Songs of New Orleans Origin by New Orleans Songwriters

Every American City has its famous composers. As jazz evolved in New Orleans, we find a number of popular and jazz composers writing music. Many of the early jazz riffs became jazz tunes. Known by other names, some of these songs became famous. “Tar Baby Stomp” became “In The Mood.” “Rusty Nail Blues” became “Tin Roof Blues,” “Praline” became “Tiger Rag.” On this program we will play some of the songs written by New Orleans composers.

I have, in my music library, most of the songs mentioned, both sheet music and band arrangements.

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Tin Roof Blues – 1923 by New Orleans Rhythm Kings

Said to be an early blues riff by legendary New Orleans cornetist Buddy Petit, the theme was called ‘Rusty Nail Blues’ around New Orleans. The verse is a 12 bar blues statement leading to the famous riff that is also a 12 bar blues form. This is the melody that has been renamed a number of times: “Jazz Baby Blues” in 1926, “Make Love To Me” in 1950 as recorded by Kay Starr with only slight modifications. The third section is open for solos - most NORK arrangements are found with solo sections. This arrangement is from 1923, and progress can be heard from the La. 5 to the NORK.
Tin Roof Blues

Words & Music by New Orleans Rhythm Kings, Walter Melrose

I have seen the bright lights burning up and down old Broadway.

Seen 'em in gay Havana, Birmingham Alabama, and say, they just can't compare with my home-town, New Orleans. 'Cause there you'll find the old Tin Roof Cafe, where they play the blues till break of day. Fascinating babies hangin' round, dancin' to the mean-est band in town. Lawd, how they can play the blues, and when the leader man starts playin' low, folks get up and start to walk it slow. Do a lot of movements hard to beat.

Till that old floorman say "Move your feet." Lawd, I've coughed Tin Roof Blues.

A-12, B¹-12, B²-12
The History of the Song “Tin Roof Blues”

Are we ever sure who actually authored/composed a particular song? We cannot always go by the person holding the copyright. Claims have been made about authorship of many of the most popular tunes in our culture. Did Stephen Foster actually write the “Camptown Races”? Did Duke Ellington really write the song “Mood Indigo” or was it taken from Lorenzo Tio Jr’s theme song for his orchestra in New Orleans and called ‘Dreamy Blues. One can check the Simeon, Bigard and Braud interviews at Tulane University to read about the origin of this melody.

Of all the songs with stories about ‘dual’ authorship is the song “Tin Roof Blues.” It is not only the song title but the location of the original Tin Roof Café in New Orleans. assigned to it. Many began as backgrounds or ‘riffs’ for many of the blues and rag type tunes played by these early jazzmen, both black and white. These tunes were never copyrighted as everyone used them and the tunes had been in use for many years. It was also a custom to cut off the title of a new tune that was being played by a band so that a rival band could not order the tunes. One of the many examples of a tune that had been around for years; “The Tiger Rag.” It is said to have been a theme from one of the many quadrilles that were played in the early days in New Orleans under French rule. Although the ODJB’s Nick LaRocca put his name on the song when he copyrighted it. There was a famous law suit that LaRocca won about the tune.

The Song
JAZZING BABIES BLUES

COMPOSED & ARR. BY RICHARD M. JONES (1922)
In the early days of Chicago jazz, the New Orleans jazzmen brought with them a number of melodies that were played by New Orleans jazz bands. Some of these early tunes had 'trade' names such as “Nigger 2,” or “Praline.” Many of these melodies had been played for years without a title or even a nickname because the real name was never known or never assigned to it. Many began as backgrounds or 'riffs' for many of the blues and rag type tunes played by these early jazzmen, both black and white. These tunes were never copyrighted as everyone used them and the tunes had been in use for many years. It was also a custom to cut off the title of a new tune that was being played by a band so that a rival band could not order the tunes. One of the many examples of a tune that had been around for years; “The Tiger Rag.” It is said to have been a theme from one of the many quadrilles that were played in the early days in New Orleans under French rule. The ODJB’s Nick LaRocca put his name on the song when he copyrighted it. There was a famous law suit that LaRocca won about the tune.

The melody of the Tin Roof Blue, as told by many old-time jazz musicians is said to have been a jazz blues riff played by legendary New Orleans cornetist Buddy Petit and was called by the name of “Rusty Nail Blues.” The tune has been renamed and recorded many times since. It was found to have Richard M. Jones name on the
music in 1923 and called “Jazzin Babies Blues” while many people today remember is as “Make Love To Me.” As recorded by Conee Bosewell and Kay Starr.

A number of New Orleans musicians and locals have thoughts on the tune and the location of the Tin Roof Café.

Edmond Hall recalls the tune being used as background for a soloist and then was made into a tune.

The Tin Roof Café

The consensus opinion is that the name ‘Tin Roof’ is a generic term that was used for a number of tin roofed buildings in various parts of New Orleans that housed jazz bands. Many of the buildings in old New Orleans had tin roofs. (My grandmother’s house had a tin roof and the pecan tree that was next to it made sleeping some nights hard as the pecans would fall on the tin roof and really make a racket.) When asked, a number of early jazz musicians have given the location in different areas. From the area of Tchoupitolas & Napoleon to two blocks uptown on Tchoupitolas to Washington and Claiborne; to Washington and Broad or Jefferson Davis Parkway; to the old ‘plum plant’ at Claiborne and Music Streets. All these locations have been named as the original location of the ‘Tin Roof Café.’ There were other locations of jazz clubs that are in question – Fabachers had 3 locations, the Little Club and Bulls Club – 2 locations.

There is a story that is told about the Tin Roof Café” It is the tale of how the management would sprinkle the tin roof with a water hose to make believe it was raining outside so customers there would stay longer and order another drink until the rain stopped.

Near Washington and Claiborne was a tin works. Could the owners of the café, when building, taken advantage of the close location of the tin works and constructed the roof with thief tin. Maybe some customers would say “I’m going to the café with the tin roof or I’m going to the café that is near the tin works.

If it were a nickname, it would not appear in “Soards” under the nickname. The early Sanborn maps of New Orleans do show a café at the corner of Washington and Claiborne.

Musicians, beer truck drivers, neighbors that lived near the café – all claim that the one they talk about is the original location of the café. The sheet music does have a street sign that has the name of Washington but the other street can’t be read.

There was a tin shop at 2631 Claiborne. A vinegar factory at 4300 Washington Ave in 1917.

Albert Ballatin (a beer truck driver and cemetery attendant) in a Jan 16, 1985 interview recalls:

“Tin Roof”? Yes, but we called it also the Tin Shed. A lot of people called it the Tin Roof. The whole building was made of tin, the walls and the roof. It was a real big building, real big; had a grocery, a bar and dance hall and a pickle factory – you know cucumbers and vinegar – making pickles.

It was a white dance hall and a sort of tough place. We use to take the Napoleon street car, get off at Broad and walk up to Rendon. The Tin Roof was
facing Washington, but set back from Washington Street, near Rendon. The Tin Roof was in the 4400 block of Washington, near Broad. I went there many times. It seems they were open 3 or 4 nights a week – Saturday, Sunday, Monday and Wednesday. I think those were the nights. Band had, let’s see – a cornet, a banjo and a big string bass

The intersection of Washington and Claiborne, on the lake/downtown corner was a residence, a big house. On riverside/downtown was the sewage place. Lake uptown was a restaurant and the river uptown was a grocery and a small bar. One block toward the river at Washington (downtown side) was Taylor Park. There use to have a pavilion there where we danced.

(Albert Ballatin at the time of the interview was 90 years old and, in his youth, along with others his age, frequented many of the jazz places, including the Roadhouse, Fern Dance Hall, many Milneburg parties and the Tin Roof Café.)

William Voelkel grew up around Tch. and Napoleon. His father owned a saloon at 4401 Tch. When asked about the location of the famous “Tin Roof Café” without hesitation he remarked:

“Sure I know where the Tin Roof Café was – it was directly across the street from my father’s saloon. It was on the riverside of Tchoupitoulas. Let me see - on the corner was a double house, then the Tin Roof Café and then another house and then the Lane Cotton Mills, owned by Sigmund Odenheimer. The Café sat close to the street, this was in the late 20’s and early 30’s, you see, not many people had cars and they didn’t need any places to park. You entered the Café by two swinging doors – there were no windows in the front. It was more of a dance hall, opened for dancing on the week-ends. It wasn’t a very fancy place, real rural in appearance, even more than Tipitina’s was. There was a small bar, but remember, I’m talking about during prohibition and most of the customers drank beer. There were no tables with chairs around them, but just a bunch of benches scattered around the place. It’s hard to judge, but it must have been about 60 x 100 feet in size. You could get about 100 people in the hall for a dance. The people living around Tchoupitolas and Napoleon. were sort of lower middle class, hard working people. They had windows on the sides of the building and I don’t remember any window fans or even circulating fans on the ceiling. Most of the block was taken up by the Lane Cotton Mills. The ceiling was higher than say a regular house and I think the bar was in the back part of the building.”

In the winter edition of the Second Line of 1979 Bellhop Gilbert Barrios talked about the Tin Roof:

“I was talking to my fellow Orleanians in the NORK about the old hometown, and in particular we discussed the Tin Roof Café at Claiborne and Washington. Paul Mares told Barrios that they were to record some sides for Gennett records soon, but that they were having a bit of trouble with one number – the title was too risqué to put on a record label. They couldn’t call it “Don’t get funky,” and another of the tune’s many names “I wonder what Makes my Grandma Love my Grandpa so” wasn’t so sensational either. I suggest why don’t you call it
Tin Roof Blues?" The way I see it, all of you have the blues for New Orleans. Mares, delighted at the suggestion told me “from now on, that’s your name – Tin Roof Barrios.”

Raymond Burke: “Tin Roof? Tchoupitoulas and Napoleon. It was no nightclub – sort of like a lawn party deal. Years ago that’s all they had was lawn parties, or sort of dance halls.”

Percy Humphrey: “I know where the Tin Roof was. There was one up above Broad – around White St. and then it moved to Tchoupitoulas and Napoleon. I’m telling you that’s where it was. That white guy, LaRocca and others played there.”

Johnny Dedroit: “The Tin Roof was an immense prize fight arena covered with tin at Washington Ave. and Jefferson Davis Parkway. For dances the prize fight ring was pushed to one side and the ring was used as a band stand.” (Sic: this building was known as Washington Artillery Hall and is still standing.)

Ray Lopez: “Tin Roof Hall was an old factory, back of town, on the Washington Blue Line (Sic: probably the New Orleans and Pontchartrain Railroad Company) ran out Napoleon Ave. to Metairie Ridge. Tin Roof was beyond (toward the lake) Hogan Ave (now Jefferson Davis Parkway) and was used as a dance hall.”

Ed Dawson: “ Tin Roof? Tin type hall was at Perdido between Liberty and Franklin.”

Mickey McKay: I was a singer at the Tin Roof. We use to take a cab to work at the Tin Roof at Tchoupitoula and Napoleon. The club entrance on the Tchoupitolas Street. The bandstand at the exit near the door on Napoleon. The club had a tin roof.

In the old newsletter of the New Orleans Jazz Club in 1946 stated the Tin Roof was on Washington Avenue.

Abbie Brunies: The name came from a place where dances were held, the last time I saw it, it was a vinegar factory. It was made of tin’ hence the name. The place was on Washington Ave, back of (on the lakeside) of Broad Street.”

George Brunies: “There’s a place called the Suburban Gardens, they used to call it the tin Roof Café. In New Orleans out in Gentilly (Plum Plant) Claiborne and Music.”


Happy Schilling: “Paul Mares played in the Tin Roof Café on Washington. I played engagements at the Tin Roof on Washington Ave.”
Kid Valentine: The Tin Roof was a couple of blocks further up Tchoupitolas (from Napoleon.)

Santa Pecora: “I played at the Tin Roof. The Tin Roof was on Baronne and owned by Tony Napolis who also owned the Little Club. It had a tin roof because there was a sprinkler system on it and they could ‘make it rain. The M.C. would say to the folks that they can’t go home because it’s raining like hell. The Tin Roof was on Baronne near Julia (semi-red light district after the closing of Storyville.)

Ernie Cagnolotti: “I remember a place at Tchoupitolas and Napoleon – can’t think of the name, kit was near Tipitinas. It used to be Hoofner’s.”

Kid Howard: Chris Kelly played at Economy Hall and the Tin Roof for whites on Tchoupitolas and Napoleon.

Most of the NORK believed the Tin Roof Café was at Washington and Claiborne Ave and was converted into a vinegar factory around 1910. According to George Brunies, the Tin Roof Blues originally began as a routine the NORK did at the Friars’ Inn. They called it by the New Orleans name of “The Rusty Nail Blues.” Then the publisher Walter Melrose heard the tune and liked it and wanted to buy the tune and gave the band $500 advance. He needed a better title and it is said they named it after a café on Baronne Street in New Orleans. The composer listed included 8 names including Melrose, a custom of a publisher to put his name on a tune he published

Up A Lazy River – 1931

Hoagy wrote the lyrics to this song. The melody was written by Sidney Arodin Jr., a clarinet player from New Orleans. Hoagy heard Sid play and sing his song and talked to him after and afforded to write new words to the song as he told Sid that he would never get it published with the words he was using. Sid agreed and within a short time the song was a national hit. Being from New Orleans during this era Sid was singing the words “Up a lazy nigger.” (See picture of sheet music cover)
Sidney Arodin Jr.       Original sheet music cover

Moderato

I like lazy weather, I like lazy days, Can’t be blamed for having lazy

Some old lazy river sleeps beside my door, Whispeering to the sun-lit shore

CHORUS

Lazy

Up a Lazy River by the old mill-run, That lazy, lazy river

noon-day sun, Linger in the shade of a kind old tu

Throw away your troubles, dream a dream with me, Up a Lazy River w

robin’s song, Awakes a bright new morning, We can sail a

Blue skies up above, everyone’s in love, Up a Lazy River

happy you can be, Up a Lazy River with us.
Jelly Bean – 1920

Joe Verges was from New Orleans, LA. The song was recorded and revived in 1949 by “Chuck Thomas” and his Dixieland Band (in reality the real name of Woody Herman, who also sang it).

Pretty Baby – c1915

Originally written by New Orleans pianist Tony Jackson at Frank Early’s Saloon in Storyville. It is the only building still standing in old Storyville.) The chorus of the song is supposed to have been written by Jackson for a young male lover around 1915. Van Alstyne and Gus Kahn heard Jackson performing the song in Chicago and purchased the rights for a reported $250. They rewrote some of the lyrics and took out the ‘suggestive’ ‘jelly roll’ references and other slang phrases that they deemed unsuitable. Their name as well as Jackson’s appears on the sheet music though Jackson was never denied his proper credit and had willingly cooperated with Kahn and Van Alstyne in the publication.
A controversy remains to this day about the composer of the tune “I Wish I Could Shimmy Like My Sister Kate.” Louis Armstrong claimed that he composed it. Piron and Williams have their name on the publication which was published by the Williams Publishing Company in New York City in 1922. Writing in ‘Jersey Jazz,’ Jack Bradley addresses the controversy:

“Louis Armstrong did, in fact, compose Sister Kate. His title was “Up in Maddie’s Bunk.” In 1915 he sold it outright to Piron for $50. Without knowing it, he relinquished all rights to the tune. This is documented in the book “Treat It Gentle,” an autobiography by Sidney Bechet; “Jazz Masters of New Orleans,” by Martin Williams, and “Hear Me Talkin’ To Ya,” by Nat Shapiro and Nat Hentoff. The latter book quotes Louis directly. If any more evidence is needed, I have in my
possession a copy of a letter from Louis Armstrong stating that he wrote “Up in Maddie’s Bunk.”

Piron had it copyrighted in 1919 and in 1922 the copyright was assigned to the Clarence Williams Music Publishing Company, Inc. (Sic: The Piron/Williams partnership lasted only about a year. Williams left New Orleans for Chicago and then New York about a year later.)

Louis never recorded the tune as he felt Piron took advantage of him and therefore did not want to contribute to Piron’s royalties by recording it. For some strange reason Piron himself never recorded the tune either. (Sic: First recorded by the Memphis Five in 1922.)

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Additional info:

Pops Foster told why New Orleans pianist Clarence Williams’ name was on so many jazz tunes:

“Clarence wasn’t down there too long when he and Armand Piron opened a little music store and music publishing house. I think that was around 1910 or 1912. We used to rehearse there sometimes. If you had written a number, you’d go to Clarence to write it down. He could write very fast; as fast as you could do the number, he could write it down. After he’d write it down, he’d arrange it and send it to have it copyrighted and published. Clarence always managed to cut himself in on a number. When a number was published, it would have four or five names on it. Clarence would get as much of it as he could. His name would be in two or three places and the guy who really wrote it was usually way down the line. After he got through, he had more of your number than you did. Louis Armstrong wrote “Sister Kate” and had Clarence put it down, copyrighted and published it, and Louis never did get nothing’ from it. Clarence was a real horse thief.”
Sugar Blues – Clarence Williams - 1923

Born in Plaquemine, La, in 1893 and was in New Orleans playing piano in Storyville in 1914. He formed a partnership with A. J. Piron in a music publishing business, moving briefly to Chicago and then to New York in 1917. He and Piron had organized a vaudeville band in 1916 but because of differences they split and the tour never happened.

The Band That Never Was (1914)

In rehearsal for an Orpheum Circuit vaudeville tour that never materialized, this band of superstars includes, left to right, standing, Clarence Williams, John Lindsay, Jimmie Noone, Babe Ridgley: seated, Papa Celestin, Tom Benton, Johnny St. Cyr. The snare drummer is Ninesse Trepagnier; the violinist, Armand J. Piron.

The two partners had been fairly successful with two tunes: “Brownskin, who You For?” and a tune that Louis Armstrong always said that he wrote, “Sister Kate.”

While in New York a woman named Lucy Fletcher came to see Williams in his Times Square office with some words she requested that he set to music. She had
five children and needed money. They rearranged the words a little and Williams then set them to music and entitled it “Sugar Blues.” Within a few weeks he had to hire additional help to take care of the volume of business the song created.

**Muskrat Ramble – 1926**

This song was written by Edward Kid’ Ory, the great early jazz trombonist. This song has become a must in the repertoire of ragtime bands. Ory originally was a banjo player then changed to trombone. He also wanted to learn the sax and while practicing the instrument came up with the tune that became Muskrat Ramble. He then put it away. At a recording session in Chicago with Louis Armstrong, they needed another song, Ory pulled this song out. Lil Armstrong named it ‘Muskrat Ramble’ on the spot. It was renamed ‘Muskrat Ramble’ as the publisher didn’t like the use of the word ‘rat’ in the title.
Basin Street Blues – 1928

The composer of this song was born in New Orleans in 1880 and was raised by his aunt who was the notorious madam of Storyville Lulu White. She saw he received a good education which included musical training. After a stay as a
‘professor’ in Storyville, he moved on, finally settling in New York and teamed up with Clarence Williams (no relation) He was the composer of Mahogany Hall Stomp, Royal Garden Blues, I’ve found A New Baby, Tishomingo Blues and others as well as the famous Basin Street Blues. In his later life he lived in Europe. Returning to the U.S. he died in Flushing, New York around 1965.

Mood Indigo – 1931

New Orleans Clarinet player Lorenzo Tio Jr. used this tune, which he had written as the theme song for his orchestra that was entitle “Dreamy Blues.” He, along with William Braude and Barney Bigard went to play with the Duke Ellington Orchestra and Tio sold Duke the song. Duke is said to have added some phrase to the song and called it “Mood Indigo” and put his name on it as the composer. This practice was a normal thing that was done in this era of popular music.
Sleepy Time Down South – 1932

This song was written by Leon Rene and became the theme song of Louie Armstrong. Rene was born in Covington, Louisiana, a town that sits on the north shore of Lake Pontchartrain and the place where I lived for some 20 years and know it well. The story of the inspiration of this song was expressed by Rene: “Standing on the bluffs above the Mississippi River in Scotlandville (a small town near Baton Rouge, LA) in 1915 I was watching the boats rounding the great bend of the river at sunset.” (He was then 134 years old.) That image remained with him and 17 years later, while in Los Angeles, he wrote “Sleepy Town Down South.”

Louie Armstrong was playing at the Cotton Club in Culver City, CA when Rene approached him and invited him to come to his mother’s house for a meal of Louisiana gumbo. Of course Louie accepted (being in CA and away from the home cooking of New Orleans food). While there Rene played the song for him and he loved it and vowed he would record it, which he did. It became his standard opening number.

Rene also wrote “When the Swallows Come Back to Capistrano,” and became an important person in early rock and roll and is remembered not only for the founding of “Classic Records” but for his song “Rockin’ Robin.” He is also given credit for discovering Nat “King” Cole and recorded 4 records with Rene.
Interesting to me as a jazz researcher was the fact that Rene was influenced by the Clarence Williams song “Brown Skin, who You For?” and the fact that Rene played piano around Covington in the colored and white theaters and with Buddy Petit at the Southern Hotel in Covington which is still standing and is now a city government site for the city of Covington.

The song was also used in an animated short featuring the Boswell Sisters in 1932 who sang the song in a small feature film written by Stephan Eichenberg. Often the word ‘mammy’ is replaced by the word ‘mother’ as not to offend anyone and to be politically correct.
Sophisticated Lady - 1933
This is another song written by Lorenzo Tio, Jr. and sold to Duke. When Leonard Bernstein heard the song for the first time he remarked that the bridge of this song was one of the best in all of popular music. “Gershwin once said “I wish I had composed the bridge to “Sophisticated Lady.”

PASQUINADE - L. M. Gottschalk - (arranged in 1927)
Gottschalk (1829-1869), a native of New Orleans acquired a worldwide reputation as a first class concert pianist and composer. Studying in Europe, Gottschalk toured the world giving well-attended concerts, finally settling in South America. Pasquinade is a caprice and was published in the Jacob’s Orchestra Monthly Magazine. Each month the magazine featured an arrangement for band and/or orchestra. Gottschalk in his music, used Creole and African rhythms writing about the scenes he knew as a young boy growing up in New Orleans, near Congo Square.

PICKANINNIES ON PARADE - 1897 - George Bernard
New Orleans had an active music publishing industry. The tune “Dixie” was first published in New Orleans. As jazz was evolving the rest of the country looked to New Orleans for published arrangements of this new music called jazz. Other publishing companies also published New Orleans composers. George Bernard wrote “Pickaninnies” for the John church company of Philadelphia. While the publishing companies were in existence even before the Civil War the zenith of its popularity was near the turn of the 20th century as Negro and Jazz music was evolving and becoming popular.
One of the most popular arrangements in the music of the city of New Orleans, it is a great example of the cakewalk genre and its evolution to ragtime.

William Braun, born in New Orleans in 1867, became a leading band director in the city, most famous for his association with the Rex Carnival Krewe and the Pan-American Life Insurance Company Band. He was associated with a
great number of New Orleans jazz musicians, among these: Nick LaRocca, Emmett Hardy and Eddie Edwards. He died in 1940.

Cotton Pickers Rag and Cakewalk is a charming piece and is fun to play. It was published by one of the leading music stores of the era, the Grunewald Company of New Orleans.
I GOT THE BLUES - 1908 - A. Maggio

This is one of the earliest blues published, being published in 1908. And there is even a section that presents blues in a ‘minor’ key. We see that many arrangements. Especially in the 20’s are called blues but they are not in the traditional blues progress and 12 bar blues structure. They all have a ‘blues’ feeling but are not what we have come to know as ‘blues.’

The origin of the blues is clouded, but not its popularity. Many of the early jazz bands such as Chris Kelly’s and Buddy Bolden’s Band had a large blues repertoire. As the music gained popularity, Tin Pan Alley began publishing quasi blues arrangements, but as said above, were not really blues.

I Got The Blues – 1908 by Tony Maggio (The first real printed Blues)
While the origins of the blues is clouded, its popularity is not. Many of the early jazz bands such as Chris Kelly’s and Buddy Bolden’s had blues repertoire. Kelly was known in New Orleans as the ‘King of the Blues.’

As the blues gained popularity, Tin Pan Alley began publishing blues arrangements, many of which were not in the traditional 12 bar blues form. One of the earliest published blues was ‘I Got The Blues’ published in 1908. Written by A. Maggio this blues is part of the John Robichaux Dance Band Library.

The first section is in 12 bar blues form, with part of the 2nd section not in blues form but does end with a 12 bar blues form in minor. This piece shows the use of the traditional blues form but with sections not in the 12 bar blues form.

Blues began as an oral type performance, sung more for an individual’s feelings then for public performance. Obviously no one will be able to find when the first blues was played. It was not written music and was not a historic time for whoever first performed it. But we do have an idea of when the first blues was printed and published.

When I first formed my early jazz band I went about searching for music for the band to play. I found some arrangement in the John Robichaux music library at Tulane University in New Orleans. One of these was the arrangement of a song written by Anthony Maggio entitled “I Got the Blues.” After some research I did find the story of how the writing and publishing of the ‘first’ blues came about. It seems that a New Orleans musician by the name of Tony Maggio was taking the ferry boat from New Orleans across the Mississippi River to Algiers. On his way to the levee, he heard an elderly Negro with a guitar playing three notes. He kept repeating the notes for a long time. Maggio didn’t think anything with only three notes could have a title so to satisfy his curiosity he asked what was the name of the piece? The guitar player replied, “I Got the Blues.”

Maggio returned home with the melody on his mind and wrote “I Got the Blues,” making the three notes dominate most of the time. He arranged the piece for his five-piece orchestra that was playing at the Fabaker restaurant in New Orleans. “I Got the Blues’ which Maggio said he composed with the purpose of a musical caricature, became a most popular request number. There is a section in the band arrangement that presents the three note theme in a ‘minor’ key.
In a very short time all the Negroes in New Orleans with street organs were playing the Blues. During this time people asked Maggio for copies, but he only had his manuscript. Maggio had no intention of publishing it because his interest in music was entirely classical. However, the people’s demand by now was so overwhelming that the band’s first violinist Barzin (later to play first viola with Toscanini at the Met) persisted until Maggio finally consented to publish 1000 copies for piano, 500 for band and 500 for orchestra which were printed in Cincinnati by Zimmerman Publishing House. This took place in 1908. The copies were sold in a very short time.

W. C. Handy came to New Orleans in 1910/1911 and heard the song which was still playing on the streets. Handy returning to Memphis wrote the Memphis Blues in 1912. He composed a piece, “Jogo Blues” that used this same three note theme which later became the main theme in his song the “St. Louis Blues” in 1914.

Many of the early jazz bands such as Chris Kelly’s and Buddy Bolden’s Band had a large blues repertoire. As the music gained popularity, Tin Pan Alley began publishing quasi blues arrangements that were not true 12 bar blues.

Anthony Maggio was a life member of Musician’s Local 17. His work extends over many years, with letters of commendations from many a ‘top name.’ His work extends over many years, with letters of commendation from many greats such as Fulgenzio Guerrieri, Victor Herbert, Walter Henry Rothwell, Herbert L. Clarke, Joseph Weber and others.
I Got the Blues – top line-melody, bottom 2 lines – piano part
The Three Notes

I Got the Blues – Anthony Maggio - 1908

Jogo Blues – W. C. Handy – 1913

St. Louis Blues – W. C. Handy – 1914

I’M SORRY I MADE YOU CRY - 1918 - N. J. Clesi

This song, by New Orleans composer N. J. Clesi became a national ‘hit.’ The arrangement is marked a ‘jazz fox trot’ and includes a verse that leads to the better known chorus that became a well-known melody. It also includes what is marked a trio that returns to the main melody for the Fine. Written for society orchestra that
now (beginning around the late teens of the early 20\textsuperscript{th} century) an alto and tenor saxophone.

It is interesting to note the style of the arrangement. The melody, a very good one, when sung as a solo song, is played without the syncopation and jazz treatment found in this arrangement and the first and trio sections are never used. To sell a composition during the jazz age many songs were given the ‘jazz’ treatment as they would be used for dancing and the length of a song was extended as the dance needed to be longer than just a chorus or two by a singer.

NEW ORLEANS STOMP - 1924 - Louis Armstrong

Writing this piece about 2 years after arriving in Chicago, Armstrong was one of the earliest musicians to emphasize improvising. A stomp is defined as a heavy, strongly marked beat, associated with early ragtime and early blues form and characterized by stamping steps, usually on the last chorus. The trio is a good example of the rhythm of the stomp, being in a quarter note melody with emphasis on the beat with no syncopation.
Zelda Huckins, a native of the West Bank (Gretna), across the river from New Orleans, was classically trained pianist that received her music degree from Tulane University and taught music at Louisiana State University in Baton Rouge. While her name might be unknown, she attended public school with Emmett Hardy.
and played in the school orchestra with Emmett. “Blues Eyes” is as traditional ballad with a rather sentimental set of lyrics.
Early Jazz Bands

There were many small jazz groups that became popular with the dancing public. Publishers immediately published ‘stock’ arrangements of their hit recordings. These arrangements were not exact duplications of the record but they used the standard instrumentation of the day (Ex: the stock of the ODJB added a bass, an instrument not used by the ODJB in their band - a 5-man ensemble). These stock arrangements gave the opportunity to local dance bands the ability to play arrangements suited for the dancers who were asking for more jazz sounding tunes.
Music publishers, in business to make money, put out these arrangements to suit the demands of the dancing public, but also, of course, to make money, which they did. WE have chosen 5 jazz bands that seemed to have been very popular.

**Louisiana Five**

The Louisiana Five was basically formed to make recordings for Emerson Receding company. The band was formed in 1918 and included: Anton Lada-drums, Alcide “Yellow” Nunez-clarinet, Charles Panelli-trombone, Joseph Cawley-piano, and Karl Berger-banjo. They made more than 50 sides. During their tenure the band achieved little influence but with the passage of time their recordings and published arrangements in 1919 have created more interest and influence. They disbanded in 1920.

**Laughing Blues – 1919 – Anton Lada**

The Louisiana Five became a very popular jazz band in 1919 and there was a large group of ensemble arrangements published. The first we hear is “Laughing Blues.” It begins with a 4 bar introduction, followed by a 12 bar first section (not in the traditional 12 bar blues progression). It is labeled a fox trot. It contains syncopation and the use of the blues scale. This is a typical jazz song that was done during the early 20’s.
White Way Blues – 1919 – Lada/Nunez

Written in the traditional 12 bar blues form, ‘White Way’ is labeled a fox trot. Possessing a chromatic theme, it appears like an upside down statement of the theme of ‘Tin Roof Blues.’ There is use of syncopation and dotted rhythms. The trio is written for trombone solo until the last phrase of this section.
Arkansas Blues – 1919 – Lada/Spencer Williams

Written by La 5 member Anton Lada and songwriter Spencer Williams (composer of ‘Basin St. Blues’). The first section is a 12 bar blues structure with the second section in two 8 bar phrases. The second of the 2 phrases is extended by 2 bars. This section does not have a blues feeling. The first section contains some jazz
breaks for the saxes and trumpets. This arrangement gives us a sound that we have come to recognize as the ‘jazz’ sound that was emerging in the early 20’s. This arrangement uses three saxes and a clarinet solo in the first section.

Orange Blossom Rag – 1919 – Nunez/Lada/Cawley

Written by La members Al Nunez, Anton Lada and Joe Cawley, it is labeled a ‘One-Step, Two-Step or Trot’. By 1919 the style of popular music had progressed past the popularity of the classic ragtime. The blues and the jazz song (called many times a ‘fox trot’) became the dominant style/form of this era. In ‘Orange Blossom’ there can be found the use of the cakewalk rhythm in the first section and the trio. We find an interesting coda that contains a trombone smear/solo, a sound that became an element of jazz style. As the title suggests, this is a southern type subject, thus the use of the cakewalk rhythm.
Orange Blossom Rag
One Step, Two Step or Trot
(1919 - Jazz sensation as featured by the celebrated Louisiana Five)
By AL NUNEZ
ANTON LADA & JOE GAWLEY
arr. by Leroy Walker

Piano

THE ARCHIVE
Foot Warmer – 1919 – Lada/Nunez

Labeled a fox trot, this arrangement’s first section is in 4 bar phrases, each statement of the theme is slightly different. An interesting second section also in 4 bar phrases that are sequence-like in four statements. This is repeated in the next 16 bars. Directly following there appears an 8 bar section that acts like a transition to the third section, using the rhythms of the introduction that interestingly leads to the third section, also using the rhythm of the introduction. This leads to a D. S.
Golden Rod Blues – 1919 - Lada

All the arrangements and publications of the La. 5 reflex the emerging jazz style of the period just after World War I. The song is in 4 bar phrases and it is called a ‘blues’ and is labeled a fox trot. There is the use of syncopation. At the middle of the second section there is an interesting descending rhythmic/ melodic figure in a downward sequence pattern. The La 5 presents a tight arrangement and it creates a good jazz sound. They presented it to the public in the ‘now’ jazz sound that became the rage of the era - the ‘Jazz Age.’ The La 5 was only organized for a short period but these arrangements left a profound message - legit dance bands could play and create a ‘jazz’ sound. Their influence became an important step in
the progress of jazz after World War I, as witnessed by the large number of published arrangements by the band in 1919.

Thunderbolt Blues – 1919 - Lada

Notated as a ‘One-Step’ there is a 4 bar introduction that leads to a 16 bar sections (A) and a 16 bar 2nd section (B), using some syncopation and mostly diatonic harmony. There is a modulation from section A to B (from F major to Bb major) in two 8 bar phrases using basically the I and V chords and presents a diatonic theme. Section C is the trio that begins with a 10-measure transition to the main theme that uses the first theme stated in cakewalk rhythm within a 16 bar section repeated once. This section sounds like the trio of a march and without the more ‘jazzy’ early sections you would say that you are hearing a March trio.

The instrumentation is interesting, having 2 cornets, a piccolo instead of a flute, and an alto and tenor sax along with a clarinet. Written in 1919 there was still not a ‘set’ way to write for saxophones. In this arrangement the sax at times double another part and other times plays a harmony supporting part. We can see the changing in the use of the clarinet, as it doesn’t always double the melody as is earlier arrangements.
Be-Hap-E Blues – 1919 - Lada

This is not a 12 bar blues but has a bluesy feeling within the 16 bar phrases. There is an interesting use of the cakewalk rhythm, interesting in that the rhythm is still being used within a ‘jazz’ arrangement and by a jazz band in 1919. It is also interesting as the 2nd section sounds like the strains of a march. The arrangements of the La 5 seem to use elements of past musical styles in the setting of the then contemporary jazz band of the early 20’s.
Yelping Hound Blues – 1919 – Lada/Nunez

This piece is a true 12 bar blues, with a few added, more modern chords than just the three primary chords of the blues. There is the use of syncopation in this first section and sparingly in the other two sections. The La. 5 arrangements seem to present all the current clichés of early jazz elements. The other two sections of this work did not use the blues 12 bar form.
New Orleans Rhythm King
(NORK)

First known as the Friar’s Society Orchestra in the early 1920’s, by 1923 it became known as the New Orleans Rhythm Kings. Their first recordings in 1922 for Gennett were met with great success. While personnel changed or were added to the musicians most associated with the group include: Paul Mares, Leon Roppolo, Jack
Pettis, Elmer Schoebel, Arnold Loyocano, Lou Black, Frank Snyder, Steve Brown, Chink Martin, Ben Pollack, Mel Stitzel, Charlie Cordilla, George Brunis, Ben Pollack and Santo Pecora. After a change in personnel that saw three key members return to New Orleans, the group disbanded around 1925. While it was active it was one of the most influential early jazz bands. A great front line of: Mares, Brunis and Roppolo inspired a school of young white Chicago jazz musicians which included ‘Bix.’

New Orleans Rhythm Kings - Joe Mares, George Brunis, Henry Rappolo, Joe Pettis, Elmer Schoebel, Bud Layocano and Joe Black

Farewell Blues – 1923 - Rappolo

This song is not in true blues form. It contains open sections for solos in the second section. It is one of the earliest examples of jazz solos in print. Written by clarinetist Leon Rappolo, the solo is given to the clarinet. The piece is in song form with four bar phrases.

Joe ‘King” Oliver's Jazz Band

One of the most influential bands in early jazz was the Oliver Creole Jazz Band. The band was lead by Joe ‘King’ Oliver, who had moved to Chicago in 1918 and formed a band in 1920. After a trip to the San Francisco area he returned to Chicago and formed his most famous band that brought up Louis Armstrong to Chicago in 1922. This was the most influential jazz band in early jazz, influencing such bands as the New Orleans Rhythm Kings and many others. It is interesting to note that the New Orleans cornetists Buddy Petit and Kid Rena were first asked to come and join the band. When they refused Armstrong was sent for. The Band included: Oliver-trumpet, Armstrong-trumpet, Dodds-drums, Dutrey-trombone, J. Dodds-clarinet and Johnson-bass & banjo. After a successful engagement in Chicago the band was asked to play at the Cotton Club in New York. A dispute of money caused the management of the Cotton Club to hire ‘Duke’ Ellington.
Armstrong left the band in 1924 to form his own group in New York. While the band continued without Armstrong until 1927, its influence had been superseded by Armstrong’s emerging style. Oliver died in Savannah, Georgia in 1938, virtually in obscurity.

Chime Blues – 1923 – Joe Oliver
This in a true 12 bar blues pattern, with the 3rd section imitating a chime effect. The 4th section uses a quasi cakewalk rhythm but with the accents placed differently. Joe Oliver was not the first New Orleans musician to bring a jazz band to Chicago, but became the most influential, especially when Louis Armstrong joined the band in 1922.

Snag It – 1926 – Joe Oliver
Once jazz reached Chicago and moved onto the national scene, it became the most popular dance music around. No one group did more to shape the jazz style of this era then the ‘King’ Oliver Band with Louis Armstrong on trumpet. Though
only on the scene for a brief time, Oliver’s place in jazz history is secure, thanks to the influence of his ensemble.

‘Snag It’ is a true blues and was a big hit in its time. In it we hear minor blues and the traditional jazz riffs that leads to the blues choruses. The tempo is taken fast on the record, which was used so that the whole arrangement could get on one side of a record. It should be taken slower to that its contents can be heard and at a tempo that I am sure was used for dancing.

A very popular piece when it was published in 1926, ‘Snag It’ contains jazz breaks and arranged solos.
Original Dixieland Jazz Band
(ODJB)

The ODJB, the first jazz band to record, brought their brand of New Orleans Jazz to the world via recordings. One of these recordings the ‘Livery Stable Blues’ has been analyzed as to its harmony, form and structure on the web site of <www.basinstreet.com> on which all the programs of the Lake Arrowhead Jazz Band appear for the ‘legit’ orchestras to play for dancing.

Original Dixieland Jazz Band - Nick LaRocca, Eddie Edwards, Tony Sarbaro, Larry Shields, and Henry Ragas

Fidgety Feet (War Cloud) - 1918 - Nick LaRocca/Larry Shields

The song begins with an introduction that uses the cakewalk rhythm and then proceeds to a 16 bar song form, with a theme reminiscent of the “12th Street Rag.” There is a quasi stop tune section to begin the 2nd strain. While the melody is the 1st strain is in 16th notes, it is contrasted in the trio with a long note theme that sound more like the theme for the trio of a march. Students of New Orleans music will recognize the tune as “Fidgety Feet.” It is said that the Original Dixieland Jazz Band put a new title on the song in hopes that having an Indian theme would help sales.
Skeleton Jangle – 1918 – Nick LaRocca

Written by Nick LaRocca “‘Skeleton’ contains dotted rhythms reminiscent of the cakewalk rhythm. It is in song form, the three section in two 8 bar phrases. The third section has a bass figure under a tutti chord pattern that plays on 1 and 3. The piece ends with a riff-sounding figure that reminds one of the way a blues figure is repeated. The title is not referring to any spooky effect but as with ‘War cloud’ it was named to sell the piece of music. There is use of syncopation and contains the jazz element of a smearing trombone.
Livery Stable Blues (Barnyard Blues) – 1927 – Lopez/Nunez

The ODJB recorded their historic session on Feb. 26, 1917, using the ‘Livery Stable Blues’ on one side and ‘Dixieland Jass Band One-Step’ on the reverse side. Roger Graham Music Publishers located at 143 N. Dearborn St., Chicago, Il published the sheet music in 1927. The music gives credit to Ray Lopez and Alcide Nunez as the composers and Marvin Lee as lyricist. A second recording was made in London, in April of 1919.
This melody was played by early jazz men and was called by the name of: Number two Blues,' and by white jazz groups as 'Nigger No. 2.' It was played by groups between 1913 and 1915. It is said to be a transformed song from a French quadrille and known as 'Jack Carey.' Some say it was the last part of a Sousa march. The 'Tiger rag' is used by a number of colleges as a fight song and the most famous is at LSU.
Dixieland Jazz Band One-Step
At the Jazz Band Ball - 1917
Sensation Rag - 1917

Also: Dixieland One-Step (1917), At the Jazz Band Ball (1917), it (1917), Sensation Rag (1918), Clarinet Marmalade (1918), Mourin' Blues (1918, Bluein' the Blues (1918), Lasses Candy (1919), Satanic Blues (1919), Singin' the Blues (1920), Palestena (1920), Toddin' Blues (1927), Old Joe Blade (1936)

Below are two songs that are not well known - one by Larry Shields ('Look at 'Em doing it!) and one by LaRocca ('Reisenweber Rag')
Look At 'Em Doing It! - Larry Shields - 1918
Reisenweber Rag - Nick LaRocca - 1918
I assume this was written about Reisenweber's Restaurant in Chicago
Lazy Daddy - 1918
Ostrich Walk - 1918
Bluin' the Blues - 1918 - Henry Ragas

Bluin’ the Blue – Henry Ragas

Henry Ragas (1897--1897)

Born in New Orleans he was the first pianist with the ODJB. He played in New Orleans from 1910 as a pianist soloist in the ‘Tango Belt.’ (A section of the French Quarter that was lined with jazz clubs and the place where vaudevillians ended their tour and played at these clubs with local jazz bands) From about 1913 he was playing with the Johnny Stein Band. He left town with Stein and then to Chicago in 1916. Ragas, LaRocca and Eddie Edwards left the band and formed the ODJB. He succumbed in the flu epidemic as the band was to leave for Europe and was replaced by Russel Robinson. Ragas had a hand in writing the songs: ‘Bluin’ the Blues, ’Lazy Daddy,’ ‘Dixieland Band One Step,’ and ‘Clarinet Marmalade Blues’.
Mournin’ Blues – A Sbarbaro, arr. Leroy Walker

Written by the ODJB’s drummer, Tony Sbarbaro, it was published in 1918. Under the title we see that it is called a fox trot. The first section is in 16 bar song form. The second section is a 12 bar blues form. The third section is also in 12 bar blues form. Both black and white bands used the blues form as the bases for many of its songs. The blues also became an instrumental musical form, its beginning being in vocal style. The second section uses the ‘blue’ notes (the flatted third) and while the first 6 bars of the 2nd and 3rd section are different, the same melody is stated in both sections.

Antonio Sbarbaro (Tony Spargo) (1892-1969)

Born in New Orleans, he played with the Jack Laine’s Reliance Band and with Merritt Brunies and others. Then he joined in ODJB in 1916 and was on the first jazz recorded in 1917. He re-organized the band in the 1940s and stayed until the band in the 1960s. He composed for the ODJB. He still played when returning to New Orleans. He played at the New York World’s Fair in 1941 and played with Connie Boswell in the 1950s. He stopped playing in the 1960s with the appearance of Rock & Roll. On his drum set you found wood blocks, cowbells, Chinese tom-toms and other percussive apparatus.
MOURNIN' BLUES

By A. SHABBARO
of The Original Dixieland Jazz Band

Moderato

A1

A2
Satanic Blues – Nick LaRocca, Frank Christian & Larry Shields

Original Dixieland Jazz Band in London
Emile Christian

Larry Shields

LaRocca using left hand
To play valves
Intro-4, A-12 bar Blues, B-12 bar Blues, C-16
Lasses Candy - 1919 - Nick LaRocca

Little is known about this piece. I believe it was a popular piece of music not a jazz one.
Jelly Roll Morton (Se Morton file for scores of songs)

Jelly Roll Morton, one of the legendary names in early jazz, is best known for his reputation as an early jazz pianist and for his narratives recorded at the Library of Congress in Washington, D. C. As important as his interviews and recordings are, I feel his importance to the preservation of early jazz are his accomplishments as one of the earliest jazz arrangers.

Morton chose the men for his recording session personally. He worked on each number until he was satisfied. Baby Dodds recalls “You did what jelly Roll wanted you to do. He knew what he wanted and he would get the men he knew could produce it, but never interfered with the solos.”

Morton was true to the New Orleans style and was a leader in the movement that these recording sessions and Melrose’ publications help spread worldwide an authentic duplication of the New Orleans sound. It preserved the new Orleans style and guarded its integrity, for this style was beginning to be an unknown and misunderstood style, more spontaneous than the early jazz music that was primarily dance music. His music was more exact in musical clarity and proficiency that the more rough ensembles of the looser, less technical early jazz combos. Morton’s music could be thought of as a written down, more disciplined King Oliver Band sound, more polished and musically correct than the ODJB. Morton’s orchestral style is in essence the New Orleans polyphonic style (called collective improvisation, better described as heterphonic). Morton’s style included unison and harmonized passages with solos, and a very melodic, harmonic and tonal sophistication which by comparison made King Oliver’s early recordings no more than the work of an early blues band using all the devices Morton used but with less orchestral skill and clarity.

Morton’s orchestral style came from his piano style. His presentation of orchestral jazz somewhat saved and preserved the original sound of an early jazz band from what could have become a degeneration of the style.

An important point to make is Morton realized his short-comings in writing down orchestrations and realized he needed technical help from staff arrangers, but, his ideas and style, his musical concepts and their careful refinement and evolution were his own. His progress was an important step that should be put in historic perception - that jazz style can be written down and played by other musicians than the early New Orleans jazz musicians - this bringing jazz to multitudes of legiti dance musician - a legacy that spread jazz throughout the dance halls of the world. Morton later took on the problem of a four-man front - a challenge that opened the way to larger jazz groups and furthered jazz orchestration that could be furthered by arrangers such as Redman, Grofe and Still. It reached its zenith in the Jazz Age as this period in jazz history was the ‘arranger’’s era.’

Jelly Roll Morton - Jelly Roll Morton, Omer Simeon, Andre Hillaire, John Lindsay, Johnny St. Cyr, ‘Kid’ Ory, and George Mitchell.

Original Jelly Roll Blues - 1925
Published in Chicago by Will Rossiter around 1915, it is said that J. P. Johnson heard Morton playing it in New York in 1911. Jelly Roll built his pianistic reputation playing this piece on his travels. As with all of Morton’s piano pieces, it was written with orchestration in mind (or for the piano to sound like an orchestra). The piece is very versatile and diversified in using many creative ideas. From a bluesy introduction, there follows a characteristic trumpet fanfare. Morton uses the 12 bar blues progression very creatively. Starting at section A, with each beginning a 4 bar phrase of blues progression repetitive and it is like hearing a cliché. There are three choruses of blues followed by a transition at section D for 4 bars. Beginning at section E there is a modified blues 12 bar progression. At section F there is another 12 bar blues followed by another 12 bar blues statement. At section H another blues variation is found which is followed at section I with another blues section with each section different from the other. Section J is in the same modified blues progression. This piece is one of the best examples of the way jazz musicians of the early part of the 320th century used the blues progression and how truly creative they were.
New Orleans Blues - 1925

This is a 12 bar blues Tango, using what is called the rhythm of the ‘Spanish Tinge.’ Two themes emerge. Beginning at section A and B - different but coming together in their 5th bar with the same melody, then branching off again in bar 8 until the end of the section. The second theme appears at section 3. This part stops the tango rhythm and as Morton remarked ‘stomp.’ The piece ends with a straightforward 4/4 feeling to the end.

Chicago Breakdown - 1925

Written in 8 bar phrases at Section A, section B contains jazz breaks leading to a D. S. that repeats section A to a 3rd ending which goes to the trio and modulates
from Bb to Eb. The trio is also in 8 bar phrases (four times) with the last 8 bars containing new material with jazz breaks and a source of textual contrast.

**Midnight Mama - 1925**

This piece begins with a 4 bar introduction that leads to Section A. This section has an interesting constructed theme using repetition and the use of motif development. There is some use of syncopation. At section B the theme begins with a motif from the introduction (\(\text{\textit{midnight mama}}\)) which uses 16 bar song form (AABA) and A and B using material from the introduction. Section C is a repeat of section A. Section D ends with a length of 18 bars that includes some jazz breaks, is also in song form of which the last 4 are extended by 2 bars.

**Dead Man Blues - 1926**

Considered Morton’s masterpiece, the piece begins with Chopin’s ‘Funeral March’ in the first 8 bars. Within this piece we hear musical and rhythmic echoes, polyphony, fragmented and split melodic lines, and stop time - all fads that reoccur at key moments, giving order to the liveliness of the whole. The piece manages to juxtapose a sober seriousness and a glinting sprightliness with complete and deceptive success. The first theme (A) stated in a lightly dancing polyphonic chorus. (This chorus echoed at the end by the fact the 3rd appearance of 3rd theme is also played polyphonically). These 2 choruses bring early jazz style to its highest development. Sections C and D present the 2nd theme with a series of blues variations for clarinet and trumpet. Section E is reminiscent of the first theme. The piece ends with the same Chopin quote.

**Sidewalk Blues (Fish Tail Blues) - 1926**

'Sidewalk Blues’ begins with an 8 bar introduction with jazz breaks that lead to section A. A 12 bar blues that is repeated. Section B is also a 12 bar blues but with a different melody and harmony ending with a cadence in the bass in bars 11 and 12, as the "A" section does.

A transition of 4 bars with modulation from Ab to Db leads to section D. Section d is a 32 bar song form in 8 bar phrases. It is presented in long tones (whole and half notes) with two bars (7 & 8) in syncopated rhythm. This is reminiscent of the feeling of ‘The Great Gate of Kiev.’ It ends with ensemble playing new, melodic material. There is as coda of 4 bars that ends the piece in a Charleston rhythm.

**Billy Goat Stomp - 1927**

A stomp is defined as: “A heavy, strongly marked beat associated with early ragtime and early blues form, characterized by stamping feet.”

Jelly Roll Morton’s emphasis on composition and well rehearsed, coordinated performance was, during his era, unique and anti-theatrical in relation to the primarily extemporized collective New Orleans style. In his best ensemble work, especially with his Red Hot Peppers. Morton showed that composition and meticulously rehearsed arrangements were not incompatible with the spontaneity of improvised jazz but could in fact retain and enhance it. Ultimately he freed ragtime
from its narrow structures by developing within it an ensemble style embracing homophony, improvised polyphony, solo improvisations, breaks, and a constant variation of texture and timbre.

Melrose published Billy Goat Stomp in 1927. Tiny Parham who helped Morton in the arranging and the writing down of the piece assisted it. The procedure of this collaboration between Morton and his arrangers will be studied in this group of Morton compositions being played and written about.

This piece is in 8 bar sections, each more like a series of 8 bar riffs. There is no return to any central phrase but each section is like a one bar jazz break with and answered by the tutti ensemble. The final section is labeled a stomp and is like a tutti riff. This is a very interesting piece.

Boogaboo - 1927

We are indeed fortunate to have had Morton and Melrose write down his music and work closely with educated arrangers to write out Morton's ideas on the sound of early New Orleans jazz. In this song we can see the use of the blues scale in the main theme (ex: at A, a flatted 3rd). At B we find a 16 bar section of 8/8 followed by a new theme of 16 bars. At C another 16 bars of music uses new material. At D there is a theme presented using the "A" theme. The theme of B is presented at section E with a few substitute chords.

Hyena Stomp - 1927

The piece begins (section A) with a developed set of instrumental variations on a theme or riff. Morton recorded the piece as a piano solo in 1938 and it is a comprehensive and brilliant piece. The piece has only one theme and the basic theme is stated in 2 measures and is harmonically modulated in 16 bars and serves as an introduction. The next 16 bar the melody is stated again. There follows melodic caricatures and embellishments, each based on musical ideas related to what preceded and what follows.

Section B is a rhythmic variation that simplifies melody and harmony drastically (like a barrelhouse variation). Section C is an elaborate lyric transformation of the theme and presents a clarinet in the upper register with a simplified melody - a quasi-second part to section C.

Section E is a set of variations made in the bass part imitating the phonic line of the trombone. Section F is reminiscent of the trumpet figures. Finally, section G is an ensemble tutti variation.

Wild Man Blues - 1927

This piece begins with an introduction that contains jazz breaks of 8 bars length. The melody begins at section A and is in G minor in 4 bar phrases. Interesting is bar 33 that moves between major and minor. It is a great example of the progressive style of New Orleans early polyphonic jazz and its evolution to Chicago style jazz, with solo breaks occurring throughout. More advanced harmony and structure are used. There is a modulation at section 3 to C minor that uses the theme stated at j1 but it contains jazz breaks instead of whole notes and the rhythms of the first 8 bars, but with some slight alterations in the next phrase. The phrases
and material differ from 1, using thematic motifs more often. It will be interesting to compare section 1 and 3. Section 1 is 32 bars long. Section 3 is 30 bars long with a 4 bar transition to 4 Section 4 acts as an out chorus and is marked ‘boot that thing.’

London Blues (Shoe Shine Blues) - 1928
A very structured piece that has intrigued jazzmen in the later 30’s and remains an implicit challenge to jazz performers and composers. It is a 12 bar blues in form but it is ingeniously harmonized. The 4th section has the following chord progression:

Bl/F7C#/Bb/Bb7/Ebm/Bb Fm6/G7/C7/F7/BbEbBb

San Sue Strut - Wingy Manone - 1925
“Wingy” Manone gained national fame as the musical leader of the Bing Crosby radio band. The San Sue Strut (the name probably coming from a club in New Orleans by that name) is a typical example of a jazz arrangement of the 20’s
using the jazz/blues style. The arrangement includes jazz breaks, syncopation and opening during the arrangement for jazz solos.

Muscle Shoals Blues – George Thomas

George Thomas born in Arkansas but moved to live in New Orleans published many popular songs and we have chosen the “Muscle Shoals Blues” as the representative song. It is a true blues, using the 12 bar traditional blues progression. So many of the songs with ‘blues’ in the title were not really blues but had a blues feeling and the blues flatted third and seventh of the scale. Using the word ‘blues’ in the title almost assured that the song would be a ‘hit.’ Songs like “Basin Street Blues,” and “Limehouse Blues” were not constructed in the traditional 12 bar blues progression, often just using blues elements within their structure as we have heard in the previously played “Golden Rod Blues.”

Muscle Shoals is located in the north Western corner of Alabama on the Tennessee River. The origin of the name is not documented but some think the name came from the Indians of the area when they tried to paddle up stream and the current was too strong, thus the use of the word muscle and it became the symbol of strength required to paddle up stream. A shoal (sand bar or gravel bar) is a linear land formed within or extending into a body of water and are great hazards to ships.
The lyrics tell about a guy wanting his gal to go back to the town of Muscle Shoals,
MUSCLE SHOALS BLUES

HURRY UP MAMA PACK YOUR GRIB LET'S GO BACK TO OLD MUSCLE
LUGG'TH UP THIS MORN'G FEELING GLAD THING'G A'BOUT THE GOD OLD

SHOALS FOR A TRIP COME ON MAMA PACK YOUR GRIB LET'S GO--CAUSE THERE'S
THINGS WE'VE HAD HURRY MAMA WE MUST LEAVE THIS TOWN--I AM

SOMETHING ON MY MIND IT NEEDS ME WOOGLED ALL THE TIME BREATHE--
GOIN' FOR MUSCLE SHOALS THAT'S WHERE WE CAN GET THE GOLD MINE--

CHORUS B

BREATH I BREATH MAMA MAMA MAMA MAMA WHY DON'T I

REAL-LY MADE ME LOVE YOU NOW YOU TRYIN' TO THRAW ME DOWN--WE GOT TO
REAL-LY WILD A'BOUT YOU NOW YOU'VE GOT TO SURE BE--HAY--I'VE GOT THE

CATCH THE EVENING TRAIN OR ELSE I SURE WILL GO IN SANG
MUSCLE SHOALS BLUES DEAR REAL-LY WE SURE MUST RIDE FROM HERE

A-12, B-12
Hop Scop Blues - 1916 - George W. Thomas

This song is said to be the first use of 'Boogie Woogie' bass in the chorus.
Now honey, you see them colored Folks, go-in' to that big old Lincoln

what I mean that big old Liz-ola Park They dance the Hop Hop Blues,

They are the best old blues The Whi Folks do the same as Out at the Span-ish Fort,

They ev'ry day dance those blues Down on the old Sid-ney Boat Right here you

Chorus. Not fast.

SPOKEN Slide Dance, SPOKEN
Dancing them "Hep-Step Blues."

Girls, Boys. Once more you glide,

glide. Prince, Dance. The "Hop-Step" blues will make,

You do a lovely shake. It make you feel so grand. When you join hand and hand,

Dancing them "Hop-Step Blues. Down in old New Orleans Town. Right here you town."