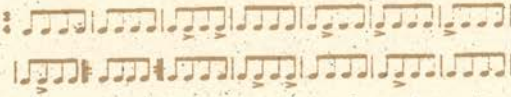
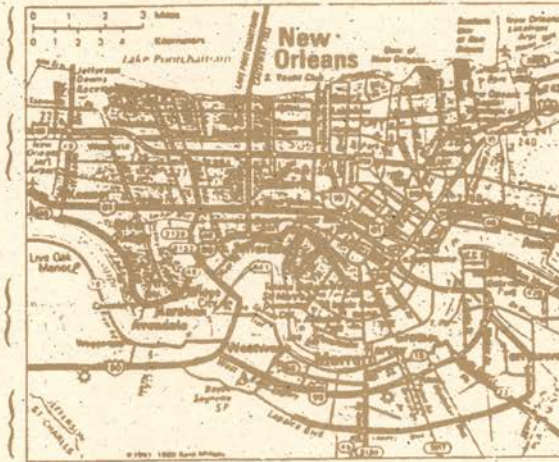


CONGO SQUARE

2 drums



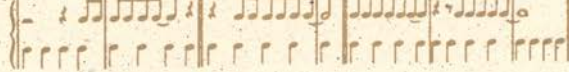
a string instrument



claves



calabash



cymbal



STORYVILLE

Tenderloin music,
pimp piano,
rhythm pushers and sawdust whores.
Syncopated Creole cymbal
smashes funeral dance,
hot food on request
br more ja ja ja ja ja ja
ssssssssssssssssssssssssssssss.

Bayou,
by me.
TTTT he.
(laugh)

Sell black flesh back.
\$3.00 cribs
and humid drum
tickle ear fancy
with other gamblers
on the threshold of
a new sound.

Morton and Oliver...
the genius hummmms.

(here, a mute trumpet)

Louis grows up
beyond Lulu White's
closed shutters.
He utters,
 sssstttttutters,
 sputters,
 mmmmutters,
then flutters away
from the gutters.

Yeah, 1917,
jazz moves up river
to another town...

JELLY ROLL

J is a
as a is z.
Z, z, z,
take it to the head.
Head, head, head,
head to the heart,
head to the heart
it's the place to start,
makin' rat-a-tat rhythm
into an art.

Now New Orleans
at the mouth of the stream
was where old Jelly Roll
started the scene.

And Buddy, Buddy,
he blew his horn.

Some say that's how
the blue note was born.

Still, others argue
it ain't no use,

'cause labels are
a form of abuse.

So call it jazz

or call it jass

with thumpin' drums

and honkin' brass,

you can say it, say it

a million times,

you can break it up,

you can make it rhyme,

you can set it free

you can make it sing,

anyway you play it,

it had better swing.

Got it!

Got it!

Good!

'Cause j is a

as a is z.

Z, z, z,

take it to the head.

Head, head, head,

head to the heart,

head to the heart

it's the place to start,

makin' rat-a-tat rhythm

into an art.

MONK

A dense block of text, likely a list or index, containing numerous entries. The text is arranged in a grid-like format with many columns and rows. The entries are small and difficult to read individually, but they appear to be organized alphabetically or by some other systematic order. The text is printed in a dark ink on a light-colored background.

COUNT

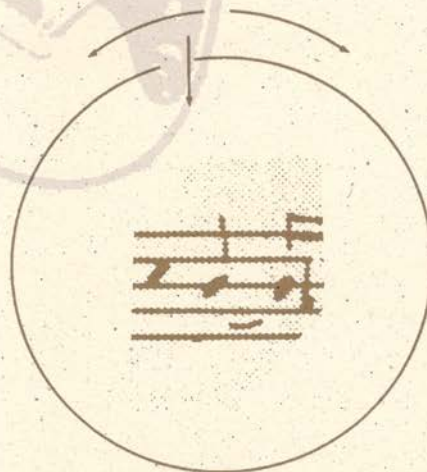


SIGHT READING

eat	changes	charts
chorus	clam	comping
eel	cover	cue
cut	dome	dig
drag	dub	fake
flip	funk	fusion
gig	groove	head
hook	jams	jazz
jive	kieks	licks
lip	master	mixing

everblow
everdrive
everdub
evertone
overture

pad	pan	patch
patter	pickup	pulse
raps	rest	reverb
riff	roots	run
samples	scat	shuffle
single	slide	sturs
smear	soul	stride
sweet	swing	tag
tongues	tracking	tune
vamp	vibes	voicing



STOMPIN' AT THE SAVOY



ART BLAKEY

pum pum pum
ppp pum

tishshshshsh

tehtehtehteh
tah
tehtehtehteh
tah
tehtehtehteh
tah

pishshshshsh
tishshshshsh
pishshshshsh
tishshshshsh

totototototo
totototototo

pishshshshsh

tehtehtehteh
tah
tehtehtehteh
tah
tehtehtehteh
tah
tehtehtehteh
tah

tish
tehtehtehteh

tish
tehtehtehteh

tish
tehtehtehteh

totototototo
totototototo

pum pum

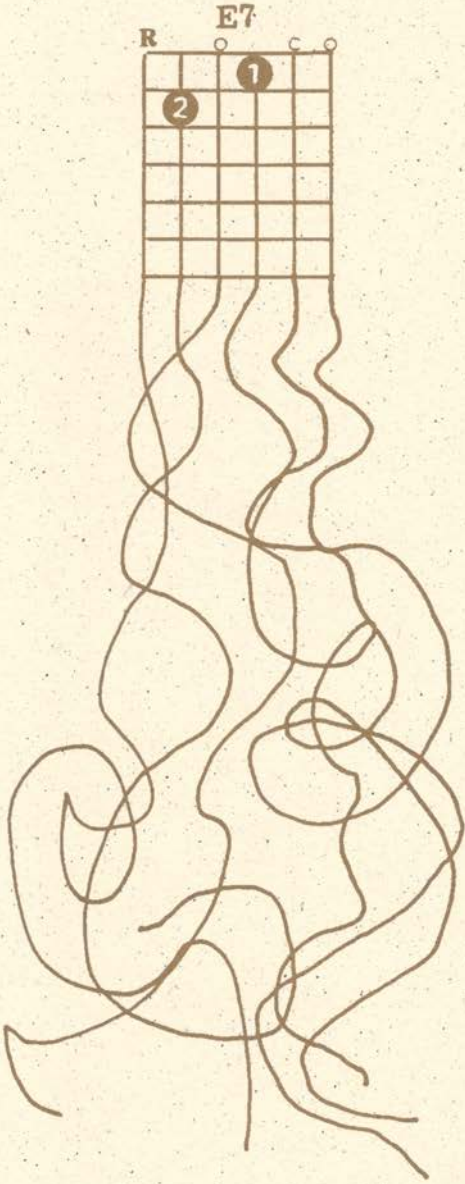
**THE ECONOMIC HIERARCHY OF
JAZZ AND MUSICAL HISTORY**

White Keys



Black Keys

DJANGO



R = root

TRAVEL WITH CHET BAKER

- 1 Amsterdam $\Omega \dagger \emptyset$
- 2 Athens $\bullet \int$
- 1 Barcelona $\forall \emptyset \infty$
- 5 Caracas $\Omega \int \sim \Delta \infty$
- 2 London $\Omega \int \emptyset \text{¢}$
- 1 Lisbon $\sim \infty$
- 2 Madrid $\sim \forall \int \Delta \text{¢} \bullet \infty$
- 3 Montreal $\Omega \int \sim \dagger \text{¢}$
- 5 New York $\int \dagger \forall \emptyset \text{¢} \bullet$
- 4 Paris $\sim \text{¢} \infty$
- 3 San Jose $\Omega \sim \Delta \text{¢} \bullet \infty$
- 1 Vancouver $\dagger \forall$
- 6 Los Angeles $\Omega \int \emptyset \bullet \infty$

LEGEND:

- Ω sex
- \int music
- \sim pleasure
- Δ poetry
- \dagger drugs
- \forall madness
- \emptyset pain
- ¢ money
- \bullet noise
- ∞ food

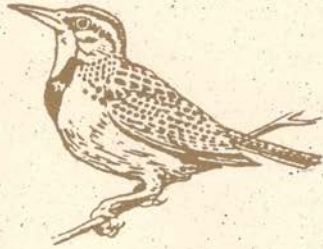
DIZZY GILLESPIE

azz	ithm	k
rumpet	id	ump
azz	m m m m	p
rumpet	odum	urr
anguage	oh	F
ings		lat
	emory	ings
c	otes	lay
uba	pilling	
c	on	azz
uba	t he	rumpet
n	t he	rumpet
ound	t he	n
	art	dlessly
raising	trings	ings
reath		
oist	uffed	azz
ips	eeks	rumpet
ops	lapping	rumpet
an	A#	n
sesss	isses	dlessly
	n	ings
rum	n	
ark	n	azz
as	ergy	rumpet
umming	udden	rumpet
B's	est	n
		dlessly
h	est	ings
ip	est	
op	in	azz
ulture	oss	rumpet
oots	of	rumpet
n	eaven	n
orn		dlessly
of	ear	ings
frica	azz	
frica	rumpet	
frica	anguage	
mile	ing	

DAVIS



**REDUCING CATEGORIES TO
EASILY RECOGNIZABLE FIELDS**



Blue Bird



Mocking Bird

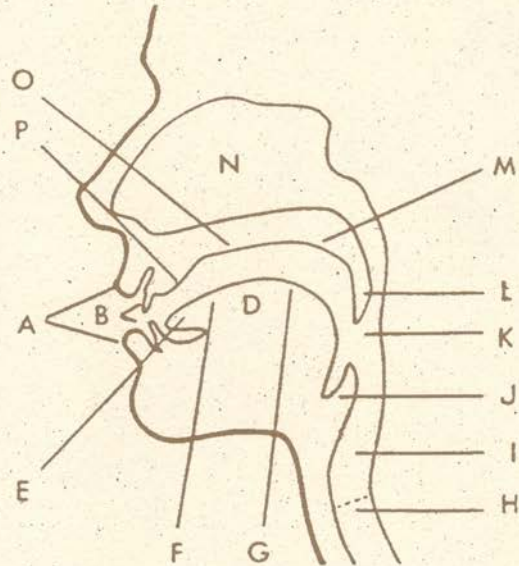


Ella Fitzgerald



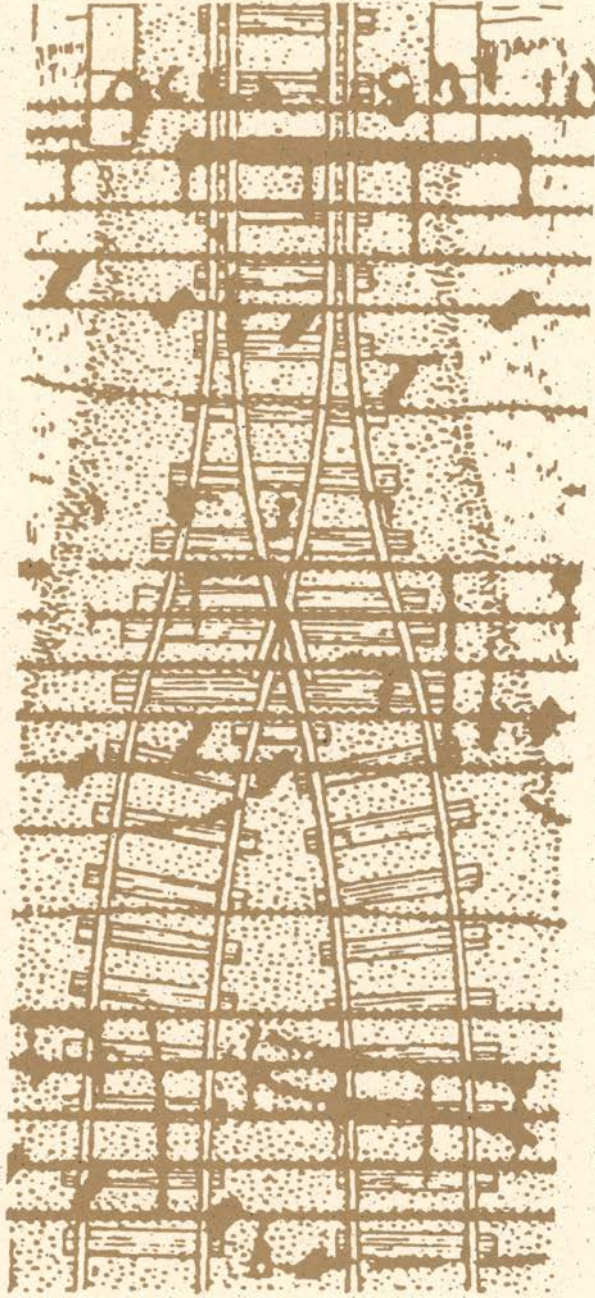
Song Bird

**SCHEMATIC OF BILLIE HOLIDAY'S
MOUTH, NOSE AND THROAT**



- A - poverty
- B - texture
- C - sex
- D - rhythm
- E - prejudice
- F - beauty
- G - drugs
- H - timbre
- I - prostitution
- J - shading
- K - alcohol
- L - volume
- M - scars
- N - style
- O - abuse
- P - eloquence

BLUE TRANE



CHARLIE PARKER

from a new suit
to an old habit,
from verbs
to adjectives
and back again

jazz horn
changes key

sound trimming
the muscles of music,
broken notes
rolling in dark space

sometimes...
eyes flickering

sometimes...
black lungs full of air

sometimes...
legs
pumping the floor boards

always cracks,
spits and spins
in another direction

replays the head,
bridges emotions

always the cry
of a wingless creature
returning to
returning to
returning to earth

SUN RA



ORNETTE

ornette
hornet
no net
much sweat
forget
jet set
they're just
all wet

black debt
good bet
regret
not yet
old threat
Soviet
nyet nyet
don't fret

get let
met vet
cornet
Tibet

sound hound
found ground.

bound pound
round noun

vent tent
bent dent
glass across
pavement

relent
torment
present
government

monument
movement
rhythm versus
content

gent went
sound sent
everything
is all spent

fragment



FREE JAZZ

print
no breath expiration
body designation
from verb to
noun
name and sound or
constant redefinition
spinning out of control
eloquent
example pushing the
precarious
envelope
percussive yes playful edgy
process
in time on time for all
time radical dissonance
fuses counterpoint in stark fragile
cosmos
bravo words hide the
dynamism of an
undiscovered
sonorous galaxy all right
jump signal and sign
language
shines thru embrace light
the open ear
as
danger and joy collide in
a gulp of air

ppp

pp

p

mp

mf

f

ff

fff

JAMMIN'

snor instruments of any kind in yet rhythm persists in an nervous calm
sword sand more words or signs and symbols colliding with one another
of contemporary radio and the configuration of the turbulent ear with
trapnel of acoustic afterlife carhoms may blow telephones will ring
reaking floors and humming lights reveal the blue prints and accidents
g in speech or slowing to a crawl every noise equals some form of escape
flow of these words in a voice that resonates in the eye of the ear like
ents of any kind in yet rhythm persists in an nervous calm texture shifts
ore words or signs and symbols colliding with one another in a visu
rary radio and the configuration of the turbulent ear with jittery offb
oustic afterlife carhoms may blow telephones will ring tragic brook
ors and humming lights reveal the blue prints and accidents of a sou
ors slowing to a crawl every noise equals some form of escaping ener
ese words in a voice that resonates in the eye of the ear like a dull th
y kind in yet rhythm persists in an nervous calm texture shifts in str
ors signs and symbols colliding with one another in a visual delight dis
rd the configuration of the turbulent ear with jittery offbeats abbrevi
er ife carhoms may blow telephones will ring tragic brooks and ruine
mming lights reveal the blue prints and accidents of a sound without
o a crawl every noise equals some form of escaping energy just as eve
r a voice that resonates in the eye of the ear like a dull thud no pianod
rhythm persists in an nervous calm texture shifts in strangled silenc
ds symbols colliding with one another in a visual delight dis regarding
guration of the turbulent ear with jittery offbeats abbreviated verse
may blow telephones will ring tragic brooks and ruined trees can we
ve al the blue prints and accidents of a sound without name whether
ery noise equals some form of escaping energy just as every sound
at resonates in the eye of the ear like a dull thud no pianodrums or bas
ists in an nervous calm texture shifts in strangled silence just words
lliding with one another in a visual delight dis regarding the shape of
he turbulent ear with jittery offbeats abbreviated verse and the shr
le phones will ring tragic brooks and ruined trees can weep while cre
e prints and accidents of a sound without name whether dripping in
ls some form of escaping energy just as every sound cuts across the
he eye of the ear like a dull thud no pianodrums or bass nor instrum
icalm texture shifts in strangled silence just words sword sand mc
e another in a visual delight dis regarding the shape of contempora
ear with jittery offbeats abbreviated verse and the shrapnel of acou
ring tragic brooks and ruined trees can weep while creaking floors a
accidents of a sound without name whether dripping in speech or slo
f escaping energy just as every sound cuts across the flow of these
e ear like a dull thud no pianodrums or bass nor instruments of any kin
ture shifts in strangled silence just words sword sand more words or
a visual delight dis regarding the shape of contemporary radio and th
offbeats abbreviated verse and the shrapnel of acoustic afterlife ca
oks and ruined trees can weep while creaking floors and humming
ound without name whether dripping in speech or slowing to a crawl
energy just as every sound cuts across the flow of these words in a vo

**CENSORED POEM FOR
CECIL TAYLOR**

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

