

Contents

I Preface	1
II Talkin' B(l)ack	8
II.1 Talkin' Jazz.....	14
II.2 What Makes Poetry "Black"?.....	25
III Black Music	33
III.1 What Did the Music Do to Be So Black and Blue?.....	40
IV What Are the Blues?: An Attempt at a Definition	50
IV.1 Blue(s) to the Roots.....	53
IV.2 The Blues Form.....	61
IV.3 Song Lyric Analysis.....	62
IV.3.1 The Process of Textual Analysis.....	63
IV.3.2 Analysis: Textual, Lyrical, Contextual or Otherwise ...	65
IV.4 Is Blues Is or Is Blues Ain't Poetry?.....	70
IV.5 A Caged Bird Jingling in a Broken Tongue: Paul Laurence Dunbar.....	77
IV.6 Lifting Every Voice: James Weldon Johnson.....	80
IV.7 The Perfesser: Sterling A. Brown.....	88
IV.8 Renaissance and Renascence in Harlem.....	94
IV.9 Blues Women and Women's Blues.....	103
IV.9.1 The Queen Mother: Gertrude Pridgett "Ma" Rainey....	109
IV.9.2 The Empress: Bessie Smith.....	117
IV.10 The Big Bu\$ine\$\$ Blue\$.....	125
IV.11 Reverb.....	128
V Langston's Hues of Jazz and Blues	130
V.1 Those Weary Blues.....	139
V.2 Jews Have Got the Blues, Too.....	145
V.3 The Bard in Harlem.....	149
V.4 Dreams Deferred.....	151
V.5 Ask Your Mama about Jazz.....	157
V.6 Langston's Blues Are Sung — But Not by Him.....	160
V.7 Langston Lives On.....	163
V.8 Reprise.....	167
VI An Abbreviated His (and Her) Story of Jazz	169
VI.1 Joss? Jass? Jazz? — What's That?.....	172
VI.2 Digging the Roots.....	177
VI.3 Be Bop: The Epistrophy of Boplicity.....	183
VI.4 The New Thing.....	190
VII Jazz Poetry: "The Jam Session of Tradition"	196
VII.1 Black Music, Black Verse, Black History.....	197
VII.2 Jazz Iconography Part One: Billie Holiday.....	201
VII.3 Jazz Iconography Part Two: John Coltrane.....	216
VII.4 Segue: Sun Ra.....	248

VIII Doug Hammond: “Let us make it soulful and true / Whatever we do”	251
VIII.1 In the Beginning There Was Music and Poetry	251
VIII.2 The Creative Process.....	257
VIII.3 Creativity Actually Speaks Sometimes	262
VIII.4 “Moves”	266
VIII.5 “We People”	267
VIII.6 “Perspicuity”	268
VIII.7 “Wake Up Brothers”	269
VIII.8 Thoughts on “Inspiration”	271
VIII.9 Mission, Vision, and Compassion	273
VIII.10 Sounding Off on Music.....	276
IX The Black Arts Movement, New Black Poetry, and Proto-Rap	284
IX.1 Black Arts Movement Ideology	288
IX.2 Poetic Devices and Stylistic Features of New Black Poetry	293
IX.3 A Critical Look Back	296
IX.4 The Last Poets: Revolutionary Jazz poetry	298
IX.5 Gil Scott-Heron: Have You Heard the Word?.....	312
IX.6 Reverb II: “The Fruits of Rap”	323
X Rap	326
X.1 What It Is?	326
X.2 The Birth of a Hip Hop Nation	331
X.3 Rap Poetry and Poetic R(h)apsodies	338
X.4 Rap and the Jazz Thing	348
X.5 The Artists	360
X.5.1 “The Message”	361
X.5.2 Run-D.M.C.	366
X.5.3 Political Rap, Violence, and KRS-One.....	369
X.5.4 America’s Most (Un)Wanted: Public Enemy	377
X.6 The Rap Against Rap.....	390
X.6.1 Obscenity and 2 Live Crew.....	391
X.7 Gangstas, Attitudinal Niggaz, and Mo’ Thugz	394
X.8 Blasting from the Past	399
X.9 Parting Shots	403
X.10 Coda: The World Is a Ghetto and Rap Is Its Music	405
Postscript	407
Suggested Further Reading, Listening, and Surfing	409
Selected Austrian Jazz Links	431
Bibliography.....	436
Discography.....	457
Name Index.....	459