

Droppin Science Critical Essays On Rap Music And Hip Hop Culture Critical Perspectives On The Past

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Somebody Scream! Apr 30 2020 For many African Americans of a certain demographic the sixties and seventies were the golden age of political movements. The Civil Rights movement segued into the Black Power movement which begat the Black Arts movement. Fast forward to 1979 and the release of Sugarhill Gang's "Rapper's Delight." With the onset of the Reagan years, we begin to see the unraveling of many of the advances fought for in the previous decades. Much of this occurred in the absence of credible, long-term leadership in the black community. Young blacks disillusioned with politics and feeling society no longer cared or looked out for their concerns started rapping with each other about their plight, becoming their own leaders on the battlefield of culture and birthing Hip-Hop in the process. In *Somebody Scream*, Marcus Reeves explores hip-hop music and its politics. Looking at ten artists that have impacted rap—from Run-DMC (Black Pop in a B-Boy Stance) to Eminem (Vanilla Nice)—and puts their music and celebrity in a larger socio-political context. In doing so, he tells the story of hip hop's rise from New York-based musical form to commercial music revolution to unifying expression for a post-black power generation.

["It's Bigger that Hip Hop"](#) Oct 24 2019

The Musical Artistry of Rap Sep 15 2021 For years Rap artists have met with mixed reception--acclaimed by fans yet largely overlooked by scholars. Focusing on 135 tracks from 56 artists, this survey appraises the artistry of the genre with updates to the traditional methods and measures of musicology. Rap synthesizes rhythmic vocals with complex beats, intonational systems, song structures, orchestration

and instrumentalism. The author advances a rethinking of musical notation and challenges the conventional understanding of Rap through analysis of such artists as Eminem, Kanye West and Jean Grae.

How to Rap Apr 22 2022 A first of its kind collection, *How to Rap* is an insightful and intelligent breakdown of the elements of rap for anyone wanting to learn the art form or understand the principles behind it. Author Paul Edwards examines the dynamics of hip hop from every region and in every form - mainstream, underground, current and classic - looking in particular at content, flow, writing and delivery. Edwards provides unparalleled access to the most acclaimed names in rap and their methods of working, with a foreword by Kool G Rap and interviews with over 100 artists, including Public Enemy, Mobb Deep, Schoolly D, Nelly, will.i.am, Arrested Development, A Tribe Called Quest, and Rah Digga. This one and only comprehensive examination of the MC art form is pure gold for the hip hop lover.

Black, Blanc, Beur Oct 17 2021 Rap music was born in America in the early 1980s. Over the last decade it has not only grown in popularity within the United States, with rap music soaring to the top of the music charts, but it has also influenced other cultures around the world. *Black, Blanc, Beur* is about the emergence and growing notoriety of rap music and hip-hop culture in the French-speaking world (France, Quebec, and Western Africa). It provides an introduction to many forms of expression of hip-hop cultures (rap music, hip-hop dance, and graffiti/tagging). Since its arrival in France, rap music experienced immediate and ever-growing success, going from an underground sound to becoming the second largest market in the world after the United States. Just as American rap crossed borders, French rap influenced artists in the rest of the Francophone world. In addition to a foreword by Adam Krims, a noted rap authority, this volume has contributions by some of the most renowned hip-hop scholars on both sides of the Atlantic and addresses hip-hop from the perspective of various disciplines: African studies, anthropology, cultural studies, ethnology, French and Francophone studies, history, linguistics, musicology, psychology, and sociology. Contributors discuss the history of French rap music from its origin to the present, the various artists and their groups, stage performances of the rap groups in Paris, Marseilles, the art of graffiti, and the French public's perceptions of rap music. Each chapter is equipped with a short bibliography. This is the first book on the subject of French rap music and hip-hop culture in English. A wonderful resource for scholars and students of African, French and pop culture, ethnomusicology, and for the general public interested in rap music and the hip-hop culture.

How Music Empowers May 12 2021 *How Music Empowers* argues that empowerment is the key to unlocking the long-standing mystery of how music moves us. Drawing upon cutting-edge research in embodied cognitive science, psychology, and cultural studies, the book provides a new way of understanding how music affects listeners. The argument develops from our latest conceptions of what it is to be human, investigating experiences of listening to popular music in everyday life. Through listening, individuals have the potential to redefine themselves, gain resilience, connect with other people, and make a difference in society. Applying a groundbreaking theoretical framework to postmillennial rap and metal, the book uncovers why vast numbers of listeners engage with music typically regarded as 'social problems' or dismissed as 'extreme'. In the first ever comparative analytical treatment of rap and metal music, twenty songs are analysed as case studies that reveal the empowering potential of listening. The book details how individuals interact with rap and metal communities in a self-perpetuating process which keeps these thriving music cultures – and the listeners themselves – alive and well. Can music really change the world? *How Music Empowers* answers: yes, because it changes us. *How Music Empowers* will interest scholars and researchers of popular music, ethnomusicology, music psychology, music therapy, and music education.

The Rap and Hip Hop Quiz Book May 31 2020 Are you a fan of rap and hip hop? Are you familiar with artists such as Snoop Dog, Ice T and Lil' Kim? Can you name all the trailblazing rappers and singers and their hits? If so, you will enjoy trying to answer the 100 quick questions in *The Rap & Hip Hop Quiz Book*. For which album did Dizzee Rascal win the 2003 Mercury Prize? What was the name of the rapper who was shot in Las Vegas in September 1996 and later died from his wounds? Which artist had a hit with the album 'Fear of a Black Planet' in 1990? The answers to all these questions and more can be found in this exciting new quiz book. With sections on rappers, hit singles, stage names and best-selling albums as well as more general questions, this book will find out how much you really know about the

artists behind the best of rap and hip hop. This book is certain to appeal to anyone with an interest in this form of music culture.

Rap and Religion: Understanding the Gangsta's God Dec 19 2021 This book provides an enlightening, representative account of how rappers talk about God in their lyrics—and why a sense of religion plays an intrinsic role within hip hop culture. • A bibliography of cited sources on rap music and hip hop culture • An index of key terms and artists • A discography of rap songs with religious themes

Droppin' Science Dec 31 2022 Eleven essays analyze various aspects of hip-hop that are usually neglected, including coverage of female and Latino contributions to both rap and hip-hop culture.

What's Good? Apr 10 2021 A love letter to the verbal artistry of hip-hop, *What's Good* is a work of passionate lyrical analysis.

Sounding Race in Rap Songs Feb 18 2022 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.

Listening to Rap Dec 07 2020 Over the past four decades, rap and hip hop culture have taken a central place in popular music both in the United States and around the world. *Listening to Rap: An Introduction* enables students to understand the historical context, cultural impact, and unique musical characteristics of this essential genre. Each chapter explores a key topic in the study of rap music from the 1970s to today, covering themes such as race, gender, commercialization, politics, and authenticity. Synthesizing the approaches of scholars from a variety of disciplines—including music, cultural studies, African-American studies, gender studies, literary criticism, and philosophy—*Listening to Rap* tracks the evolution of rap and hip hop while illustrating its vast cultural significance. The text features more than 60 detailed listening guides that analyze the musical elements of songs by a wide array of artists, from Afrika Bambaataa and Grandmaster Flash to Nicki Minaj, Jay-Z, Kanye West, and more. A companion website showcases playlists of the music discussed in each chapter. Rooted in the understanding that cultural context, music, and lyrics combine to shape rap's meaning, the text assumes no prior knowledge. For students of all backgrounds, *Listening to Rap* offers a clear and accessible introduction to this vital and influential music.

Therapeutic Uses of Rap and Hip-Hop Feb 06 2021 In perceiving all rap and hip-hop music as violent, misogynistic, and sexually charged, are we denying the way in which it is attentive to the lived experiences, both positive and negative, of many therapy clients? This question is explored in great depth in this anthology, the first to examine the use of this musical genre in the therapeutic context. The contributors are all experienced therapists who examine the multiple ways that rap and hip-hop can be used in therapy by listening and discussing, performing, creating, or improvising. The text is divided into three sections that explore the historical and theoretical perspectives of rap and hip-hop in therapy, describe the first-hand experiences of using the music with at-risk youth, and discuss the ways in which contributors have used rap and hip-hop with clients with specific diagnoses, respectively. Within these sections, the contributors provide rationale for the use of rap and hip-hop in therapy and encourage therapists to validate the experiences for those for whom rap music is a significant mode of expression. Editors Susan Hadley and George Yancy go beyond promoting culturally competent therapy to creating a paradigm shift in the field, one that speaks to the problematic ways in which rap and hip-hop have been dismissed as expressive of meaningless violence and of little social value. More than providing tools to

incorporate rap into therapy, this text enhances the therapist's cultural and professional repertoire.

Black Noise Dec 27 2019 From its beginnings in hip hop culture, the dense rhythms and aggressive lyrics of rap music have made it a provocative fixture on the American cultural landscape. In *Black Noise: Rap Music and Black Culture in Contemporary America*, Tricia Rose, described by the New York Times as a "hip hop theorist," takes a comprehensive look at the lyrics, music, cultures, themes, and styles of this highly rhythmic, rhymed storytelling and grapples with the most salient issues and debates that surround it. Assistant Professor of Africana Studies and History at New York University, Tricia Rose sorts through rap's multiple voices by exploring its underlying urban cultural politics, particularly the influential New York City rap scene, and discusses rap as a unique musical form in which traditional African-based oral traditions fuse with cutting-edge music technologies. Next she takes up rap's racial politics, its sharp criticisms of the police and the government, and the responses of those institutions. Finally, she explores the complex sexual politics of rap, including questions of misogyny, sexual domination, and female rappers' critiques of men. But these debates do not overshadow rappers' own words and thoughts. Rose also closely examines the lyrics and videos for songs by artists such as Public Enemy, KRS-One, Salt N' Pepa, MC Lyte, and L. L. Cool J. and draws on candid interviews with Queen Latifah, music producer Eric "Vietnam" Sadler, dancer Crazy Legs, and others to paint the full range of rap's political and aesthetic spectrum. In the end, Rose observes, rap music remains a vibrant force with its own aesthetic, "a noisy and powerful element of contemporary American popular culture which continues to draw a great deal of attention to itself."

I Got Something to Say Jun 12 2021 What do millennial rappers in the United States say in their music? This timely and compelling book answers this question by decoding the lyrics of over 700 songs from contemporary rap artists. Using innovative research techniques, Matthew Oware reveals how emcees perpetuate and challenge gendered and racialized constructions of masculinity, femininity, and sexuality. Male and female artists litter their rhymes with misogynistic and violent imagery. However, men also express a full range of emotions, from arrogance to vulnerability, conveying a more complex manhood than previously acknowledged. Women emphatically state their desires while embracing a more feminist approach. Even LGBTQ artists stake their claim and express their sexuality without fear. Finally, in the age of Black Lives Matter and the presidency of Donald J. Trump, emcees forcefully politicize their music. Although complicated and contradictory in many ways, rap remains a powerful medium for social commentary.

5 Grams Jan 08 2021 "Focusing on lyrics that emerged in 1990s New York rap, which critiqued the music industry for being corrupt, unjust, and criminal, Bogazianos shows how many rappers began drawing parallels between the "rap game" and the "crack game." He argues that the symbolism of crack in rap's stance towards its own commercialization represents a moral debate that is far bigger than hip hop culture, highlighting the degree to which crack cocaine has come to represent the entire paradoxical predicament of punishment in the U.S. today"--Provided by publisher.

The History of Hip Hop May 24 2022 The only Hip Hop Book Series that explains the culture fully in the fewest words! *** 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 *** Whether you are a fan of hip hop or you are just curious about it, you will not have to look further after finding Eric Reese's *The History of Hip Hop*. This concise but in-depth book explores all the distinguishing traits of what is not only a genre of music but a lifestyle. Reese traces the history of hip hop from its beginnings in the 1970s and reveals how it changed in the next decades until it became a worldwide phenomenon. The author gives attention to the influence of hip hop at every level, including art and fashion. He also makes valuable considerations about its originality in comparison with other genres. From the pages of *The History of Hip Hop*, you will realize the impact hip hop has on our society. Reese explains every aspect of its powerful influence and considers it not only as a musical genre but as a way of living. I like that after exploring the origins of hip hop and its meaning for African Americans, Reese included references to its worldwide presence. It shows its importance better than anything else. Reese's style is essential and clear. He does not linger on long and superfluous dissertations, but he goes straight to the point and enlightens the key concepts with clarity. At the end of *The History of Hip Hop*, you can be sure you will have all the elements to understand hip hop. You will also know what sets it

apart from other musical genres. In short, you will have a clear picture in your mind, and you will be able to understand hip hop better. - Reviewed By Astrid Iustulin for Readers' Favorite Hip Hop Truth for the Art and Pulse of America! Hip Hop from 2011-2020, so what happened now that it's been a decade in? Only one hip hop history book tells you how Hip Hop & Trap combined to take over for years to come! What you'll uncover in my latest rap music history series which you won't find elsewhere: The Old School is still alive Leaders of the New & Old School cashing in and out Fashion Trends in 2011 - 2020 New Legends of Hip Hop Trap Music is Here to Stay and Why Greatest moments, albums, songs & mixtapes of this era Politics and Hip-Hop (Obama & Trump Eras) The Mixtape Era has officially taken over And much more... As this music legacy continues to expand its sway, know for sure it's here to stay. History of Hip Hop Volume Five gives you a direct-straight to the point history of the indisputable legendary force of rap and trap artists here to stay. Hip Hop lives on! Get this series now! It's for all ages and walks of life.

Rap on Trial Jun 24 2022 A groundbreaking exposé about the alarming use of rap lyrics as criminal evidence to convict and incarcerate young men of color Should Johnny Cash have been charged with murder after he sang, "I shot a man in Reno just to watch him die"? Few would seriously subscribe to this notion of justice. Yet in 2001, a rapper named Mac whose music had gained national recognition was convicted of manslaughter after the prosecutor quoted liberally from his album *Shell Shocked*. Mac was sentenced to thirty years in prison, where he remains. And his case is just one of many nationwide. Over the last three decades, as rap became increasingly popular, prosecutors saw an opportunity: they could present the sometimes violent, crime-laden lyrics of amateur rappers as confessions to crimes, threats of violence, evidence of gang affiliation, or revelations of criminal motive—and judges and juries would go along with it. Detectives have reopened cold cases on account of rap lyrics and videos alone, and prosecutors have secured convictions by presenting such lyrics and videos of rappers as autobiography. Now, an alarming number of aspiring rappers are imprisoned. No other form of creative expression is treated this way in the courts. *Rap on Trial* places this disturbing practice in the context of hip hop history and exposes what's at stake. It's a gripping, timely exploration at the crossroads of contemporary hip hop and mass incarceration.

Say it Loud! Aug 22 2019 Exciting full-color and black-and-white photographs mark a chronicle of the birth of rap music in contemporary America, tracing its roots back to traditions thousands of years old and discussing its effect on today's young.

Gangster Rap and Its Social Cost Mar 10 2021 Rap music and its gangster rap variant are now far too important and influential in American life to be ignored by the general public and research communities alike. Artists and promoters alike have made a number of questionable claims about the authenticity and impact of their music that have been taken for granted and not been critically assessed. Those who have written about from communications, music and cultural studies have provided an important but relatively fixed narrative that leaves the central claims and impacts of this entrepreneur unaddressed. It is in this context that the author Benjamin Bowser began studying hip hop and gangster rap precisely because the influence of this movement and music on African American adolescents HIV infection risk takers. At the same time, the frequent use of the N-word by gangster rappers has become a major unaddressed issue in civil rights that has also not been studied. Furthermore, an important reason to study these unaddressed issues is to not only better understand them, but to offer solutions to the problems they pose and to improve the quality of life of all involved. Within the rapidly growing literature on hip hop and gangster rap, *Gangster Rap and Its Social Cost* stands out from the rest because it provides a number of unique contributions. First, based upon a community case study, the author asserts that gangster rap has empowered white racists and, as a consequence, has reduced the quality of life and civil rights of listeners and non-listeners alike. Second, this book goes to great length to make a serious distinction between gangster rap and hip hop. Disentangling one from the other opens the door to a more focused and critical analysis of gangster rap and provides an outline of the unmet potential of rap in hip hop. Third, national surveys are used as evidence in the debate about the size and characteristics of the rap and hip hop listener audiences. There are some surprises here that should reframe the controversy on who listens to and buys rap music. Fourth, there is a first generation of psychological and social scientific research on rap music that is summarized through 2011. Finally, the problems in gangster rap are not inevitable and we do not have to live with them. They can be effectively addressed without attacking the civil liberties of gangster

rappers or their corporate sponsors. *Gangster Rap and Its Social Cost* is must reading for young adults, parents, those who both enjoy and dislike rap music, and students in sociology, psychology, ethnic studies, communication, music, community studies and public health.

Rap Music Mar 22 2022 Looks at the social issues surrounding rap music, covering such topics as sexism, censorship, and violence.

Bleep! Censoring Rock and Rap Music Oct 05 2020 An examination of the societal and legal responses to rock and rap music.

From Grassroots to Commercialization: Hip Hop and Rap Music in the USA Jan 26 2020 In the past three decades hip hop has developed from an underground movement in one of New York City's poorest boroughs, the Bronx, to a worldwide multi-billion-dollar industry. Nowadays one could not imagine chart shows, discos or house-parties without rap music. According to Guthrie P. Ramsey, Jr., rap music, which belongs under the cultural umbrella called hip hop, 'is virtually everywhere: television, radio, film, magazines, art galleries, and in 'underground' culture'. In this work Karl Kovacs will examine the reasons for hip hop's international success, the dangers of it, and the motivations rappers had and still have to pursue their art. It is yet to be answered if the success of this form of art has been a blessing or a curse for its performers and their audience, the so-called hip hop generation.

Chuck D Presents This Day in Rap and Hip-Hop History Nov 25 2019 A one-of-a kind survey of rap and hip hop history from 1973 to today by Chuck D, arguably the most influential rapper in the world. In the more than 40 years since the days of DJ Kool Herc and "Rapper's Delight," hip hop and rap have become a billion-dollar worldwide phenomenon. Yet there is no definitive history of the genre-until now. Based on Chuck's long-running show on Rapstation.com, this massive compendium details the most iconic moments and influential songs in the genre's recorded history, from Kurtis Blow's "Christmas Rappin'" to The Miseducation of Lauryn Hill to Kendrick Lamar's ground-breaking verse on "Control." Also included are key events in hip hop history, from Grandmaster Flash's first scratch through Tupac's holographic appearance at Coachella. Throughout, Chuck offers his insider's perspective on the chart toppers and show stoppers as he lived it. Illustrating the pages are more than 100 portraits from the talented artists specializing in hip hop.

The Rap Year Book Mar 29 2020 A New York Times–bestselling, in-depth exploration of the most pivotal moments in rap music from 1979 to 2014. Here's what The Rap Year Book does: It takes readers from 1979, widely regarded as the moment rap became recognized as part of the cultural and musical landscape, and comes right up to the present, with Shea Serrano hilariously discussing, debating, and deconstructing the most important rap song year by year. Serrano also examines the most important moments that surround the history and culture of rap music—from artists' backgrounds to issues of race, the rise of hip-hop, and the struggles among its major players—both personal and professional. Covering East Coast and West Coast, famous rapper feuds, chart toppers, and show stoppers, The Rap Year Book is an in-depth look at the most influential genre of music to come out of the last generation. Picked by Billboard as One of the 100 Greatest Music Books of All-Time Pitchfork Book Club's first selection

The Genres, Prosody and Pragmatics of Rap Sep 27 2022 Bachelor Thesis from the year 2010 in the subject English Language and Literature Studies - Linguistics, grade: 1,1, Bielefeld University, language: English, abstract: Preliminaries The first song whose rhythmic style of singing predates rapping was already published in the 1920s. About 50 years later, the first historically known rap song was published. Since then, this genre has undergone many changes and has been examined from diverse angles. Various cultural, historical and language-centered studies have been conducted on rap music. There is, however, little research particularly concerned with the different musical categories of rap, vocal deliveries of rap and the usage and understanding of language in contexts of rap from a pragmatical point of view. To investigate some of the genres linguistic properties, the main focus of this paper will be on the genres, prosody and pragmatics of rap music. The paper is divided into five chapters and three major parts. After the introduction and some general thoughts about the history of rap music, the first major part deals with the generic classification of this genre in chapter three. A general overview of the different genres of rap is given here by focusing on their musical, thematic and vocal style variations. It will be explored whether genres of rap are related to each other, overlap and whether each genre encompasses a different style of vocal delivery. All the lyrics of the songs which will be mentioned and discussed in this thesis are

available in the appendix accompanied by a CD of songs and files. Taking into account the different vocal styles, which will be mentioned in chapter three, in chapter four, particular focus will be drawn to the prosodic variations of vocal styles, especially to stress. In this respect, an experiment has been conducted by which prosodic differences of vocal styles will be discussed in chapter four. It is not the objective of this thesis to focus on the physical nature of musical s

Flow Jul 26 2022 From its dynamic start at dance parties in the South Bronx in the late 1970s, hip hop and rap music have exploded into a dominant style of popular music in the United States and a force for activism and expression all over the world. So, too, has scholarship on hip hop and rap music grown. Yet much of this scholarship, employing methods drawn from sociology and literature, leaves unaddressed the expressive musical choices made by hip hop artists. Fundamental among these choices is the rhythm of the rapping voice, termed "flow." Flow presents unique theoretical and analytical challenges. It is rhythmic in the same way other music is rhythmic, but also in the way speech and poetry are rhythmic. For the first time, Mitchell Ohriner's *Flow: The Rhythmic Voice in Rap Music* reconciles approaches to key concepts of rhythm, such as meter, periodicity, patterning, and accent, treated independently across other branches of scholarship. Ohriner theorizes flow by weaving between the methods of computational music analysis and humanistic close reading. Through the analysis of large collections of verses and individual tracks, the book addresses theories of rhythm, meter, and groove in the unique ecology of rap music. In a series of case studies in the second half, the work of Eminem clarifies how flow can relate to text, the work of Black Thought of The Roots clarifies how flow can relate to other instrumental streams, and the work of Talib Kweli clarifies how flow can relate to rap's persistent meter. While Ohriner focuses on rap music throughout the book, the methods he introduces will be useful for other musical genres that feature the voice freely interacting with a more rigid metric framework.

"Making a change?!" - Between Grassroots and Commercialisation in Contemporary American Rap Music Jan 20 2022 Seminar paper from the year 2007 in the subject American Studies - Culture and Applied Geography, grade: 1,3, University of Freiburg, course: The Rise of the Entertainment Industry, 20 entries in the bibliography, language: English, abstract: The Hip Hop culture between grassroots and commercialization. Can rap music bring about social and political change for African Americans or is it merely entertainment?

Hip Hop and the Media in the USA Aug 03 2020 Seminar paper from the year 1999 in the subject American Studies - Culture and Applied Geography, grade: 1,0 (A), Humboldt-University of Berlin (American Studies), course: Transnational American Culture Studies, 22 entries in the bibliography, language: English, abstract: 1. Introduction: In the following study the relationship and interaction between "Hip Hop and the Media in the USA" will be discussed. The aim of this paper is to put hip hop into a wider framework of media and culture. Hip hop has triumphantly emerged from the underground to take its place in the mainstream of popular culture. It is clear that the pervasive influence of hip hop extends to television, film, advertising, fashion, the print media, and language itself. Although it has taken almost twenty years to reach this level of mass exposure, the movement now stands as a multimillion-dollar enterprise and a dominant cultural force that continues to grow. To put it quite bluntly, hip hop cannot be considered as an independent entity on its own; it has to be explained in a broader context – a creation out of a reaction with and against existing conventions. Hip hop must be reinvented from moment to moment, centered around the impossibility of closure – the moment it becomes identifiable, its modes reducible, it dies – but hip hop's ability is to reinvent itself continually. Hip hop is, as Potter puts it, "a cultural recycling center, a social heterolect, a field of contest, even a form of psychological warfare" (109). This paper tries to shed light on the following questions: What is the media's influence on the history and development of hip hop culture? How are the different rap categories treated by the media? Why is authenticity especially appealing to a white audience and consequently to the major spending power? In how far are violence, drugs and misogyny important for the development of hip hop culture, how is the media coping with these issues? The latter question leads to the next one: Why is rap, as a part of hip hop, the subject of a permanent call for censorship? To answer this question some examples will be illustrated. [...]

Rap Music and Street Consciousness Oct 29 2022 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 phenomenons 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.

Global Noise Feb 27 2020 International scholars explore the hip hop scenes of Europe, Canada, Japan and Australia. The thirteen essays that comprise Global Noise explore the hip hop scenes of Europe, Anglophone and Francophone Canada, Japan and Australia within their social, cultural and ethnic contexts. Countering the prevailing colonialist view that global hip hop is an exotic and derivative outgrowth of an African-American-owned idiom subject to assessment in terms of American norms and standards, Global Noise shows how international hip hop scenes, like those in France and Australia, developed by first adopting then adapting US models and establishing an increasing hybridity of local linguistic and musical features. The essays reveal diasporic manifestations of international hip hop that are rarely acknowledged in the growing commentary on the genre in the US. In the voices of rappers from around the globe with divergent backgrounds of race, nationality, class and gender, the authors find a consistent rhetoric of opposition and resistance to institutional forms of repression and the construction of a cohesive, historically-based subculture capable of accommodating regional and national diversities. CONTRIBUTORS: Roger Chamberland, Ian Condry, David Hesmondhalgh, Claire Levy, Ian Maxwell, Caspar Melville, Sarah Morelli, Mark Pennay, André J.M. Prévos, Ted Swedenburg, Jacqueline Urla and Mir Wermuth.

Rhymes in the Flow Aug 15 2021 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.

Hip Hop Africa Sep 23 2019 Hip Hop Africa explores a new generation of Africans who are not only consumers of global musical currents, but also active and creative participants. Eric Charry and an international group of contributors look carefully at youth culture and the explosion of hip hop in Africa, the embrace of other contemporary genres, including reggae, ragga, and gospel music, and the continued vitality of drumming. Covering Senegal, Mali, Côte d'Ivoire, Ghana, Nigeria, Kenya, Tanzania, Malawi, and South Africa, this volume offers unique perspectives on the presence and development of hip hop and other music in Africa and their place in global music culture.

Rap Music and the Poetics of Identity Nov 29 2022 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences. It also argues that current skeptical attitudes toward music analysis in popular music

studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music, popular musics, and music in general. Drawing extensively on recent scholarship in popular music studies, cultural theory, communications, critical theory, and musicology, Krims redefines 'music theory' as meaning simply 'theory about music', in which musical poetics (the study of how musical sound is deployed) may play a crucial role when its claims are contextualized and demystified. Theorizing local and global geographies of rap, Krims discusses at length the music of Ice Cube, the Goodie MoB, KRS-One, Dutch group the Spookrijders, and Canadian Cree rapper Bannock.

Listen to Rap! Exploring a Musical Genre Jul 02 2020 Listen to Rap! Exploring s Musical Genre provides an overview of this kinetic and poetic musical genre for scholars of rap and curious novices alike. • Provides readers with a ready list of the 50 most important people and events in rap • Discusses vocal styles and musical production in depth • Quickly and efficiently characterizes rappers, crews, albums, and singles • Provides pertinent information that links rappers, producers, DJs (turntablists), and record labels • Discusses the history of rap as a series of local phenomena in the introduction

Rap on Rap Sep 03 2020 An anthology of essays, editorials, and criticism--by Anna Quindlen, Nathan McCall, Sister Souljah, Ice-T, and William Safire, among others--provides a provocative study of the diverse forms and meaning of rap music and the culture that spawned it. Original.

Collective Participation and Audience Engagement in Rap Music Nov 17 2021 Why do rap MCs present their studio recorded lyrics as "live and direct"? Why do they so insistently define abilities or actions, theirs or someone else's, against a pre-existing signifier? This book examines the compositional practice of rap lyricists and offers compelling answers to these questions. Through a 40 year-span analysis of the music, it argues that whether through the privileging of chanted call-and-response phrases or through rhetorical strategies meant to assist in getting one's listening audience open, the focus of the first rap MCs on community building and successful performer-audience cooperation has remained prevalent on rap records with lyrics and production techniques encouraging the listener to become physically and emotionally involved in recorded performances. Relating rap's rhetorical strategy of posing inferences through intertextuality to early call-and-response routines and crowd-controlling techniques, this study emphasizes how the dynamic and collective elements from the stage performances and battles of the formative years of rap have remained relevant in the creative process behind this music. It contends that the customary use of identifiable references and similes by rap lyricists works as a fluid interchange designed to keep the listener involved in the performance. Like call-and-response in live performances, it involves a dynamic form of communication and places MCs in a position where they activate the shared knowledge of their audience, making sure that they "know what they mean," thus transforming their mediated lyrics into a collective and engaging performance.

Rap Whoz who Aug 27 2022 Rap has been among America's most popular musics for over two decades now. Yet, for most listeners, rappers are mysterious figures, shrouded behind outrageous costumes, incendiary lyrics, and colorful pseudonyms. Rap Whoz Who identifies rap's major stars, tracing the influences of the pioneering rappers, deejays, promoters, and composers through today's best-known artists, both black and white. It shows how rap as a genre bridges many musical styles, and includes a variety of social and political messages. Rap has been controversial because of its content, but as a musical style it has barely been documented. Rap Whoz Who closes this gap in a thoughtful and colorfully written account of the music and its stars.

Hip Hop at Europe's Edge Jul 14 2021 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 History of Rap Music Nov 05 2020 Traces the development of rap music from origins in the hip hop of the 1970s through various controversies to its widespread popularity in the 1990s.

droppin-science-critical-essays-on-rap-music-and-hip-hop-culture-critical-perspectives-on-the-past

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