

Rap Beats

John H. McWhorter

Rhymes in the Flow Macklin Smith,Aurko Joshi,2020-07-16 Despite its global popularity, rap has received little scholarly attention in terms of its poetic features. *Rhymes in the Flow* systematically analyzes the poetics (rap beats, rhythms, rhymes, verse and song structures) of many notable rap songs to provide new insights on rap artistry and performance. Defining and describing the features of what rappers commonly call flow, the authors establish a theory of the rap line as they trace rap's deepest roots and stylistic evolution—from Anglo-Saxon poetry to Lil Wayne—and contextualize its complex poetics. *Rhymes in the Flow* helps explain rap's wide appeal by focusing primarily on its rhythmic and thematic power, while also claiming its historical, cultural, musical, and poetic importance.

Making Beats Joseph G. Schloss,2014-11-20 Based on ten years of research among hip-hop producers, *Making Beats* was the first work of scholarship to explore the goals, methods, and values of a surprisingly insular community. Focusing on a variety of subjects—from hip-hop artists' pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of “digging” for rare records—Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values, and cultural realities. This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author.

BeatTips Manual Sa'id,2004-01-01 *BeatTips Manual* is a Music Production book that gives insight on producing Hip Hop-Rap Beats and Music and the professional process surrounding it.

How to Make Beats Slime Green Beats,2021-01-28 Unleash your creative potential and start producing hip hop music today. This beginner's guide breaks down the basics of music production and gives you the tools to start creating. Beat making isn't a linear process, and there's no exact science or method. *Slime Green Beats* provides a complete overview of the equipment, strategy, and mentality that you need to produce mind-blowing music, all without stifling your creativity. Whether you're looking to produce your own music or start a career in music production, this handbook is a must-have. Learn beat making rules for different genres and musical styles, including hip hop, trap, R&B, and rap. You'll learn: Setup - How to set up your home beat making studio - Tips for sound selection and melody creation - What drum layers make up a hip-hop beat - The stylistic difference between 808s and basslines Finishing - An introduction to mixing instrumentals - How to create vibrant, clean beats without over-compressing - Music theory rules for arranging - How to find and implement reliable feedback Sharing - Online marketing strategies for self-promotion - Email marketing tips to build industry connections - How to license, lease, and sell your beats - What to expect when selling exclusive beats, including track outs ...And more! *How to Make Beats* explains music theory and technical software in easy-to-understand terms. The language of music production often feels elite, but *Slime Green Beats* breaks down barriers for new creators. Learn the lingo with an extensive terminology section in the back of the handbook and links to suggested resources. About the authors *Slime Green Beats* is led by 3E Wave and Stunna, two highly acclaimed music producers with an extensive fanbase on

YouTube. With nearly a decade of beat making experience between them, their technical tips and recommendations are proven to work in the real world.

Beats Rhymes & Life Ytasha Womack, 2007-05-15 Our generation made hip-hop. But hip-hop also made us. Why are suburban kids referring to their subdivision as "block"? Why has the pimp become a figure of male power? Why has dodging the feds become an act of honor long after one has made millions as a legitimate artist? What happens when fantasy does more harm than reality?—From the Introduction Hip-hop culture has been in the mainstream for years. Suburban teens take their fashion cues from Diddy and expect to have Three 6 Mafia play their sweet-sixteen parties. From the "Boogie Down Bronx" to the heartland, hip-hop's influence is major. But has the movement taken a wrong turn? In *Beats Rhymes and Life*, hot journalists Kenji Jasper and Ytasha Womack have focused on what they consider to be the most prominent symbols of the genre: the fan, the turntable, the ice, the dance floor, the shell casing, the buzz, the tag, the whip, the ass, the stiletto, the (pimp's) cane, the coffin, the cross, and the corner. Each is the focus of an essay by a journalist who skillfully dissects what their chosen symbol means to them and to the hip-hop community. The collection also features many original interviews with some of rap's biggest stars talking candidly about how they connect to the culture and their fans. With a foreword by the renowned scholar Michael Eric Dyson, *Beats Rhymes and Life* is an innovative and daring look at the state of the hip-hop nation.

American Hip-Hop Nathan Sacks, 2017-01-01 A rapper spits rhymes into a microphone. A DJ scratches a record back and forth against a turntable needle. Fans' feet stomp along to a stiff beat. These are the sounds of hip-hop. Hip-hop music busted out of New York City in the 1970s. Many young African Americans found their voices after stepping up to the mic. In the decades afterward, rappers and DJs took over the airwaves and transformed American music. In the twenty-first century, hip-hop is a global sensation. Learn what inspired hip-hop's earliest rappers to start rhyming over beats, as well as the stories behind hip-hop legends such as Run-D.M.C., 2Pac, Lauryn Hill, and Jay-Z. Follow the creativity and the rivalries that have fueled everything from party raps to songs about social struggles. And find out how you can add your own sounds to the mix!

"Rap Beats to the Rhyme" Paolo Hewitt, Tim Westwood, 1989 Presents twelve people who were among the pioneers of the old school of rap, plus a section of lyrics from the third generation of rappers.

Hip Hop Beats, Indigenous Rhymes Kyle T. Mays, 2018-04-01 Argues that Indigenous hip hop is the latest and newest assertion of Indigenous sovereignty throughout Indigenous North America. Expressive culture has always been an important part of the social, political, and economic lives of Indigenous people. More recently, Indigenous people have blended expressive cultures with hip hop culture, creating new sounds, aesthetics, movements, and ways of being Indigenous. This book documents recent developments among the Indigenous hip hop generation. Meeting at the nexus of hip hop studies, Indigenous studies, and critical ethnic studies, *Hip Hop Beats, Indigenous Rhymes* argues that Indigenous people use hip hop culture to assert their sovereignty and challenge settler colonialism. From rapping about land and water rights from Flint to Standing Rock, to remixing "traditional" beading with hip hop

aesthetics, Indigenous people are using hip hop to challenge their ongoing dispossession, disrupt racist stereotypes and images of Indigenous people, contest white supremacy and heteropatriarchy, and reconstruct ideas of a progressive masculinity. In addition, this book carefully traces the idea of authenticity; that is, the common notion that, by engaging in a Black culture, Indigenous people are losing their "traditions." Indigenous hip hop artists navigate the muddy waters of the "politics of authenticity" by creating art that is not bound by narrow conceptions of what it means to be Indigenous; instead, they flip the notion of "tradition" and create alternative visions of what being Indigenous means today, and what that might look like going forward. "This book is incredibly important and will change the fields of Native American, African American, gender, and sound studies. It is the first full-length monograph on the rich, diverse, and complex field of Indigenous hip hop. This is the text against which all other studies in the field will be compared." — Michelle Raheja, University of California, Riverside

Break Beats in the Bronx Joseph C. Ewoodzie Jr., 2017-08-08 The origin story of hip-hop—one that involves Kool Herc DJing a house party on Sedgwick Avenue in the Bronx—has become received wisdom. But Joseph C. Ewoodzie Jr. argues that the full story remains to be told. In vibrant prose, he combines never-before-used archival material with searching questions about the symbolic boundaries that have divided our understanding of the music. In *Break Beats in the Bronx*, Ewoodzie portrays the creative process that brought about what we now know as hip-hop and shows that the art form was a result of serendipitous events, accidents, calculated successes, and failures that, almost magically, came together. In doing so, he questions the unexamined assumptions about hip-hop's beginnings, including why there are just four traditional elements—DJing, MCing, breaking, and graffiti writing—and not others, why the South Bronx and not any other borough or city is considered the cradle of the form, and which artists besides Kool Herc, Afrika Bambaataa, and Grandmaster Flash founded the genre. Ewoodzie answers these and many other questions about hip-hop's beginnings. Unearthing new evidence, he shows what occurred during the crucial but surprisingly underexamined years between 1975 and 1979 and argues that it was during this period that the internal logic and conventions of the scene were formed.

The New Beats Redux JR S H. FERNANDO, 2017-05-15 A history of rap music and the hip-hop subculture.

Bedroom Beats & B-sides Laurent Fintoni, 2020 The first decades of the 21st century saw dramatic changes in the music industry as new technology transformed creation, communication, and consumption. Amid this turmoil one change occurred relatively quietly, almost naturally: so-called bedroom producers, music makers raised on hip-hop and electronic music, went from anonymous, often unseen creators to artists in their own right. In *Bedroom Beats & B-sides: Instrumental Hip Hop & Electronic Music at the Turn of the Century*, Laurent Fintoni details the rise of a new generation of bedroom producers at the turn of the century through the stories of various instrumental hip-hop and electronic music scenes. From trip-hop, jungle, illbient, and IDM in the 1990s to just beats in the late 2000s, the book explores how these scenes acted as incubators for new ideas about composition and performance that are now taken for granted. Combining social, cultural, and musical history with extensive research, the book tells

the B-side stories of hip-hop and electronic music from the 1990s to the 2010s and explores the evolution of a modern beat culture from local scenes to a global community via the diverse groups of fringe idealists who made it happen and the external forces that shaped their efforts. Includes quotes and stories drawn from more than 100 interviews with producers, DJs, label owners, and more including James Lavelle, Charlie Dark, Luke Vibert, Mark Pritchard, Flying Lotus, Georgia Anne Muldrow, El-P, Hudson Mohawke, Kode9, Prefuse 73, Anti Pop Consortium, Dabrye, Waajeed, Tekilatex, Ghislain Poirier, Kutmah, LuckyMe, Benji B, The Bug, and many more. *Bedroom Beats & B-sides* is the first comprehensive history of the instrumental hip-hop and electronic scenes and a truly global look at a thirty-year period of modern music culture based on a decade of research and travel across Europe, North America, and Japan.

Hip Hop Beats, Indigenous Rhymes Kyle T. Mays, 2018-04-01 Argues that Indigenous hip hop is the latest and newest assertion of Indigenous sovereignty throughout Indigenous North America. Expressive culture has always been an important part of the social, political, and economic lives of Indigenous people. More recently, Indigenous people have blended expressive cultures with hip hop culture, creating new sounds, aesthetics, movements, and ways of being Indigenous. This book documents recent developments among the Indigenous hip hop generation. Meeting at the nexus of hip hop studies, Indigenous studies, and critical ethnic studies, *Hip Hop Beats, Indigenous Rhymes* argues that Indigenous people use hip hop culture to assert their sovereignty and challenge settler colonialism. From rapping about land and water rights from Flint to Standing Rock, to remixing "traditional" beading with hip hop aesthetics, Indigenous people are using hip hop to challenge their ongoing dispossession, disrupt racist stereotypes and images of Indigenous people, contest white supremacy and heteropatriarchy, and reconstruct ideas of a progressive masculinity. In addition, this book carefully traces the idea of authenticity; that is, the common notion that, by engaging in a Black culture, Indigenous people are losing their "traditions." Indigenous hip hop artists navigate the muddy waters of the "politics of authenticity" by creating art that is not bound by narrow conceptions of what it means to be Indigenous; instead, they flip the notion of "tradition" and create alternative visions of what being Indigenous means today, and what that might look like going forward. "This book is incredibly important and will change the fields of Native American, African American, gender, and sound studies. It is the first full-length monograph on the rich, diverse, and complex field of Indigenous hip hop. This is the text against which all other studies in the field will be compared." — Michelle Raheja, University of California, Riverside

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*.

Beats By Design Stefano J O D Marinelli, 2021-10-04 With *Beats by Design* I wish to pay homage to the figure of the producer, artist, and visionary genius who often opts to stay behind the big spotlights while creating new musical trends and influencing entire generations. There are 60 illustrations of producers in this first volume that contains the greatest exponents of hip hop culture, from its dawn to the early 2000s. The selection of producers was made based on the impact and influence they had and still have on rap music and other genres, record sales, and hits well positioned in the charts. Each producer is represented by an illustration, as well as a short biography, their most famous productions, my personal list of their favorite songs, and an inventory of instruments used to make the music. There are anecdotes, teachings, and thoughts about the art of beatmaking, insights both into the music industry and the rap game, and so much more, everything told by the producers themselves through interviews released during their careers. I hope this book can be a source of inspiration and study for all enthusiasts of beats and rap music. Enjoy the reading and good listening.

Beats, Rhymes, and Classroom Life Marc Lamont Hill, 2009 For over a decade, educators have looked to capitalize on the appeal of hip-hop culture, sampling its language, techniques, and styles as a way of reaching out to students. But beyond a fashionable hipness, what does hip-hop have to offer our schools? In this revelatory new book, Marc Lamont Hill shows how a serious engagement with hip-hop culture can affect classroom life in extraordinary ways. Based on his experience teaching a hip-hop-centered English literature course in a Philadelphia high school, and drawing from a range of theories on youth culture, identity, and educational processes, Hill offers a compelling case for the power of hip-hop in the classroom. In addition to driving up attendance and test performance, Hill shows how hip-hop-based educational settings enable students and teachers to renegotiate their classroom identities in complex, contradictory, and often unpredictable ways. "One of the most profound, searching, and insightful studies of what happens to the identities and worldviews of high school students who are exposed to a hip-hop curriculum. —Michael Eric Dyson, author, *Can You Hear Me Now?* "Hill's book is a beautifully written reminder that the achievement gaps that students experience may be more accurately characterized as cultural gaps—between them and their teachers (and the larger society). This is a book that helps us see the power and potential of pedagogy." —From the Foreword by Gloria Ladson-Billings, University of Wisconsin–Madison "Beats, Rhymes, and Classroom Life offers a vibrant, rigorous, and comprehensive analysis of hip-hop culture as an effective pedagogy, cultural politics, and a mobilizing popular form. This book is invaluable for anyone interested in hip-hop culture, identity, education, and youth." —Henry Giroux, McMaster University "This book marks the time where our modern literature changes from entertainment to education. A study guide for our next generation using the modern day struggle into manhood and beyond." —M-1 from dead prez

The New Beats S. H. Fernando, 1994 Exploring the Music, Culture and Attitudes of Hip-Hop Analyses the history and current status of hip-hop music from its raw beginnings in the Bronx right up to the present day. Contains numerous profiles of leading hip-hop and rap performers and is illustrated with 55 photographs. A superb book by a

truly knowledgeable writer.

In the Heart of the Beat Alexs Pate, 2009-11-24 Despite its extraordinary popularity and worldwide influence, the world of rap and hip hop is under constant attack. Impressions and interpretations of its meaning and power are perpetually being challenged. Somewhere someone is bemoaning the negative impact of rap music on contemporary culture. In *In the Heart of the Beat: The Poetry of Rap*, bestselling author and scholar Alexs Pate argues for a fresh understanding of rap as an example of powerful and effective poetry, rather than a negative cultural phenomenon. Pate articulates a way of reading rap that makes visible both its contemporary and historical literary values. He encourages the reader to step beyond the dominance of the beat and the raw language and come to an appreciation of rap's literary and poetic dimensions. What emerges is a vision of rap as an exemplary form of literary expression, rather than a profane and trendy musical genre. Pate focuses on works by several well-known artists to reveal in rap music, despite its penchant for vulgarity, a power and beauty that is the heart of great literature.

Making Beats Joseph G. Schloss, 2000

All about the Beat John H. McWhorter, 2008 Presents a tribute to the artistry of hip-hop music while urging readers to recognize the genre as a violence-laced art form rather than a true reflection of black society, cautioning its fans against seeing it as a positive source of political legitimacy.

Phat Beats, Dope Rhymes Ian Maxwell, 2003-11-10 How Aussies came to belong to the hip-hop nation.

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