Selected Bibliography

For Teachers


For Students


Music and Lyric Credits

ACT 1
New Orleans Beginning: 1901–1922

The African Heritage
1. “Kaa Fo” (Ghana Cradle Song) from *African Songs and Rhythms for Children*. (Smithsonian Folkways; SF-45011; CS-F; CD-FH).

Ragtime

New Orleans Brass Bands
4. “New Orleans Function”
   a. Introduction (Armstrong’s narration)
   b. “Flee as a Bird” by George Frederick Root and Mary S. B. Dana
   c. “Oh, Didn’t He Ramble” by Will Handy (J. Rosamond Johnson) and Bob Cole

Louis Armstrong and the All Stars
   Recorded: April 26, 1950.
   Louis Armstrong (t); Jack Teagarden (tb); Barney Bigard (cl); Earl Hines (p); Arvell Shaw (bass); Cozy Cole (dr).

ACT 2
On to Chicago: 1922–1924

5. “Dippermouth Blues” by Joe “King” Oliver
   King Oliver’s Creole Jazz Band
   Recorded: April 6, 1923
   King Oliver, Louis Armstrong (c); Honore Dutrey (tb); Johnny Dodds (cl); Lil Hardin (p); Bill Johnson (bj, voc break); Baby Dodds (d).
   On: *The Smithsonian Collection of Classic Jazz* (RD 033-1; A 21730)

6. “Chimes Blues” by Joe “King” Oliver
   On: *Ken Burns Jazz: Louis Armstrong* (Columbia Legacy CK 61440)
**ACT 3**
New York Introduction: 1924–1925

7. “Cake Walking Babies from Home” by Clarence Williams, Chris Smith, and Henry Troy
Red Onion Jazz Babies
Recorded: December 22, 1924
Louis Armstrong (c); Sidney Bechet (ss); Charlie Irvis (tb); Lil Armstrong (p); Buddy Christian (bj); Alberta Hunter and Clarence Todd (voc).
On: *The Smithsonian Collection of Classic Jazz* (RD 033-1; A 21730)

8. “St. Louis Blues” by W. C. Handy
Published by Handy Brothers Music C., Inc., New York, NY
International Copyright Secured–EMO London, England
Recorded: January 14, 1925
Bessie Smith (voc); Louis Armstrong (c); Fred Longshaw (reed organ).
On: *The Smithsonian Collection of Classic Jazz* (RD 033-1; A 21730)

**ACT 4**
Innovative Trumpeter: 1925–1929

9. “Cornet Chop Suey” by Louis Armstrong
Louis Armstrong and His Hot Five
Recorded: February 26, 1926
Louis Armstrong (c); Edward “Kid” Ory (tb); Johnny Dodds (cl); Lil Armstrong (p); Johnny St. Cyr (bj).

10. “Struttin’ with Some Barbecue” by Lil Hardin Armstrong
Louis Armstrong and His Hot Five
Recorded: December 9, 1927
On: *The Smithsonian Collection of Classic Jazz* (RD033-1 A21730)

11. “Hotter Than That” by Lil Hardin and Louis Armstrong
Louis Armstrong and His Hot Five, with Lonnie Johnson (g)
Recorded: December 13, 1927
On: *The Smithsonian Collection of Classic Jazz* (RD033-1 A21730)

12. “West End Blues” by Joe “King” Oliver and Clarence Williams
Louis Armstrong and His Hot Five
Recorded: June 28, 1928
Louis Armstrong (t, voc); Fred Robinson (tb); Jimmy Strong (cl); Earl Hines (p); Mancy Cara (bj); Zutty Singleton (d).
On: *The Smithsonian Collection of Classic Jazz* (RD 033-1 A 21730)
ACT 5
Memorable Singer: 1929–1949

All rights for the U.S. controlled jointly by EMI Mills Music, Inc., Razaf Music and Warner/Chappell Music, Inc.
All rights reserved. International copyright secured. Used by permission.
Louis Armstrong and His Orchestra
Recorded: July 19, 1929
Louis Armstrong (tr, voc); Homer Hobson (tr); Fred Robinson (tb); Jimmy Strong (cl, ts); Bert Curry, Crawford Washington (as)
On: Portrait of the Artist As A Young Man: ’23-’34 (Columbia Legacy C4K 57176) and This is Jazz: Louis Armstrong (Columbia Legacy CK 64613)

14. “Memories of You” written by James Hubert “Eubie” Blake and Andy Razaf
Used by permission of Shapiro, Berstein & Company, Inc.
All rights reserved. International copyright secured.
Louis Armstrong and His Sebastian New Cotton Club Orchestra
Recorded: October 16, 1930
Louis Armstrong (tr, voc); George Orendorff, Harold Scott (tr); Luther Graven, (tb); Les Hite (as, bs, leader); Marvin Johnson (as); Charles Jones (cl, ts); Henry Price (p); Bill Perkins (bj, g); Joe Bailey (tu, sb); Lionel Hampton (dr, vib).
On: Louis Armstrong, Vol.7: You’re Driving Me Crazy (Columbia Legacy CK 48828) and This Is Jazz: Louis Armstrong (Columbia Legacy CK 64613)

All rights reserved. International copyright secured. Lyric used by permission.
Louis Armstrong and His Orchestra
Recorded: November 4, 1931
On: Ken Burns Jazz: Louis Armstrong (Columbia Legacy C4K 57176)

16. “I’ve Got the World on a String” by Harold Arlen and Ted Koehler
Used courtesy of S.A. Music Company and Ted Koehler Music Company, c/o Fred Ahlert Music Group
Louis Armstrong and His Orchestra
Recorded: January 26, 1933
Louis Armstrong (t, voc); Ellis Whitlock, Zilmer Randolph (t); Keg Johnson (tb); Scoville Brown, George Oldham, Budd Johnson (s); Teddy Wilson (p); Mike McKendrick (bj, g); Bill Oldham (tba, b); Yank Porter (d).
On: Louis Armstrong: West End Blues (with His Hot Five and His Orchestra 1916/1933) Jazz Archives No. 97 (EPM 1996 158722)
17. “When the Saints Go Marching In,” Traditional Negro Spiritual  
Louis Armstrong and His Orchestra  
Recorded: May 13, 1938  
Louis Armstrong (t, voc); Shelton Hemphill (t); J.C. Higginbotham (tb); Rupert Cole (cl, as);  
Charlie Holmes (as); Bingie Madison (cl, ts); Luis Russell (p, arranger); Lee Blair (g); Red  
Callender, (b); Paul Barbarin (d, band voc)  
On: Louis Armstrong of New Orleans (MCAD-42328) and Ken Burns Jazz: Louis Armstrong  
(Columbia Legacy CK 61440)  

18. “Blueberry Hill” by Al Lewis, Larry Stock, and Vincent Rose  
Used courtesy of Larry Stock Music, c/o Larry Spier, Inc.  
© 1940 (Renewed) Chappell & Co., Larry Spier, Inc., and Sovereign Music Co.  
All rights reserved. Used by permission.  
Louis Armstrong, vocal with Gordon Jenkins, his orchestra, and choir  
Gordon Jenkins, arranger, conductor  
Recorded: September 6, 1949  
On: The Best of the Decca Years, Vol. I (MCAD 31346) and Ken Burns Jazz: Louis Armstrong  
(Columbia Legacy CK 61440)  

ACT 6  
Ambassador Satch, Superb Entertainer: 1950–1971  

19. “Mack the Knife” by Bertolt Brecht and Kurt Weill, English translation by Marc Blitzstein  
Mack the Knife  
By: Eugen Berthold Brecht, Kurt Weill, and Mark Blitzstein  
© 1955 (Renewed) Estate of Marc Blitzstein, Bert Brecht and Kurt Weill Foundation for Music Inc.  
All Rights Administered by WB Music Corp.  
All Rights Reserved. Used by Permission.  
Warner Brothers Publications U.S. Inc., Miami, Florida 33014  
Louis Armstrong and the All Stars  
Recorded: September 28, 1955  
Louis Armstrong, (t, voc); Trummy Young (tb); Edmond Hall, (cl); Billy Kyle (p); Arvell Shaw  
(b); Barrett Deems (d)  
On: Louis Armstrong’s Greatest Hits (Columbia/Legacy CK 65420) and Ken Burns Jazz: Louis  
Armstrong (Columbia Legacy CK 61440)  

20. “I Got Plenty O’ Nuttin’” by George Gershwin, Dubose and Dorothy Heyward, and Ira  
Gershwin  
© 1935 (Renewed) George Gershwin Music, Ira Gershwin Music, and Dubose & Dorothy  
Heyward Memorial Fund Publishing.  
All rights administered by WB Music Corp. All rights reserved.  
Recorded: 1957  
On: The Complete Ella Fitzgerald and Louis Armstrong: Porgy and Bess (Verve, a division of  
PolyGram Records 314 537 284-2)
21. “Duke’s Place” (based on “C-Jam Blues”) music by Duke Ellington, additional music by John Lane, lyrics by Billy Katz, Ruth Roberts, Robert Thiele
© 1942, 1943, 1957, 1958, copyright renewed Robbins Music Corp.
Right assigned to EMI Catalogue Partnership.
All rights controlled and administered by EMI Robbins Catalog, Inc.
All rights reserved. International copyright secured. Used by permission.
Recorded: April 3-4, 1961
Louis Armstrong (t, voc); Duke Ellington (p); Trummy Young (tb); Barney Bigard (cl); Mort Herbert (b); Danny Barcelona (d).
On: Louis Armstrong and Duke Ellington: The Great Summit/The Master Takes (EMI Records 7243 5 24547 2 3)

22. “Hello, Dolly” by Jerry Herman
© 1963 (renewed) Jerry Herman. All rights controlled by Edwin H. Morris & Company, A Division of MPL Music Publishing, Inc. (ASCP) All rights reserved. Used by permission.
Recorded: December 3, 1963
Louis Armstrong (t, voc); Trummy Young (tb); Joe Darensbourg (cl); Billy Kyle (p); Tony Gattuso (bj); Danny Barcelona (d); unidentified strings
On: Hello Dolly! (Verve 314 543 826-2) and Ken Burns Jazz: Louis Armstrong (Columbia/Legacy 61440)

Used courtesy of Abilene Music, Inc., c/o the Songwriters Guild.
Recorded: August 16, 1967
Louis Armstrong (t, voc); Joe Wilder, Clark Terry, (t); Urbie Green, J.J. Johnson (tb); Sam Marowitz (fl, cl, as); Dan Trimboli (fl, as, ts); Jerome Richardson (fl, cl, ts); Raymond Stanfield, (bar); Hank Jones (p); Allen Hanlon, Art Ryerson, Willard Suyker (g); Russell Savakus (b); Grady Tate, (d); Warren Hard (perc); unidentified strings; Tommy Goodman, arranger, conductor
On: What a Wonderful World (GRP GRD-656) and Ken Burns Jazz: Louis Armstrong (Columbia/Legacy 61440)
Louis Armstrong in the Movies


2. *Artists and Models*, 1937
3. *Atlantic City—Atlantic City Honeymoon*, 1944
7. *Blues Between the Teeth—Blues Under the Skin*, 1972
8. *Bobby Hackett*, 1961
9. *Bosko and the Pirates*, 1937 (cartoon)
10. *Botta e Riposta*, 1951
11. *Brother, Can You Spare a Dime*, 1975
12. *Cabin in the Sky*, 1942
15. *Dr. Rhythm*, 1938
17. *Every Day’s a Holiday*, 1938
18. *Mixed Doubles*, 1930
19. *Feather on Jazz*, 1967
20. *Finale*, 1970
22. *The Glenn Miller Story*, 1953
23. *Glory Alley*, 1952
24. *Going Places*, 1938
25. *Hello Dolly*, 1969
26. *Here Comes the Groom*, 1951
27. *High Society*, 1956
28. *I’ll Be Glad When You’re Dead You Rascal You*, 1932
29. *I’ll Be Glad When You’re Dead You Rascal You*, 1942 (soundie)
30. *Introduction to Jazz*, 1952
31. *Jam Session*, 1944
32. *Jazz Ball*, n.d. (compilation)
33. *Jazz the Intimate Art*, 1968
34. *Kaerlighedens Melodi–Formula for Love–A Girl, a Guitar, and a Trumpet*, 1959
35. *Kobenhavn, Kalundborg og – ?, 1934
39. *A Man Called Adam*, 1966
41. *Minnie and the Moskowitz*, 1971
42. *Die Nacht vor der Premiere–The Night Before the Premiere*, 1959
43. *New Orleans*, 1947
44. *One Her Majesty’s Secret Service*, 1969
46. *La Paloma*, 1959
47. *Paris Blues*, 1961
48. *Pennies from Heaven*, 1936
49. *Pete, Pearl and the Pole*, 1973
51. *Rhapsody in Black and Blue*, 1932
52. *La Route de Bonheur*, 1952
53. *Satchmo the Great*, 1956 (compilation)
54. *Shine*, 1942 (soundie)
55. *Small Town Girl*, 1953
56. *Solo*, 1965
57. *A Song Is Born*, 1948
58. *The Strip*, 1951
59. *Swingin’ on Nothin’,* 1942
60. *That’s Entertainment, Part 2*, 1976
61. *That’s My Desire*, 1950
63. *When the Boys Meet the Girls*, 1965
**Essential Jazz Editions**

*Essential Jazz Editions* (EJE) is a series of scores for jazz ensembles transcribed from classic jazz recordings. This 10-year project, begun in 1999, will ultimately represent the breadth of the jazz canon, and is co-produced by the Smithsonian Institution’s National Museum of American History, Jazz at Lincoln Center, and the Library of Congress.

A set of five scores is produced and published each year, beginning with early jazz standards and continuing, decade by decade, throughout the history of the music. Each original transcription includes historical and performance notes. The following scores relate to Louis Armstrong and are valuable supplements to the Louis Armstrong Education Kit for those schools with strong jazz ensembles. Examples from three of the selections are included in the kit and on the companion CD. All can be purchased through music stores and on the Internet.

**Set #1: New Orleans Jazz, 1918–1927**

“Potato Head Blues,” 1927 IV
by Louis Armstrong (EJE9905)
Medium-tempo classic New Orleans small-group jazz with trumpet feature
Clarinet, cornet (or trumpet), trombone, piano, banjo, tuba or bass, drums

**Set #2: Louis Armstrong, 1926–1929**

“Cornet Chop Suey,” 1926 V
by Louis Armstrong (EJEM00001)
Medium-tempo classic New Orleans small-group jazz with trumpet feature
Clarinet, cornet (or trumpet), trombone, piano, bass

“Hotter Than That,” 1927 V
By Lil Hardin and Louis Armstrong (EJEM00002)
Up-tempo classic New Orleans small-group jazz with trumpet feature
Clarinet, cornet (or trumpet), trombone, piano, bass, guitar

“West End Blues,” 1928 VI
by Joe “King” Oliver and Clarence Williams (EJEM00003)
Slow blues, classic New Orleans small-group jazz with trumpet feature
Clarinet, cornet (or trumpet), trombone, piano, bass/guitar, drums

“Tight Like This,” 1928 V
by Langston Curl (EJEM00004)
Slow, classic New Orleans small group jazz with trumpet feature
Alto/clarinet, trumpet/spoken word, trombone, piano, banjo/spoken word, drums

“Mahogany Hall Stomp,” 1929 V
by Spencer Williams (EJEM00005)
Trumpet feature with small big band, with New Orleans feeling
Alto, tenor, trumpet, trombone, piano, banjo, guitar, bass, drums
The Smithsonian Jazz Masterworks Orchestra

“The Smithsonian Jazz Masterworks Orchestra

The Smithsonian Jazz Masterworks Orchestra (SIMO) was founded in 1990 with an appropriation from the U.S. Congress in recognition of the importance of jazz in American culture and its status as a national treasure. The 17-piece big band, led by Artistic and Musical Director David N. Baker, serves as the orchestra-in-residence at the Smithsonian’s National Museum of American History, Behring Center. Using collections and historic context as a foundation, the SIMO produces and presents performances, educational initiatives, and activities that inform the public of the character of jazz. The orchestra’s presentations include original orchestrations, transcribed works as well as new arrangements, commissioned works, and programs that illuminate the contributions of small ensembles and jazz masters who played a role in the development of American jazz and defined the music’s character. With every program and performance, the SIMO promotes a greater appreciation for jazz as a national treasure.

Smithsonian Jazz at the National Museum of American History

Jazz is the most significant music to emerge in the United States and a golden thread that weaves together African, European, Latin, and world music traditions. The Smithsonian operates one of the world’s most comprehensive jazz programs. And the National Museum of American History contributes to this story not only through the Smithsonian Jazz Masterworks Orchestra but through its other programs and rich jazz collections. The Museum is home to a jazz archive that includes 100,000 pages of Duke Ellington’s unpublished music, the Benny Carter Collection, the music of Bill Holman and William Russo, and artifacts such as one the early cornets that Louis Armstrong learned to play on, Ella Fitzgerald’s famous red dress, Dizzy Gillespie’s angled trumpet, and Benny Goodman’s clarinet. The Museum also has in its collections Joe “King” Oliver’s mouthpiece, Artie Shaw’s clarinet, Lionel Hampton’s vibes, Buddy Rich’s drum set, Herbie Hancock’s synthesizers, Tito Puente’s timbales, Mongo Santamaria’s drums, a collection of 700 jazz films, and 130 oral histories with senior jazz figures.

“Culturally important . . . spectacular musically.”
—New York Times