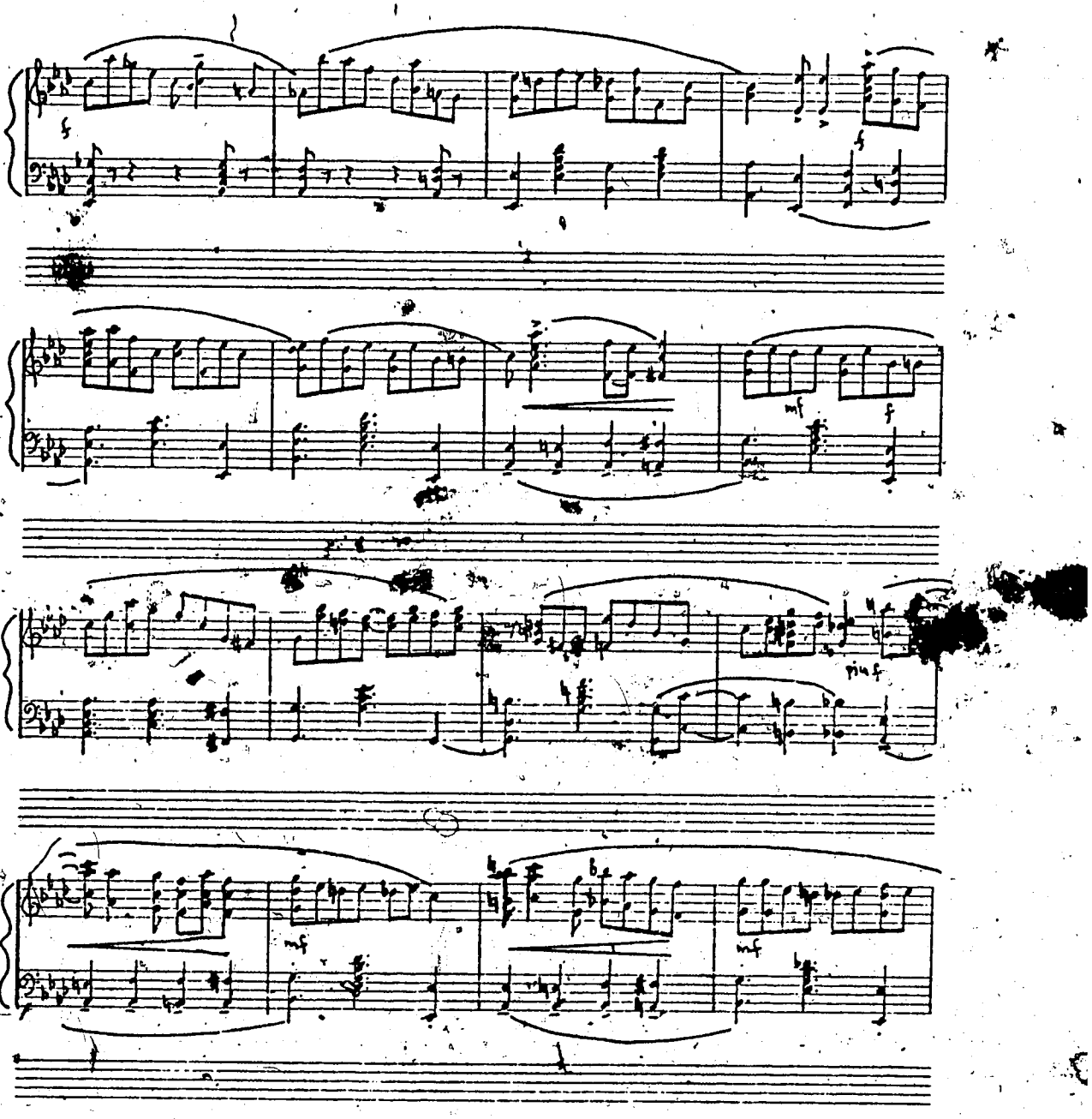
(Milestone M-47018).

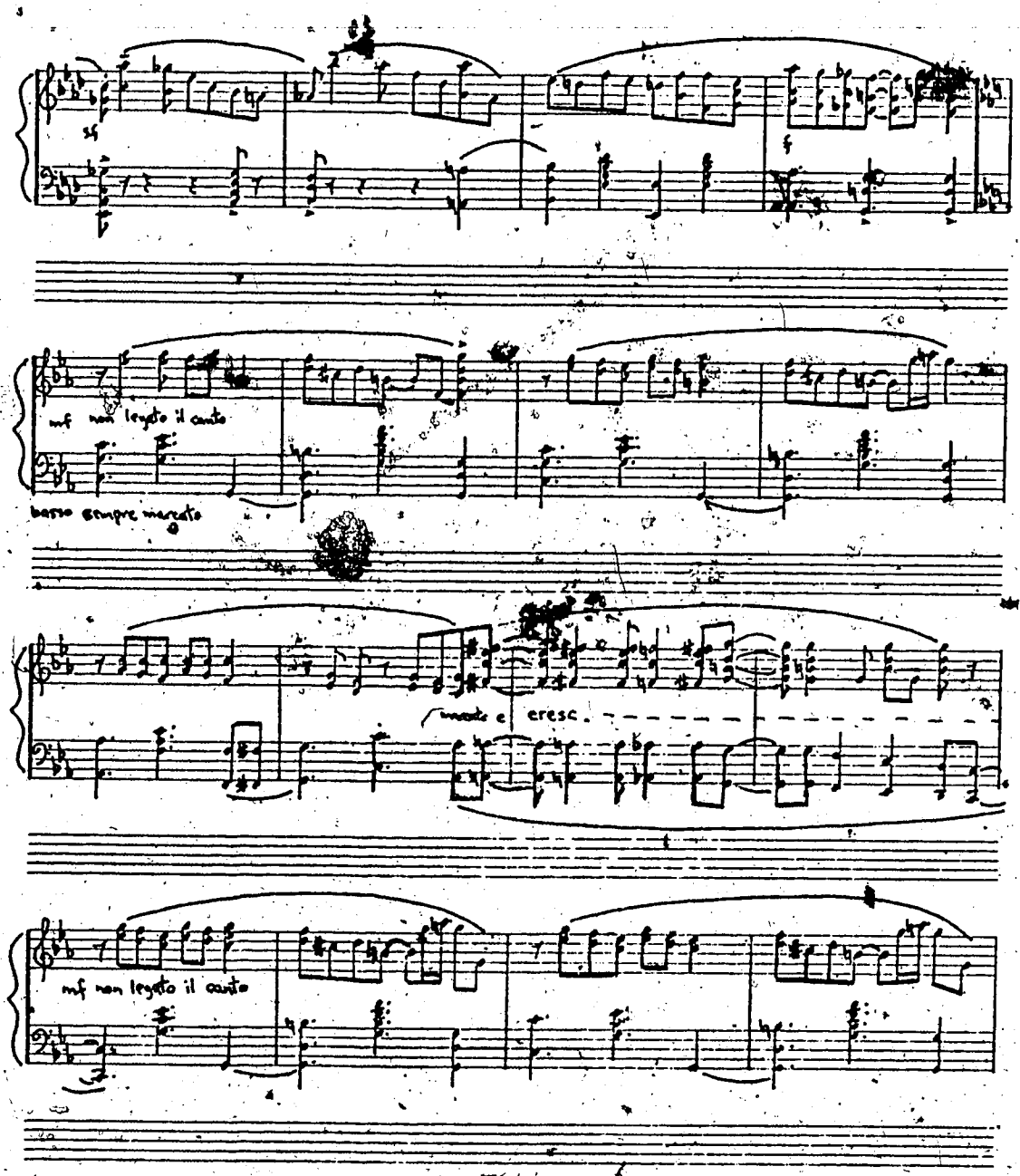


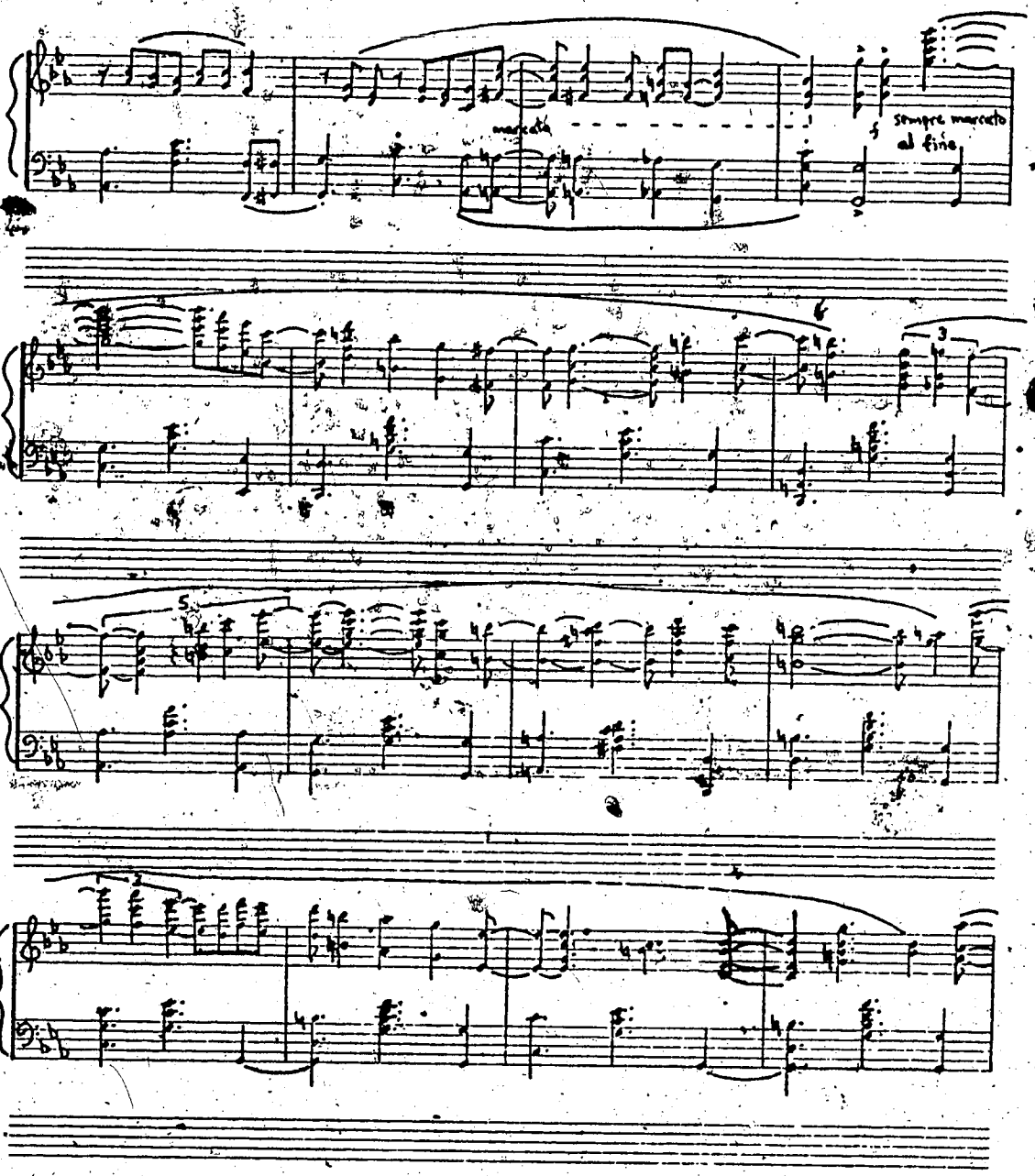

mf legato
non legato
mf non legato il canto
Sempre marcato il basso

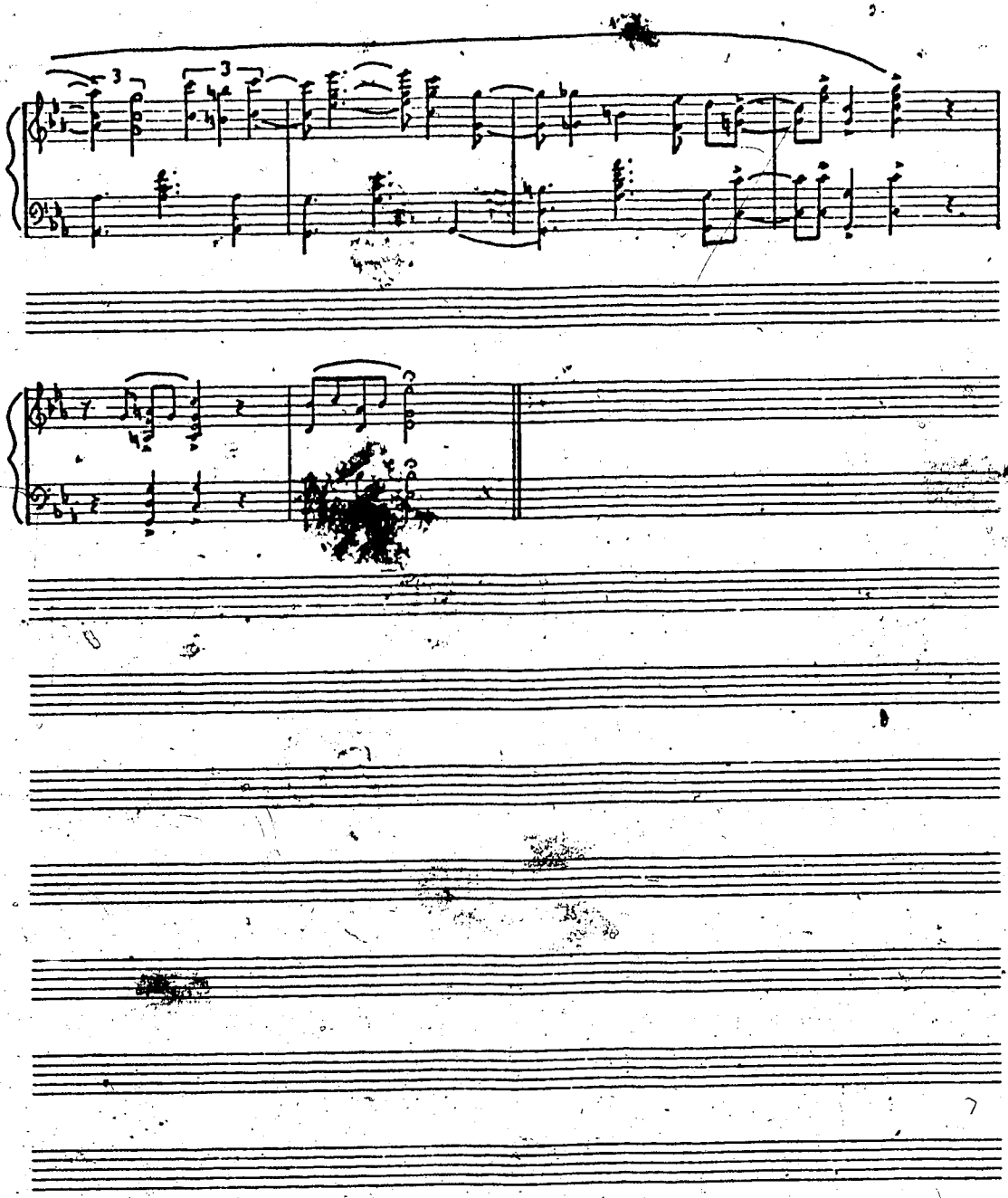

sempre marcato il basso


mf con legatissimo il canto
mf con legato il canto
mf
mf
mf
mf


f
f
mf
f
più f
mf
mf

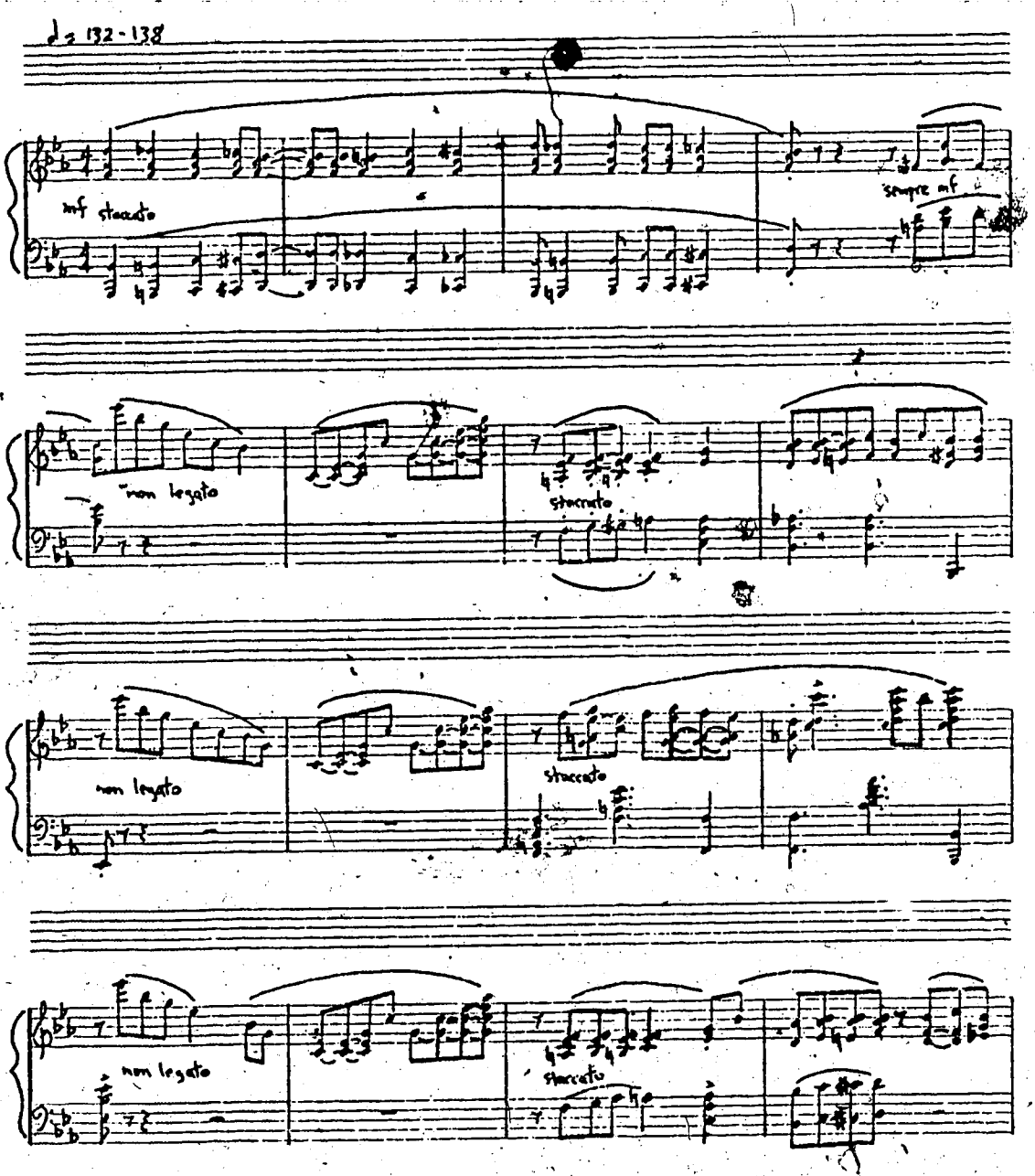

mf non legato il canto
basso sempre marcato
cresc. e cresc.
mf non legato il canto

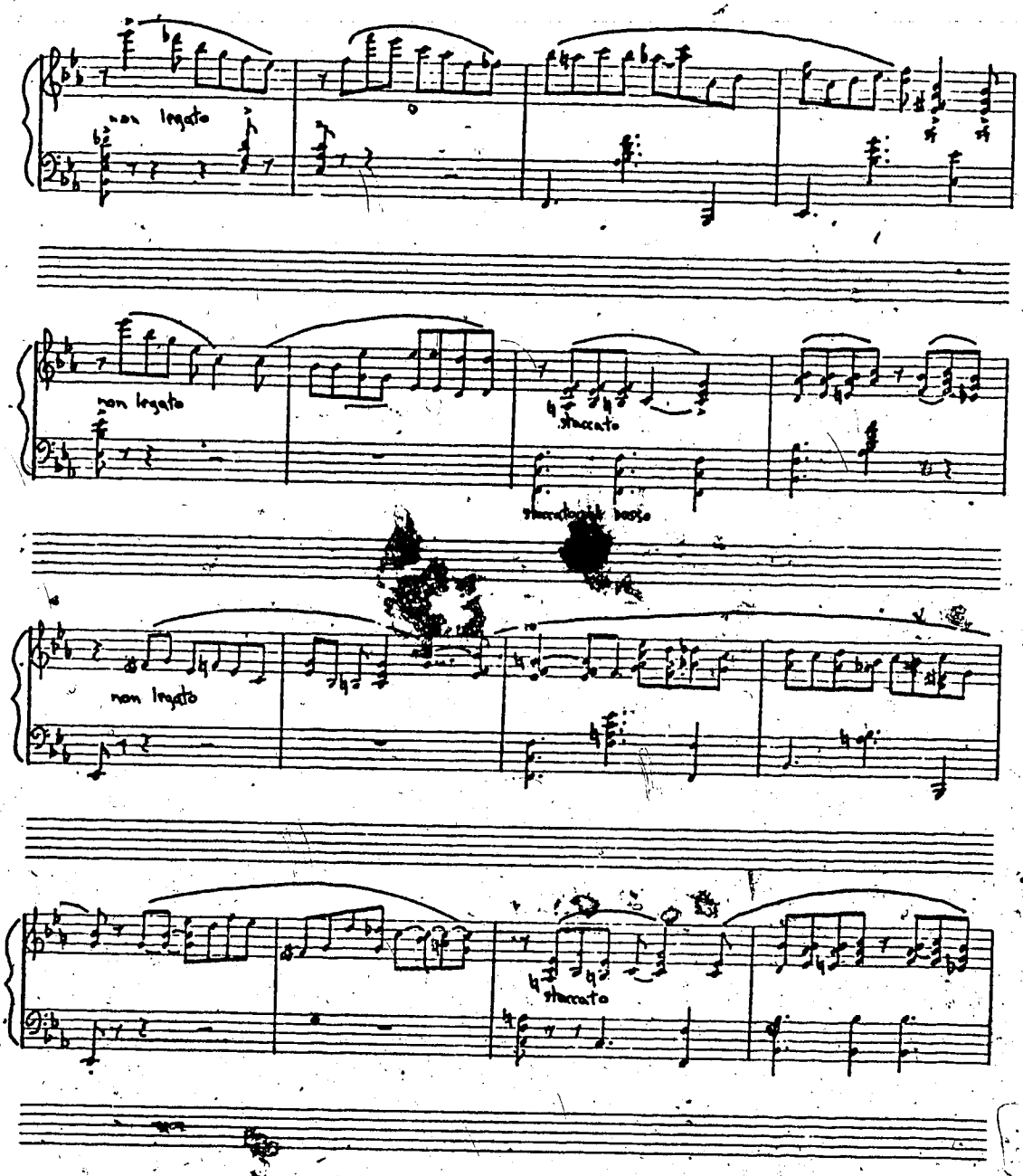

marcato
f
sempre marcato
al fine
3
5
2

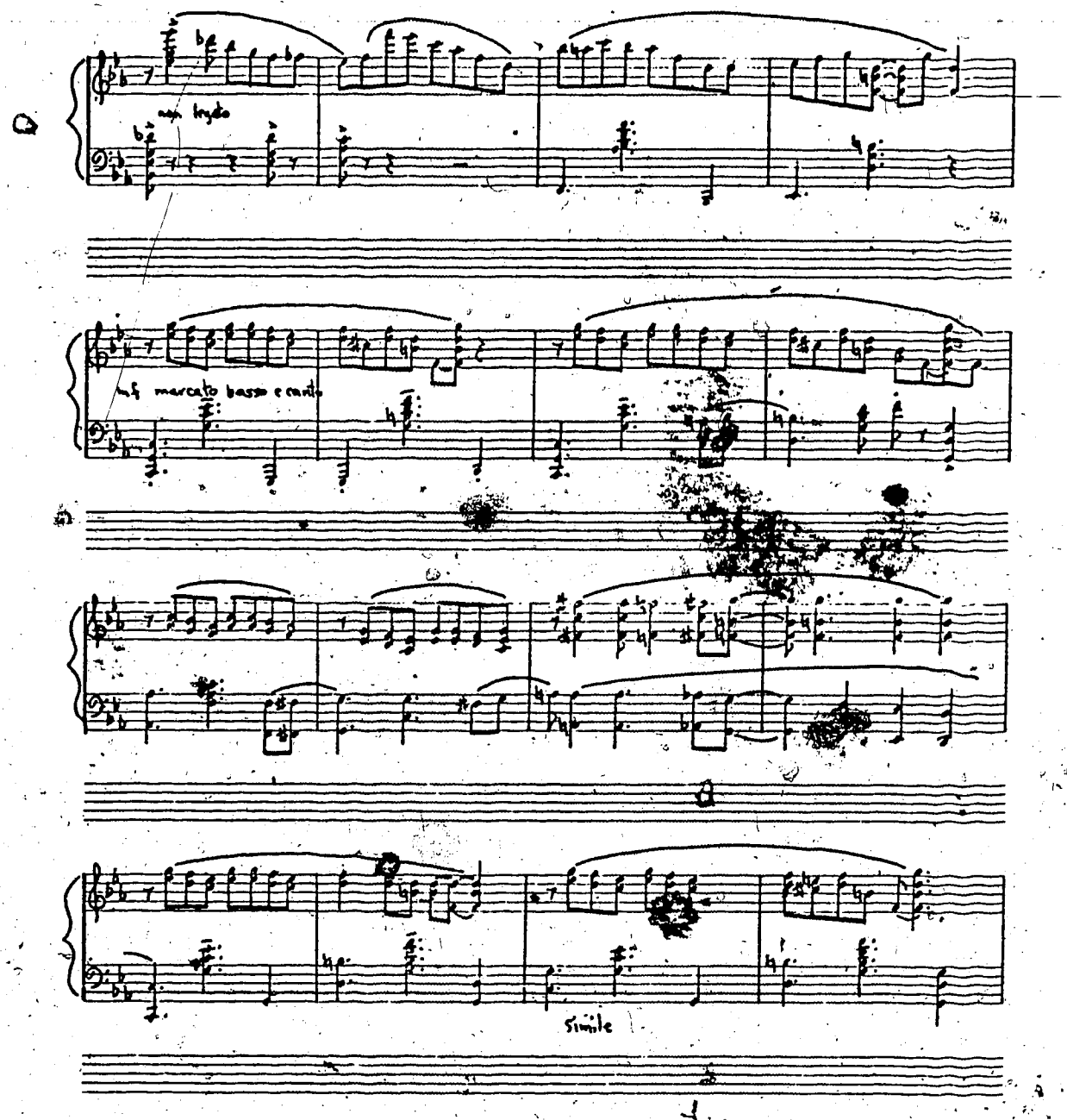


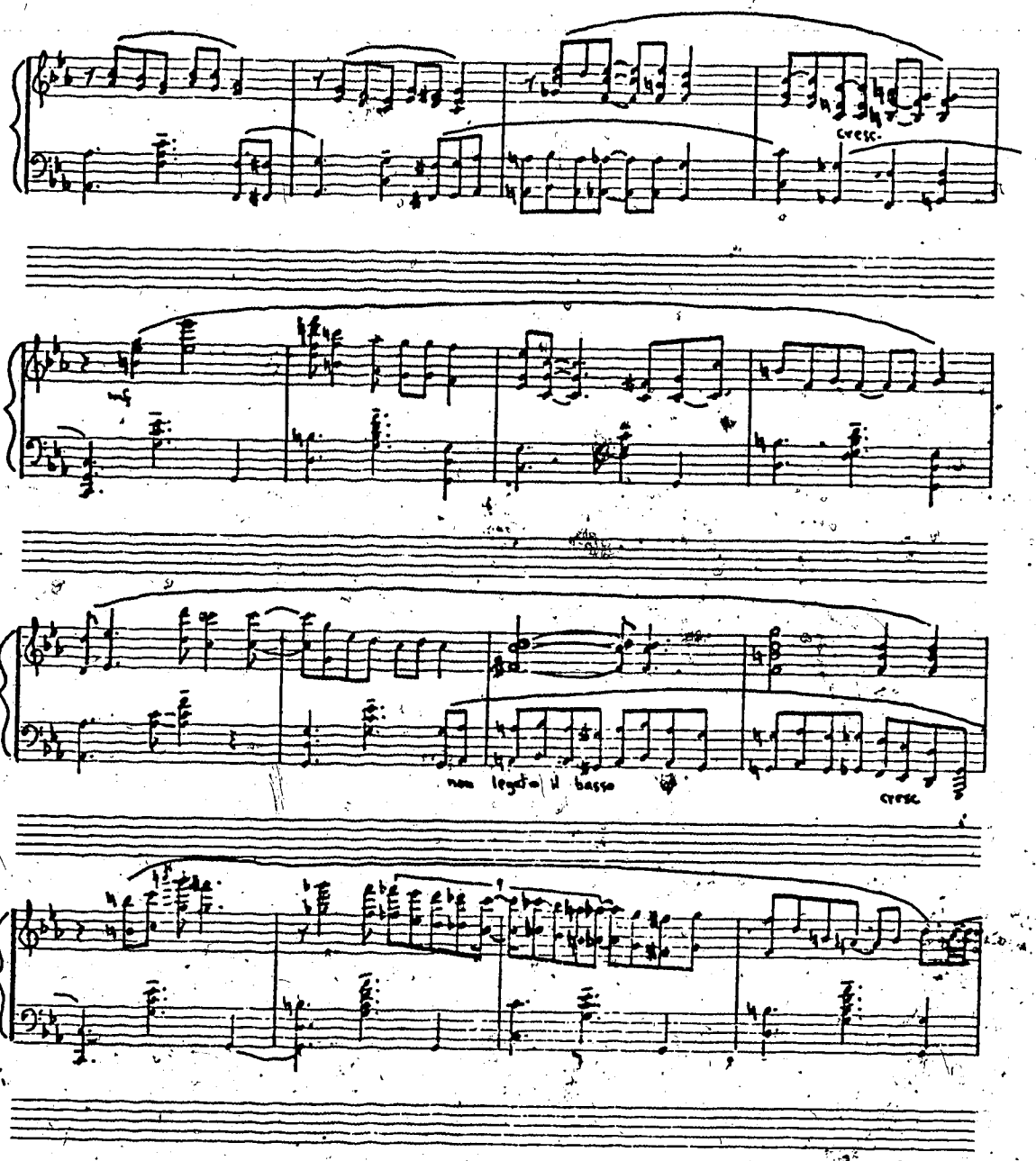
3. MAMA 'NITA (Library of Congress version)

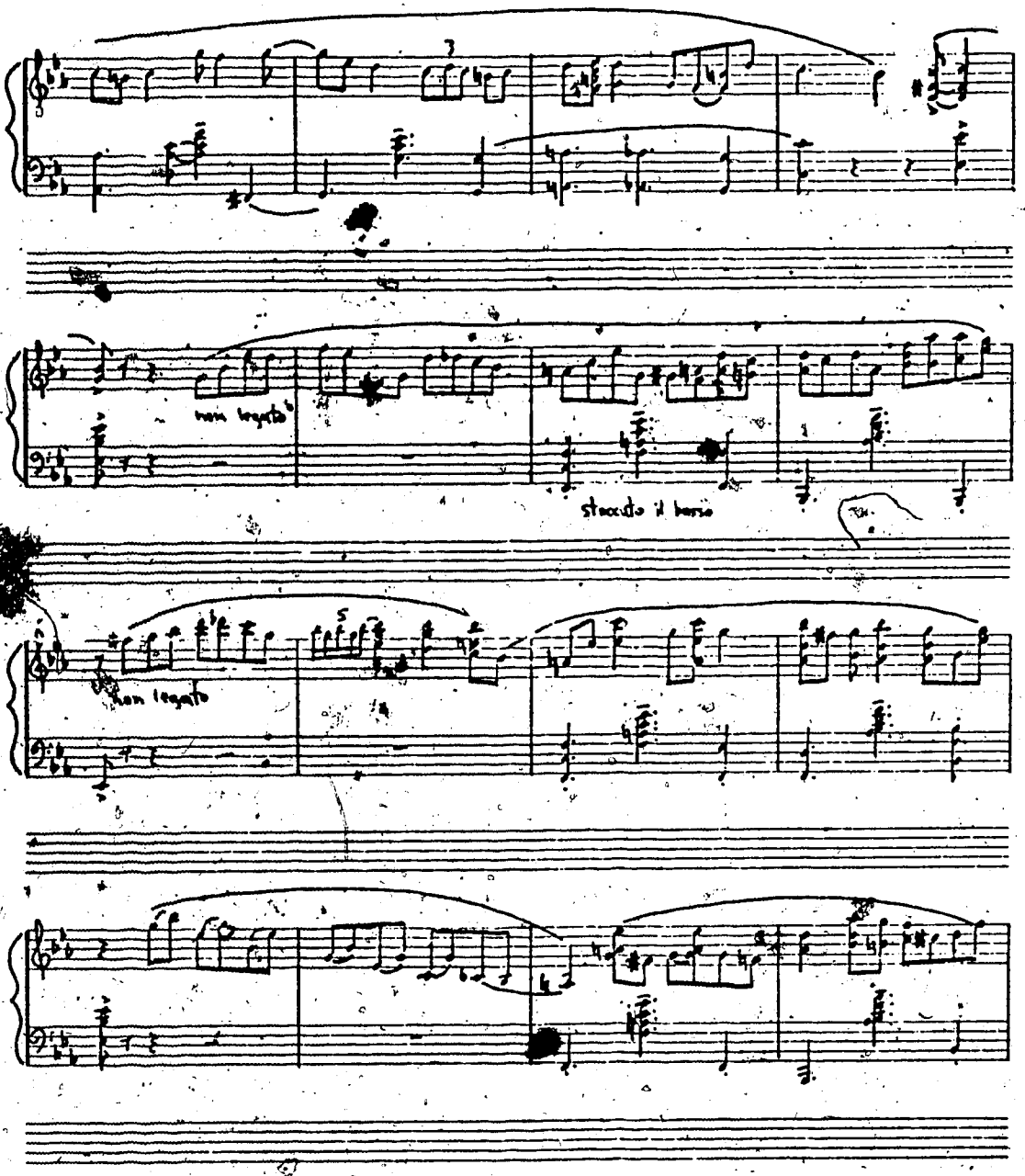
(Riverside RLP 12-132)

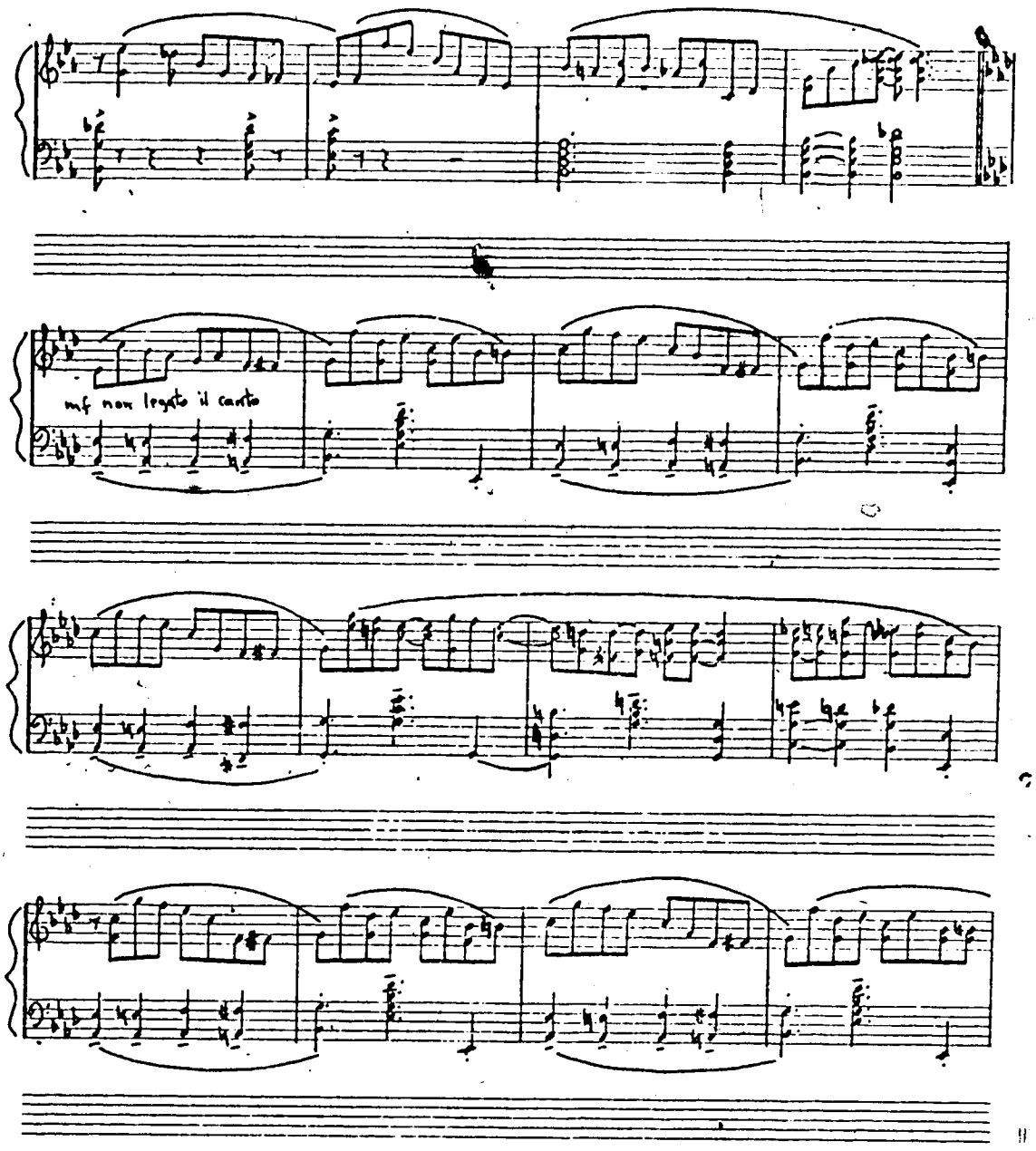


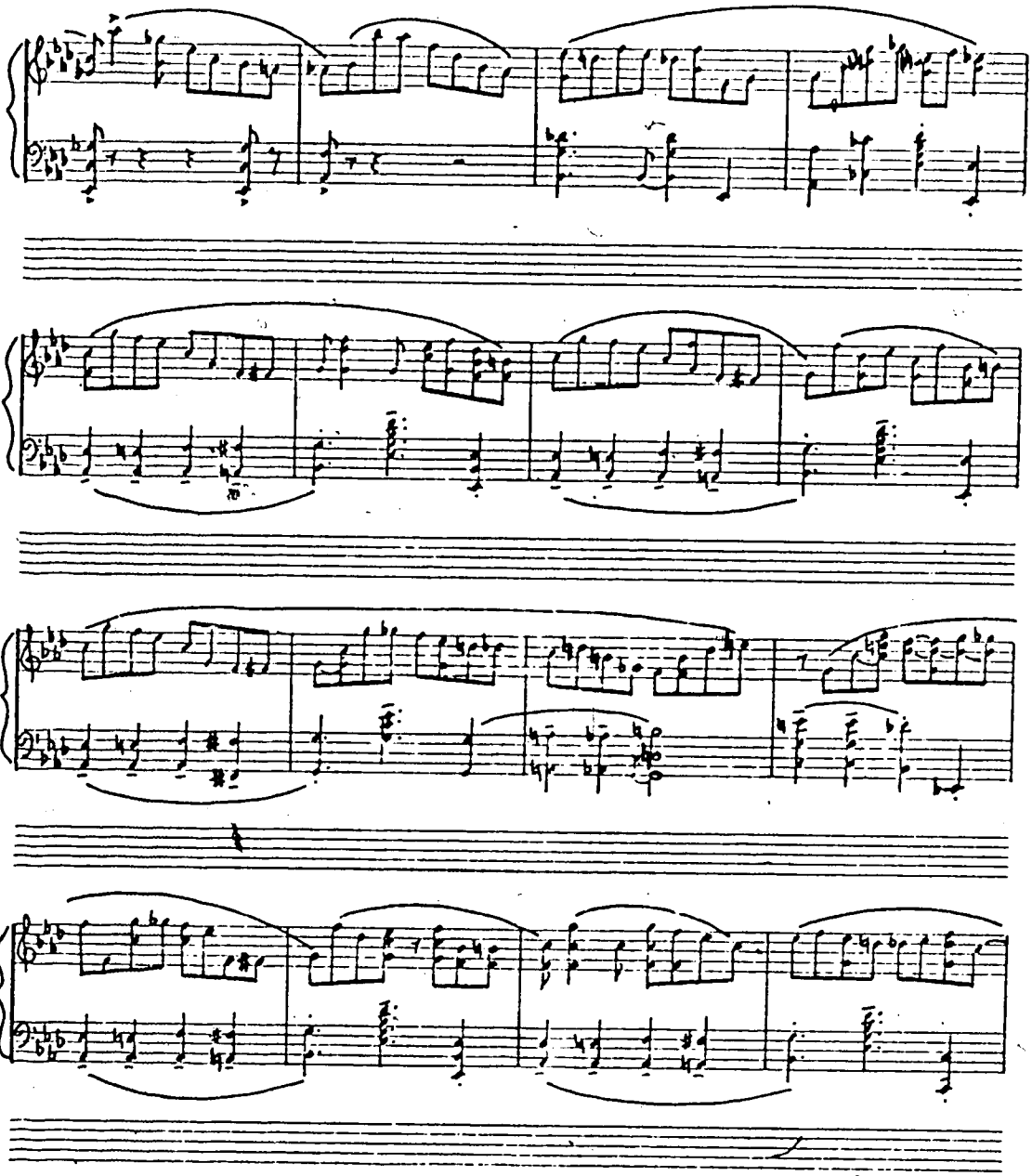

non legato
non legato
staccato
non legato
staccato

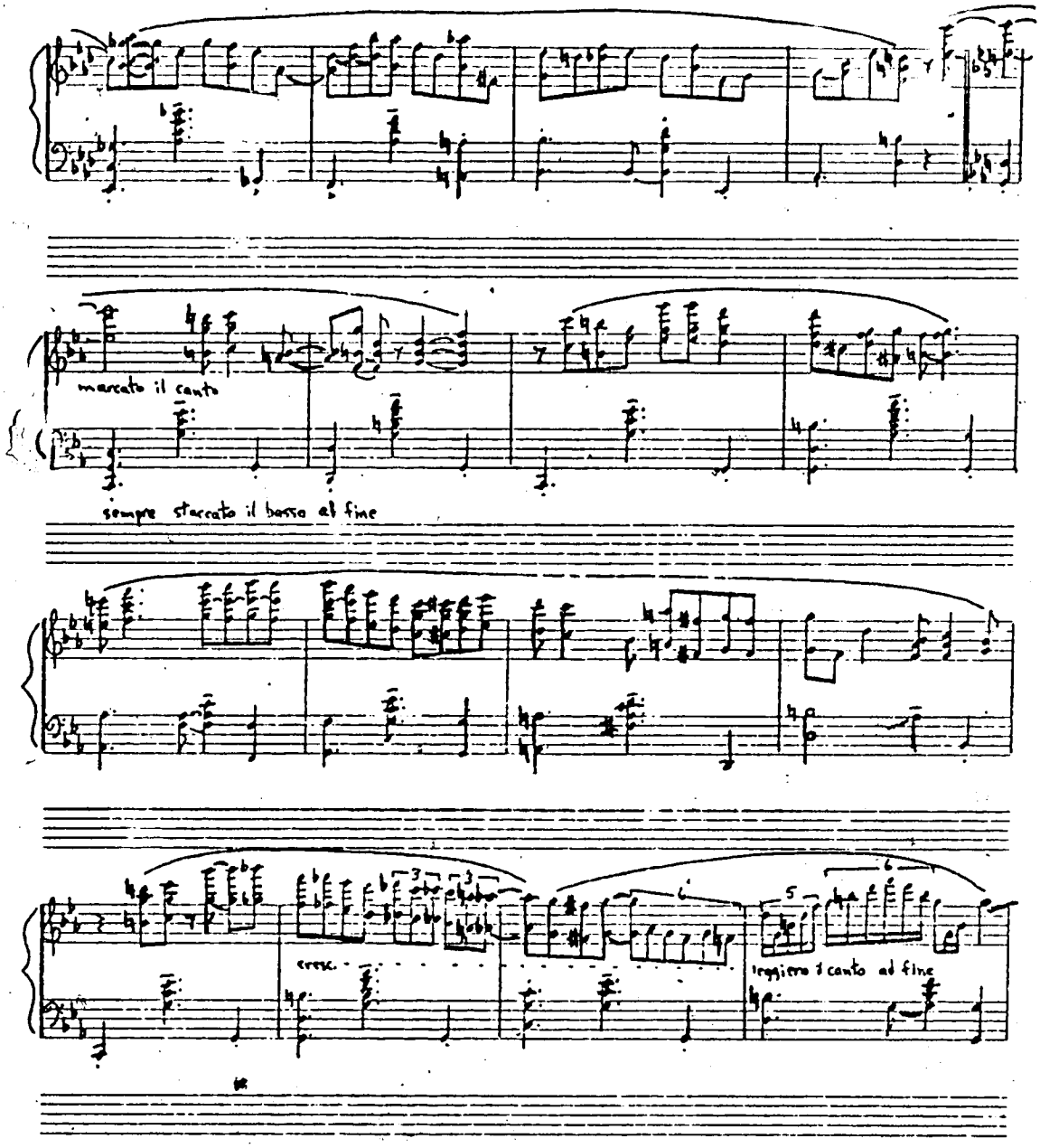

mp lydo
mf marcato basso e canto
simile

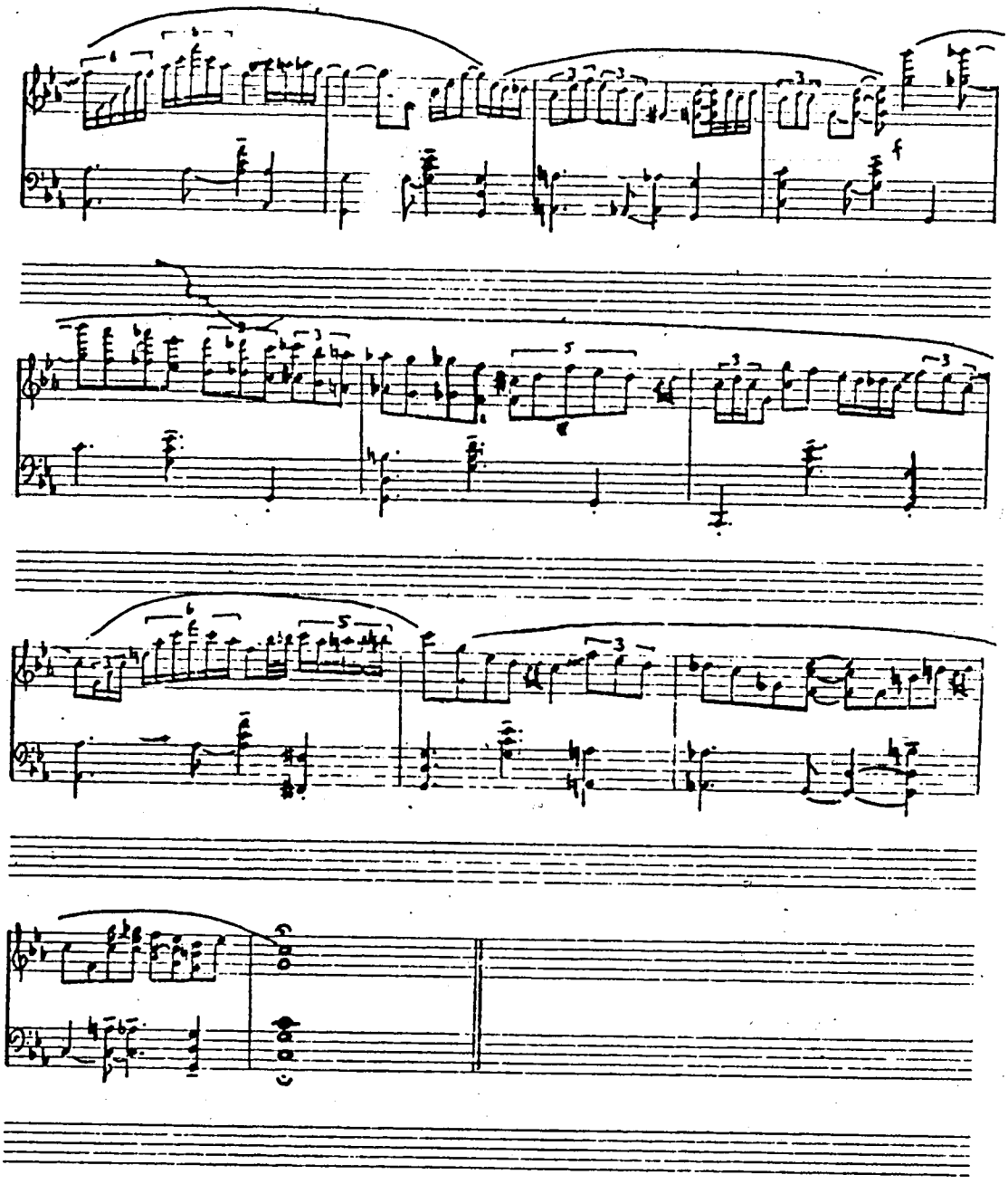

cresc.
non legato il basso
cresc.


non legato
staccato il basso
non legato


mf non legato il canto




marcato il canto
sempre staccato il basso al fine
cresc.
seguitare il canto al fine


f

FOOTNOTES TO APPENDIX IA (BREAKS & RIFFS)

1. Morton, Saga, 3 (Jazz Is Strictly Music): Discourse on Jazz (part 2), Circle JM 18.

2. Morton, Saga, 3: Discourse on Jazz (part 3), Circle JM 19.

3. Lomax, pp. 63-64, paraphrasing Morton's comments on the Library of Congress recordings.

FOOTNOTES TO APPENDIX IB (SPANISH TINGE)

1. Morton, Saga, 4 (Spanish Tinge): La Paloma, Circle JM 28.

2. The material in brackets is supplied by the author, as the side ended just previous to Morton's tag-ending.

3. Lomax, p. 62, paraphrasing Morton's comments on the Library of Congress recordings.