

Hip Hop Music 118

James Braxton Peterson

Sounding Race in Rap Songs Loren Kajikawa,2015-03-07 As one of the most influential and popular genres of the last three decades, rap has cultivated a mainstream audience and become a multimillion-dollar industry by promoting highly visible and often controversial representations of blackness. *Sounding Race in Rap Songs* argues that rap music allows us not only to see but also to hear how mass-mediated culture engenders new understandings of race. The book traces the changing sounds of race across some of the best-known rap songs of the past thirty-five years, combining song-level analysis with historical contextualization to show how these representations of identity depend on specific artistic decisions, such as those related to how producers make beats. Each chapter explores the process behind the production of hit songs by musicians including Grandmaster Flash and the Furious Five, The Sugarhill Gang, Run-D.M.C., Public Enemy, N.W.A., Dr. Dre, and Eminem. This series of case studies highlights stylistic differences in sound, lyrics, and imagery, with musical examples and illustrations that help answer the core question: can we hear race in rap songs? Integrating theory from interdisciplinary areas, this book will resonate with students and scholars of popular music, race relations, urban culture, ethnomusicology, sound studies, and beyond.

Hip Hop Matters S. Craig Watkins,2006-08-01 Avoiding the easy definitions and caricatures that tend to celebrate or condemn the hip hop generation, *Hip Hop Matters* focuses on fierce and far-reaching battles being waged in politics, pop culture, and academe to assert control over the movement. At stake, Watkins argues, is the impact hip hop has on the lives of the young people who live and breathe the culture. He presents incisive analysis of the corporate takeover of hip hop and the rampant misogyny that undermines the movement's progressive claims. Ultimately, we see how hip hop struggles reverberate in the larger world: global media consolidation; racial and demographic flux; generational cleavages; the reinvention of the pop music industry; and the ongoing struggle to enrich the lives of ordinary youth.

Rap Music and Street Consciousness Cheryl Lynette Keyes,2004 In this first musicological history of rap music, Cheryl L. Keyes traces the genre's history from its roots in West African bardic traditions, the Jamaican dancehall tradition, and African American vernacular expressions to its permeation of the cultural mainstream as a major tenet of hip-hop lifestyle and culture. Rap music, according to Keyes, is a forum that addresses the political and economic disfranchisement of black youths and other groups, fosters ethnic pride, and displays culture values and aesthetics. Blending popular culture with folklore and ethnomusicology, Keyes offers a nuanced portrait of the artists, themes, and varying styles reflective of urban life and street consciousness. Drawing on the music, lives, politics, and interests of figures including Afrika Bambaataa, the godfather of hip-hop, and his Zulu Nation, George Clinton and Parliament-Funkadelic, Grandmaster Flash, Kool DJ Herc, MC Lyte, LL Cool J, De La Soul, Public Enemy, Ice-T, DJ Jazzy Jeff and the Fresh Prince, and The Last Poets, *Rap Music and Street Consciousness* challenges outsider views of the genre. The book also draws on ethnographic research done in New York, Los Angeles, Detroit and London, as well as interviews with performers, producers, directors, fans, and managers. Keyes's vivid and wide-ranging analysis covers the emergence and personas of female rappers and white rappers, the legal repercussions of technological advancements such as electronic mixing and digital sampling, the advent of rap music videos, and the existence of gangsta rap, Southern rap, acid rap, and dance-centered rap subgenres. Also considered are the crossover careers of rap artists in movies and television; rapper-turned-mogul phenomena such as Queen Latifah; the multimedia empire of Sean P. Diddy Combs; the cataclysmic rise of Death Row Records; East Coast versus West Coast tensions; the deaths of Tupac Shakur and Christopher The Notorious B.I.G. Wallace; and the unification efforts of the Nation of Islam and the Hip-Hop Nation.

In the Wake of the Poetic Najat Rahman,2015-09-28 Heralding a new period of creativity, *In the Wake of the Poetic* explores the aesthetics and politics of Palestinian cultural expression in the last two decades. As it increasingly gains a significant presence on the international scene, much of Palestinian art owes a debt to Mahmoud Darwish, one of the finest contemporary poets, and to Palestinian writers of his generation. Rahman maps the immense influence of Darwish's poetry on a new generation of performance artists, visual artists, spoken-word poets, and musicians. Through an examination of selected works by key artists—such as Suheir Hammad, Ghassan Zaqtan, Elia Suleiman, Mona Hatoum, Sharif Waked, and others—Rahman articulates an aesthetic founded on loss, dispersion, dispossession, and transformation. It interrupts dominant regimes, constituting acts of dissension and intervention. It reinscribes belonging and is oriented toward solidarity and future. This innovative wave of experimentation transforms our understanding of the national through the diasporic and the transnational, and offers a profound meditation on identity.

The Concise Guide to Hip-Hop Music Paul Edwards,2015-02-10 In 1973, the music scene was forever changed by the emergence of hip-hop. Masterfully blending the rhythmic grooves of funk and soul with layered beats and chanted rhymes, artists such as DJ Kool Herc and Grandmaster Flash paved the way for an entire new genre and generation of musicians. In this comprehensive, accessible guide, Paul Edwards breaks down the difference between old school and new school, recaps the biggest influencers of the genre, and sets straight the myths and misconceptions of the artists and their music. Fans old and new alike will all learn something new about the history and development of hip-hop, from its inception up through the current day, in *The Concise Guide to Hip-Hop Music*.

The Africanist Aesthetic in Global Hip-Hop H. Osumare,2016-09-23 Asserting that hip hop culture has become another locus of postmodernity, Osumare explores the intricacies of this phenomenon from the beginning of the Twenty-First century, tracing the aesthetic and socio-political path of the currency of hip hop across the globe.

Hip Hop at Europe's Edge Milosz Miszczynski,Adriana Helbig,2017-03-27 Essays examining the impact of hip hop music on pop culture and youth identity in post-Soviet Central and Eastern Europe. Responding to the development of a lively hip hop culture in Central and Eastern European countries, this interdisciplinary study demonstrates how a universal model of hip hop serves as a contextually situated platform of cultural exchange and becomes locally inflected. After the Soviet Union fell, hip hop became popular in urban environments in the region, but it has often been stigmatized as inauthentic, due to an apparent lack of connection to African American historical roots and black identity. Originally strongly influenced by aesthetics from the United States, hip hop in Central and Eastern Europe has gradually developed unique, local trajectories, a number of which are showcased in this volume. On the one hand, hip hop functions as a marker of Western cosmopolitanism and democratic ideology, but as the contributors show, it is also a malleable genre that has been infused with so much local identity that it has lost most of its previous associations with “the West” in the experiences of local musicians, audiences, and producers. Contextualizing hip hop through the prism of local experiences and regional musical expressions, these valuable case studies reveal the broad spectrum of its impact on popular culture and youth identity in the post-Soviet world. “The volume represents a valuable and timely contribution to the study of popular culture in central and eastern Europe. *Hip Hop at Europe's Edge* will not only appeal to readers interested in contemporary popular culture in central and eastern Europe, but also inspire future research on post-socialism's unique local adaptations of global cultural trends.” —The Soviet and Post-Soviet Review “The authors of this edited volume do not romanticize and heroize the genre by automatically equating it with political opposition, a fate often suffered by rock before. Instead, the book has to be given much credit for presenting a very nuanced picture of hip hop's entanglement—or non-entanglement, for that matter—with politics in this wide stretch of the world, past and present.” —The Russian Review

The Games Black Girls Play Kyra D. Gaunt,2006-02-06 2007 Alan Merriam Prize presented by the Society for Ethnomusicology 2007 PEN/Beyond Margins Book Award Finalist When we think of African American popular music, our first thought is probably not of double-dutch: girls bouncing between two twirling ropes, keeping time to the tick-tat under their toes. But this book argues that the games black girls play—handclapping songs, cheers, and double-dutch jump rope—both reflect and inspire the principles of black popular musicmaking. *The Games Black Girls Play* illustrates how black musical styles are incorporated into the earliest games African American girls learn—how, in effect, these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Kyra D. Gaunt argues that black girls' games are connected to long traditions of African and African American musicmaking, and that they teach vital musical and social lessons that are carried into adulthood. In this celebration of playground poetry and childhood choreography, she uncovers the surprisingly rich contributions of girls' play to black popular culture.

Queer Voices in Hip Hop Lauron J. Kehrer,2022-11-02 Notions of hip hop authenticity, as expressed both within hip hop communities and in the larger American culture, rely on the construction of the rapper as a Black, masculine, heterosexual, cisgender man who enacts a narrative of struggle and success. In *Queer Voices in Hip Hop*, Lauron J. Kehrer turns our attention to openly queer and trans rappers and positions them within a longer Black queer musical lineage. Combining musical, textual, and visual analysis with reception history, this book reclaims queer involvement in hip hop by tracing the genre's beginnings within Black and Latinx queer music-making practices and spaces, demonstrating that queer and trans rappers draw on Ballroom and other cultural expressions particular to queer and trans communities of color in their work in order to articulate their subject positions. By centering the performances of openly queer and trans artists of color, *Queer Voices in Hip Hop* reclaims their work as essential to the development and persistence of hip hop in the United States as it tells the story of hip hop's queer roots.

Hip-Hop Redemption Ralph Basui Watkins,Ralph C. Watkins,2011-10 A sociologist and pop-culture expert offers a balanced engagement of hip-hop and rap music, showing God's presence in the music and the message.

The Routledge Companion to Remix Studies Eduardo Navas,Owen Gallagher,xtime burrough,2014-11-27 The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies. As an organic international movement, remix culture originated in the popular music culture of the 1970s, and has since grown into a rich cultural activity encompassing numerous forms of media. The act of recombining pre-existing material brings up pressing questions of authenticity, reception, authorship, copyright, and the techno-politics of media activism. This book approaches remix studies from various angles, including sections on history, aesthetics, ethics, politics, and practice, and presents theoretical chapters alongside case studies of remix projects. The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners, as well as a teaching tool for instructors using remix practices in the classroom.

Pop Culture Shirley Fedorak,2009-05-15 While usually associated with facets of commercial culture, pop culture can and must be analyzed as an important part of material, economic, and political culture. The author begins by defining popular culture, outlining criticisms, and examining the impact of globalization on pop culture. She then explores mass media and popular culture (soap operas, Egyptian melodramas, Afro-Cuban rap music, and virtual communities), artistic expression and popular culture (graffiti art and body art), and gatherings and popular culture (fast food in Japan, equality in sport, and wedding rituals).

Audible Empire Ronald Radano,Tejumola Olaniyan,2016-01-08 Audible Empire rethinks the processes and mechanisms of empire and shows how musical practice has been crucial to its spread around the globe. Music is a means of comprehending empire as an audible formation, and the contributors highlight how it has been circulated, consumed, and understood through imperial logics. These fifteen interdisciplinary essays cover large swaths of genre, time, politics, and geography, and include topics such as the affective relationship between jazz and cigarettes in interwar China; the sonic landscape of the U.S.- Mexico border; the critiques of post-9/11 U.S. empire by desi rappers; and the role of tonality in the colonization of Africa. Whether focusing on Argentine tango, theorizing anticolonialist sound, or examining the music industry of postapartheid South Africa, the contributors show how the audible has been a central component in the creation of imperialist notions of reason, modernity, and culture. In doing so, they allow us to hear how empire is both made and challenged. Contributors: Kofi Agawu, Philip V. Bohlman. Michael Denning, Brent Hayes Edwards, Nan Enstad, Andrew Jones, Josh Kun, Morgan Luker, Jairo Moreno, Tejumola Olaniyan, Marc Perry, Ronald Radano, Nitasha Sharma, Micol Seigel, Gavin Steingo, Penny Von Eschen, Amanda Weidman.

Playing with Something that Runs Mark Jonathan Butler,2014 The DJs and laptop performers of electronic dance music use preexistent elements such as records and digital samples to create extended improvisations. Analysis of these technologically mediated performances reveals a complex dynamic in which a modular approach to musical structure enables flexible adaptation and transformation of seemingly 'fixed' products in live contexts. This book covers the following topics: ontology; interface design and liveness in performance; the interaction of the preexistent and the novel within improvisation; and musical design as performative technology.

Hip Hop Headphones James Braxton Peterson,2016-08-25 Hip Hop Headphones is a crash course in Hip Hop culture. Featuring definitions, lectures, academic essays, and other scholarly discussions and resources, Hip Hop Headphones documents the scholarship of Dr. James B. Peterson, founder of Hip Hop Scholars-an organization devoted to developing the educational potential of Hip Hop. Defining Hip Hop from multi-disciplinary perspectives that embrace the elemental forms of Hip Hop Culture (b-boying, dj-ing, rapping, and graffiti art), Hip Hop Headphones is the definitive guide to how Hip Hop culture can be used in the classroom to engage and inspire students.

Can I Teach That? Suzanne Linder,Elizabeth Majerus,2016-07-11 Can I Teach This is a practical guide for courageous teachers. It tells engaging stories and presents hands-on strategies to help teachers build the case for why they should be allowed to have the kind of classroom conversations about controversial books and topics that they want to have but are worried they will get in trouble for having.

Break and Flow Charlie D. Hankin,2023-07-26 Hip hop is a global form of creative expression. In Cuba, Brazil, and Haiti, rappers refuse the boundaries of hip hop's US genesis, claiming the art form as a means to empower themselves and their communities in the face of postcolonial racial and class violence. Despite the geographic and linguistic borders that separate these artists, Charlie Hankin finds in their music and lyrics a common understanding of hip hop's capacity to intervene in the public sphere and a shared poetics of neighborhood, nation, and transatlantic yearnings. Situated at the critical intersection of sound studies and Afro-diasporic poetics, Break and Flow draws on years of ethnographic fieldwork and collaboration, as well as an archive of hundreds of songs by more than sixty hip hop artists. Hankin illuminates how new media is used to produce and distribute knowledge in the Global South, refining our understanding of poetry and popular music at the turn of the millennium.

From Bomba to Hip-hop Juan Flores,2000 Flores investigates the historical experience of Puerto Ricans in New York, reflecting their varied areas of cultural expression in the diaspora against the background of contemporary debates in Puerto Rico and recent developments in cultural theory. Close studies of urban space and performance, popular musical styles, and Nuyorican literature highlight the complexities and contradictions of Latino identity.

The History of Hip Hop Eric Reese,2019-06-15 Rhythms of Resistance: A Journey through 90s Hip-Hop *** Author of Rapper's Delight essay currently archived at the Library of Congress *** *** Guest speaker of BBC2 Radio Rapper's Delight 40th Anniversary by DJ Trevor Nelson - September 2019 *** Immerse yourself in the dynamic world of 90s hip-hop with The History of Hip Hop: Volume 3. This compact yet comprehensive guide by Eric Reese travels back to a critical decade that saw the genre evolve from its roots into an art form influencing millions around the world. Journey through the crowded streets of New York City, where groups like A Tribe Called Quest and Wu-Tang Clan were changing the game, to the sun-soaked boulevards of Los Angeles, where artists like Dr. Dre and Tupac were making their mark. Reese's informative guide not only maps the geography of 90s hip-hop but also charts the cultural, political, and racial landscapes that shaped and were shaped by the genre. As the bling era dawned and hip-hop became a global business, its effects reverberated far beyond the music world, influencing fashion, film, and the broader popular culture. Key insights from this book include: East Coast vs West Coast: The legendary rivalry that defined a decade The Golden Age: An examination of hip-hop's most creative period The Birth of Gangsta Rap: How a new sub-genre changed everything The Impact of TV and Film: From Yo! MTV Raps to Boyz n the Hood The Influence of Record Labels: The rise of Death Row Records and Bad Boy Records Social and Political Impact: How hip-hop gave a voice to the voiceless Dive deep into the complex narratives of an era that redefined musical expression, pioneering a sonic revolution that resonates to this day. From legendary artists like Notorious B.I.G., Nas, Queen Latifah, to influential groups like Public Enemy and De La Soul, explore the golden age of hip-hop and its enduring legacy. The History of Hip Hop: Volume 3 chronicles a remarkable decade of creativity, diversity, controversy, and above all, timeless music. Experience the beat, the rhythm, and the resistance

that made the 90s hip-hop scene a cultural touchstone. Topics: hip hop art, hip hop accessories, hip hop and other things, hip hop at the end of the world book, hip hop book, hip hop baby book, hip hop coloring book, hip hop dance, hip hop dance clothes, hip hop experience, hip hop funko pop, hip hop family tree, hip hop fashion, hip hop family tree box set, hip hop flag, hip hop for kids, hip hop gifts, hip hop kids book, hip hop kids, hip hop legends alphabet book, hip hop legends, hip hop lollipop book, hip hop magazine, hip hop magazines for inmates, hip hop men, hip hop music, hip hop quotes, hip hop queens, hip hop questions, hip hop raised me, hip hop trivia, hip hop uncensored, hip hop vinyl, auxgod hip hop, abcs of hip hop, aretes hip hop, book of rhymes the poetics of hip hop, baby hip hop, boys hip hop, clothes hip hop, cadena hip hop, coffee table books hardcover hip hop, coffee table books hip hop, dance hip hop, funko hip hop, growing up hip hop, girls hip hop, hip hop, history of hip hop, jonathan abrams history of hip hop, kids hip hop, lyrically correct game 90's to 2000 hip hop, life lessons from hip hop, lofi hip hop, now hip hop, old school hip hop, origins of hip hop, raised on hip hop, records vinyl albums hip hop, the source magazine hip hop, the gospel of hip hop, the come up book hip hop, vinyl records hip hop, vinyl hip hop, vinyl music hip hop, vinyls records albums hip hop, vinyl albums hip hop, vinyl records greatest hits hip hop, wall art hip hop, worldstar hip hop, when the beat was born dj kool herc and the creation of hip hop, rap history, rap history timeline, rap history facts, rap history book, rap history trivia, rap about history, rap america history, rap songs about history, best rap album history, rap lyrics about history, atlanta rap history, american rap history, rap song about american history, rap music facts and history, rap history battles, rap beef history, rap black history, history rap beat, rappers black history month, rap battle origin, rap beat origin, rap history class, rap censorship history, rap origin country, rappers criminal history, hip hop rap history culture, rap culture origin, rap battles of history clean, rap history detroit, rapping history definition, rap dance history, rapper's delight history, rappers dating history, rap sheet history definition, rap deep storytelling, rap music history essay, rap etymology origin, emo rap history, epic rap history, history epic rap battles, rap english origin, rap facts history, rapper future history, rap history of word, rap music history facts, rap battles from history, female rap history, french rap history, freestyle rap history, history of hip hop and rap, rap genre history, rap god history, rap grammy history, rap genius history, rap history in ghana, rap genre origin, rap greatest story ever told, rap group origin, hip hop rap history, houston rap history, rap history in america, rap in history, fastest rap in history, first rap in history, rap battles in history, best rap in history, jazz rap history, rap in the 2000s history, korean rap history, history rap lyrics, rap long history, rap story lyrics, rap story line, rap love story, rap love story song, black history rap lyrics, rap battles of history lyrics, us history rap lyrics, horrible history rap lyrics, rap history movie, rap history music, rap music history timeline, rap monster history, rapper made history, rap history name, rap name origin, rap history on this day, rap origin of word, origin story of rap, rap battles of history, epic rap of history, rap history of pop, rap poetry origin, rap history quiz, rap history questions, rap rock history, rap history show, history rap song, rap sample history, rap slang history, rap origin story, rapping history teacher, storytelling rap, storyteller rap, rap/hip hop history timeline, rap us history, story rap uk, rap music us history definition, uk rap history, underground rap history, rap us history definition, rap vs history, rap story vol 1, rap verb origin, history of rap 5, rap origin word, rap sheet word history, west coast rap history, history with rap, rap history x, rap history zulu, rap history zimbabwe, rap history zambia, history of rap music, history of rap kids book, history of rap baby book, rap history for kids, epic rap battles of history, the history of gangster rap, history of rap coffee table book, soren baker, chuck d presents this day in rap and hip-hop history, who got the camera a history of rap and reality, this day in rap and hip hop history, this day in rap history, the history of gangsta rap, history of rap, history of rap book, rap oral history

Black Atlantic Hybrids: Samples of Brazilian Music of the 1960s and 1970s in U.S. American Hip Hop Stephan Kreher,2022-12-06 This monograph examines how sampling in U.S. Hip Hop transgresses national and regional boundaries. By contextualizing and comparing the Brazilian source material from the 1960s and 1970s with U.S. Hip Hop from the 1990s onwards, it traces flows of musicians, music, and ideology along the Interamerican U.S.-Brazil axis. The fusion and recontextualization of music styles through sampling shed light on aspects of the African American struggle and result in transcultural musical hybrids that encompass the African diaspora in the Americas, activism, cultural resistance, and 'double consciousness'. Building on postmodern intertextuality, these hybrids become products of a 'sonic cosmopolitanism' for a world shaped by the heritage of the black Atlantic.

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