

Presents

JAZZ LINES PUBLICATIONS

KING PORTER STOMP

RECORDED BY BENNY GOODMAN

ARRANGED BY FLETCHER HENDERSON

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FULL SCORE

JLP-7799

MUSIC BY FERDINAND JOSEPH LAMOTHE (AKA JELLY ROLL MORTON)

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THE JAZZ LINES FOUNDATION INC.

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BENNY GOODMAN BIG BAND SERIES

KING PORTER STOMP (1935/1955)

Background:

The “King of Swing” himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond’s backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show *Let’s Dance* in 1935.

Goodman’s career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of *King Porter Stomp* that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman’s popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo’s band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter’s work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album *Focus* is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



The Music:

It's hard to think of more historically important compositions in the jazz catalog than *King Porter Stomp*. The most enduring hit for jazz's first great composer, Jelly Roll Morton, Fletcher Henderson's arrangement not only became a staple for his own band, but also served as a source of musical rejuvenation for the Benny Goodman Orchestra in the 1930s.

Notes to the Conductor:

The performance wastes no time exploding out of the gate courtesy of a brilliant trumpet solo from Bunny Berigan (written out in full with chord changes), propped up by some hard-hitting saxophone riffs. The only real change-up in this action comes when the brass play a brief fanfare as a bridge between the two halves of Berigan's solo at measure 15. This whole section sets the tone for the rest of the performance, so make sure that your ensemble plays with an unbridled enthusiasm and sense of joy.

The full ensemble leans into a wind-up at measure 25 before the key changes and the bottom drops off for the tune's main melody four bars later, played in a silky-smooth fashion by the sax section. The arrangement then gives way to a series of solos, each backed by simple but effective backgrounds. Goodman's clarinet is up first at measure 39, with Berigan on deck and Jack Lacey's trombone in the hole after that.

The shout section at measure 76 is one of the definitive moments of the swing era. A series of rapidly rising and dropping dynamics across the horns creates a sense of unease before everything comes together in glorious celebration at measure 86. Here, the brass and saxes commence playing a game of tug of war, responding to each other in kind all the way to the thrilling ascending conclusion.

This publication has been prepared using a set of parts that were created for Benny Goodman in 1949. They are identical to the 1935 parts with the exception of added baritone saxophone and third trombone parts. These parts were used for several Armed Forces Radio Broadcasts in 1949 and 1950 as well as for the 1955 soundtrack to the Benny Goodman Story.

Dylan Canterbury and Rob DuBoff

-April 2020

BENNY

out 2.41 to 95
119 12

KING PORTER

BENNY GOODMAN

3MS 2:41
790 242 Ft

KING PORTER STUMP

No. 10

Musical score for Benny Goodman's part, measures 1-32. The score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It includes various performance markings such as **Tot**, **Orch**, **Crk**, and **Sxs**. The score is divided into sections labeled **A**, **B**, **C**, and **D**. Measure numbers 1 through 32 are indicated below the notes.

RECORDING PITCHES
WHAT IF SOLO ORDER?

Musical score for Benny Goodman's part, measures 33-99. The score continues in the same key signature and time signature. It includes performance markings such as **Solo**, **Tot Solo 16 Bars**, and **Trombone Solo 15 bars**. The score is divided into sections labeled **E**, **F**, **G**, and **H**. Measure numbers 33 through 99 are indicated below the notes. There are also handwritten notes like "Clay" and "orch" near specific measures.

Here is Benny Goodman's part for King Porter Stomp.

KING PORTER STOMP

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SCORE

BRIGHT SWING ♩ = 160

The musical score is arranged for a jazz ensemble. It includes parts for Solo Clarinet, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Opt.: Baritone Sax), Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Acoustic Bass, and Drum Set. The score is in 4/4 time with a key signature of two flats (B-flat major/D minor). The tempo is marked as BRIGHT SWING with a quarter note equal to 160 beats per minute. The woodwind parts feature triplet eighth notes. The trumpet parts include a solo for Trumpet 4 starting at measure 4, marked with a 'Solo' box and a 'STRAIGHT MUTE' box. The guitar, piano, and acoustic bass parts provide harmonic support with chords such as A^b9, D^b9, B^b9, and E^b9. The drum set part features a steady bass drum pattern with snare accents, marked with dynamics like *mf* and *f*.

2 3 4 5 6 7 8

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9

Ww. 1 (A. Sax.) *mp* *f*

Ww. 2 (A. Sax.) *mp* *f*

Ww. 3 (T. Sax.) *mp* *f*

Ww. 4 (T. Sax.) *mp* *f*

Ww. 5 (B. Sax.) *mp* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *B^b6* *G⁹* *Cm⁷* *F⁹* *B^b6* *C[#]7* *Cm⁷* *F[#]9* *F¹³* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Gtr. *A^b6* *F⁹* *B^bm⁷* *E^b9* *A^b6* *B⁷* *B^bm⁷* *E⁹* *E^b13*

Pno. *A^b6* *F⁹* *B^bm⁷* *E^b9* *A^b6* *B⁷* *B^bm⁷* *E⁹* *E^b13*

Bs. *A^b6* *F⁹* *B^bm⁷* *E^b9* *A^b6* *B⁷* *B^bm⁷* *E⁹* *E^b13*

D. S. (4) (6) *r.s.*

9 10 11 12 13 14 15 16