

Back O' Town Blues

Words & Music by Louis Armstrong & Luis Russell

Lazily, with a Dixieland feel ♩ = c. 70

NC.

A⁷

A⁷/C

D⁷

Ddim

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a few slurs. The bass staff contains a bass line with quarter and eighth notes, and some rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 'Lazily, with a Dixieland feel' and the tempo is approximately 70 beats per minute. The first measure is marked 'NC.' (No Chords). The second measure is marked 'A⁷', the third 'A⁷/C', the fourth 'D⁷', and the fifth 'Ddim'.

The second system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a few slurs. The bass staff contains a bass line with quarter and eighth notes, and some rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is marked 'A⁷', the second 'A⁷/C', the third 'D⁷', and the fourth 'Ddim'.

The third system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a few slurs. The bass staff contains a bass line with quarter and eighth notes, and some rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is marked 'Ddim', the second 'A⁷', and the third 'A⁷/C Edim'.

The fourth system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and a few slurs. The bass staff contains a bass line with quarter and eighth notes, and some rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure is marked 'E⁷/B⁷', the second 'A⁷/E⁷', the third 'E⁷', the fourth 'A⁷', the fifth 'A⁷/C', the sixth 'D⁷', and the seventh 'E⁷/D'.

Back Of Town Blues

Bert Williams



Back Of Town Blues:

Raising the Bottom Alix Chapman,2026-02-27 Drawing on two years of fieldwork in post Katrina New Orleans Raising the Bottom is a performance ethnography of the bounce musical genre tracing what Alix Chapman calls an epistemology of the bottom to understand how black queer performers amplify community power pleasure and solidarity

A Century of American Popular Music David A. Jasen,2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

Moanin' Low Ross Laird,1996-11-25 The first comprehensive guide to pre 1934 female popular vocal recordings sung in English from around the world and including all styles this discographical study includes solos duets trios and quartets composed by the great songwriters of the early 1900s from Irving Berlin to Victor Young The majority of the listings includes material that has not been previously published and a large number of entries profile such prolific artists as Helen Clark and Gladys Rice who are not in previous discographies A special feature includes data on sound on disc recording made for early talking picture musical shorts especially by Vitaphone that is not documented elsewhere A comprehensive title index includes composer credits for the majority of the titles listed

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Many of the records documented in this volume are by the artists who introduced these songs at this time or who performed them in the original productions of the shows or movies for which they were written The singing styles include those of cabaret performers music hall and vaudeville acts Songs for the stage screen and radio are also included

Metronome ,1958

All of Me Jos Willems,2006

Louis Satchmo Armstrong was not only jazz s greatest musician and innovator but also the frontal figure in the development of contemporary popular music Overcoming social and political obstacles he established a long and impressive career with an enormous musical output which is amassed and detailed in this discography from professional commercial releases to amateur and unissued recordings

Catalog of Copyright Entries ,1946

Louis Armstrong Scott Allen Nollen,2004-01-01 Louis Armstrong was not only a virtuoso musician singer composer and actor but also a dedicated writer who typed hundreds of letters and reminiscences carrying a typewriter with him on his constant travels around the globe The man never stopped creating and constantly communicated with friends and acquaintances His unique verbal musical and visual content and style permeated everything he touched Included in this extensive career biography are the major events of his life his artistic innovations and cultural achievements a detailed survey of his recordings and live performances and in

depth discussions of his screen performances not only his Hollywood feature film appearances but his performances in short films European concert films and dozens of television shows broadcast from Hollywood New York and Europe

Sixty-seven Poems for Downtrodden Saints Jack Micheline,1999 *Music Trade Indicator* ,1918 *Katalog der Jazzschallplatten* ,1961 **Success** ,1923 **The Gramophone** ,1923 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1951 *Jazz'n Pops* ,1957 *Coleman Hawkins* Jean Francois Villetard,1984 **Cadence** ,1998 **The Darktown Poker Club** Bert Williams,1914 *The Metronome* ,1948 **The Wire** ,2006 *Bobby Hackett* Harold Jones,1999-01-30 Considered an archetype among his contemporaries the virtuosity of Hackett s performances places him among the greatest of jazz musicians Bobby Hackett made his recording debut in March 1937 with the Dick Robertson Orchestra He performed with and led various musical groups and played accompaniment to many well known vocalists such as Tony Bennett As a performer Hackett played the cornet trumpet and occasionally the guitar This bio discography offers a thorough perspective on Hackett s recordings and performances and traces his career and varied accomplishments The indexes that accompany the extensive discography span a vast area of jazz and popular music and include such popular names as Louis Armstrong Teresa Brewer Jackie Gleason Benny Goodman Glenn Miller and others who featured in Hackett s career Concise and informative this current compilation of Bobby Hackett s recordings and performances is an important research guide for anyone interested in Bobby Hackett s career and to jazz enthusiasts and musicologists

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