

RAP AND HIP HOP

“RAPPER’S DELIGHT”: THE ORIGINS OF HIP-HOP

- Rap music
 - Has spurred more vigorous popular debate than any other genre of popular music
 - Based on principles ultimately derived from African musical and verbal traditions
 - Emphasis on rhythmic momentum and creativity
 - Preference for complex tone colors and dense textures
 - Keen appreciation of improvisational skill
 - Incorporative, innovative approach of technologies

RAP AND HIP-HOP

- Rap emerged during the 1970s as one part of a cultural complex called hip-hop.
- Hip-hop culture was forged by African American and Caribbean American youth in New York City:
 - Visual art (graffiti)
 - Dance (an acrobatic solo style called “breakdancing” and an energetic couple dance called “the freak”)
 - Music, dress, and speech
- Hip-hop was at first a local phenomenon, centered in certain neighborhoods in the Bronx, the most economically devastated area of New York City.

HIP-HOP MUSIC

- Rejection of mainstream dance music by black and Puerto Rican listeners
 - Profoundly shaped by the techniques of disco DJs
 - Kool Herc (Clive Campbell, b. 1955 in Jamaica)
 - Grandmaster Flash (Joseph Saddler, b. 1958 in Barbados)
 - Afrika Bambaataa (Kevin Donovan, b. 1960 in the Bronx)

KOOL HERC (CLIVE CAMPBELL B. 1955)

- Migrated from Kingston, Jamaica, to New York City at age twelve
- Isolated the breaks of certain popular record and mixed them into the middle of other dance records
- These rhythmic sound collages came to be known as “breakbeat” music, a term subsequently transferred to breakdancing.

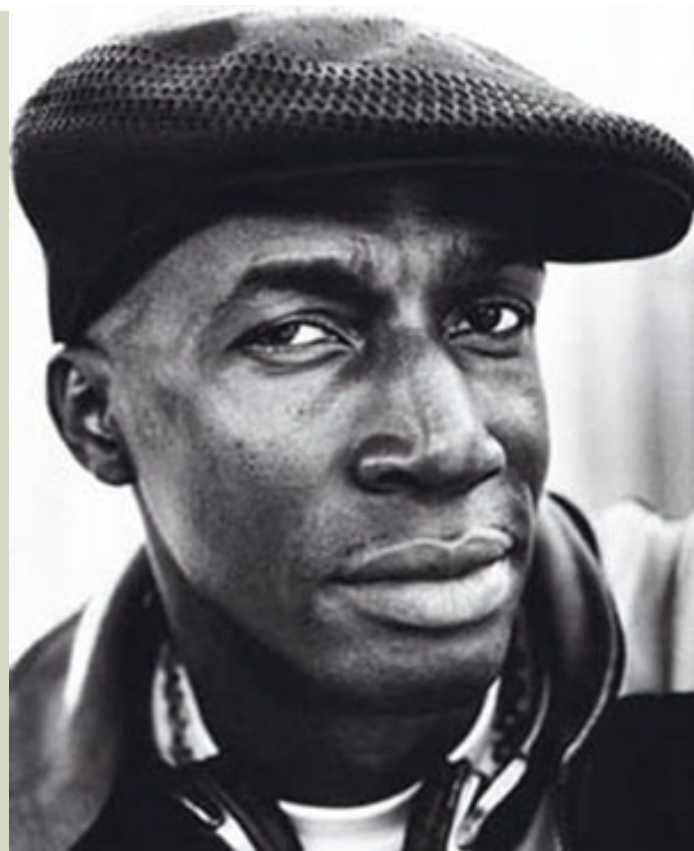


KOOL HERC (CLIVE CAMPBELL B. 1955)

- The Godfather of Hip-Hop
- Sometime in the mid-1970s, Kool Herc began to put two copies of the same record on his turntables.
- Switching back and forth between the turntables, Herc found that he could “backspin” one disc while the other continued to play over the loudspeakers.
- This enabled him to repeat a given break over and over, by switching back and forth between the two discs and backspinning to the beginning of the break.
- [Kool Herc](#)

GRANDMASTER FLASH (JOSEPH SADDLER, B. 1958)

- Using headphones, Flash could more precisely pinpoint the beginning of a break.
- Flash gained local fame for his ability to “punch in” brief, machine gun–like segments of sound.
- A new technique called “scratching” was developed by Flash’s young protégé, Theodore.



RAPS

- Although all DJs used microphones to make announcements, Kool Herc was also one of the first DJs to recite rhyming phrases over the breakbeats produced on his turntables.
- Some of Herc's "raps" were based on a tradition of verbal performance called "toasting," a form of poetic storytelling with roots in the trickster tales of West Africa.

“RAPPER’S DELIGHT”

- Until 1979, hip-hop music remained a primarily local phenomenon.
- “Rapper’s Delight” was the first indication of the genre’s broader commercial potential.
 - Twelve-inch dance single
 - Recorded by the Sugarhill Gang, a crew based in Harlem



“RAPPER’S DELIGHT”



- The recording recycled the rhythm section track from Chic’s “Good Times,” played in the studio by session musicians usually hired by Sugar Hill to back R&B singers.
- The three rappers—Michael “Wonder Mike” Wright, Guy “Master Gee” O’Brien, and Henry “Big Bank Hank” Jackson—recited a rapid-fire succession of rhymes, typical of the performances of MCs at hip-hop dances.

“RAPPER’S DELIGHT”

*Well it's on-n-on-n-on-n-on-n-on
The beat don't stop until the break of dawn
I said M-A-S, T-E-R, a G with a double E
I said I go by the unforgettable name
Of the man they call the Master Gee
Well, my name is known all over the world
By all the foxy ladies and the pretty girls
I'm goin' down in history
As the baddest rapper there could ever be*

“RAPPER’S DELIGHT”

- The unexpected success of “Rapper’s Delight” ushered in a series of million-selling twelve-inch singles by New York rappers
 - Kurtis Blow’s “The Breaks” (Number Four R&B, Number Eighty-seven pop in 1980)
 - “Planet Rock,” by Afrika Bambaataa and the Soul Sonic Force (Number Four R&B, Number Forty-eight pop in 1982)
 - “The Message”, by Grandmaster Flash and the Furious Five (Number Four R&B, Number Sixty-two pop in 1982)

“THE MESSAGE”



- Established a new (and, in the end, profoundly influential) trend in rap music: social realism
- Grim, almost cinematic portrait of life in the South Bronx
- A whole stream within the subsequent history of rap music can be traced from this gritty record.
- “The Message” helped establish canons of realness and street credibility that are still vital to rap musicians and audiences.

HIP-HOP BREAKS OUT (1980S-1990S)

- In the mid-1980s, rap moved into the popular mainstream.
- 1986 saw the release of the first two multiplatinum rap albums
 - *Raising Hell* by Run-D.M.C.
 - Number Three on *Billboard*'s pop albums chart
 - Over three million copies sold
 - *Licensed to Ill* by the Beastie Boys
 - Number One for seven weeks
 - Over seven million copies sold
- Expansion of the audience for hip-hop music was the key to the commercial success of these albums.
 - Included millions of young white fans, attracted by the rebelliousness of the genre



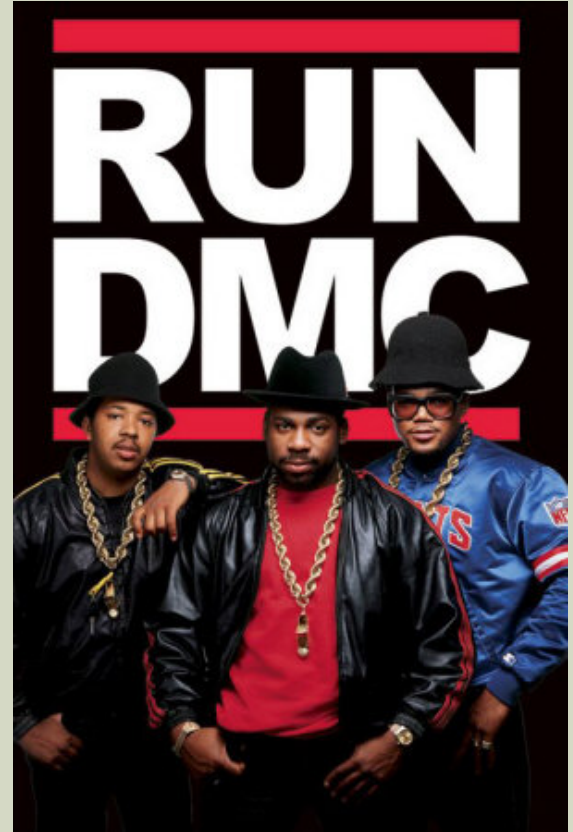
DEF JAM

- Both *Raising Hell* and *Licensed to Ill* were released on a new independent label called Def Jam.
- Co-founded in 1984 by the hip-hop promoter Russell Simmons and the musician-producer Rick Rubin
- Cross-promoting a new generation of artists



RUN-D.M.C.

- Trio:
 - MCs Run (Joseph Simmons, b. 1964) and D.M.C. (Darryl McDaniels, b. 1964)
 - DJ Jam Master Jay (Jason Mizell, b. 1965)
- Adidas Corporation and Run-D.M.C. signed a \$1.5 million promotional deal
- [Walk This Way - RUN D.M.C./Aerosmith](#)



THE BEASTIE BOYS

- In 1985, the Beastie Boys were signed by Def Jam Records.
- Appeared in *Krush Groove*—one of the first films to deal with hip-hop culture
- Toured as the opening act for both Madonna and Run-D.M.C



PUBLIC ENEMY

- Founded in 1982
- Core members met as college students
 - Drawn together by their interest in hip hop culture and political activism
 - Two MCs—Chuck D (a.k.a. Carlton Ridenhour, b. 1960) and Flavor Flav (William Drayton, b. 1959)
 - Plus a DJ—Terminator X (Norman Lee Rogers, b. 1966)
 - “Minister of Information” (Professor Griff, a.k.a. Richard Griffin)
 - Security of the First World (S1W)
 - Dancers who dressed in paramilitary uniforms, carried Uzi submachine guns, and performed martial arts-inspired choreography



Night of the Living Baseheads

M. C. HAMMER

- Stanley Kirk Burrell, b. 1962
- Rapper from Oakland, California
- *Please Hammer Don't Hurt 'Em*
 - Held the Number One position for twenty-one weeks and sold over ten million copies
- Bestselling rap album of all time



GANGSTA RAP

- **Chronicled the dilemmas faced by urban communities from a first-person, present-tense viewpoint.**
- **The recordings of artists like Ice-T, N.W.A., Snoop Doggy Dogg, 2Pac Shakur, and the Notorious B.I.G. combine a grim, survivalist outlook on life with a gleeful celebration of the gangster lifestyle.**
- **Was an avenue for black males to express control and dominance over the one thing they controlled, themselves**

N.W.A. (N*%#@Z WITH ATTITUDE)

- Recordings that expressed the gangsta lifestyle, saturated with images of sex and violence
- Formed in 1986 in Compton, CA
- O’ Shea “Ice Cube” Jackson (b. 1969), the product of a middle-class home in South Central Los Angeles
- Andre “Dr. Dre” Young (b. 1965), a sometime member of a local funk group called the World Class Wreckin’ Cru



SNOOP DOGGY DOGG (SNOOP LION)

- Calvin Broadus, born in Long Beach in 1971
- *Doggystyle*, 1993
 - Debuted at the top of the album charts
 - Included gold single “What’s My Name?”

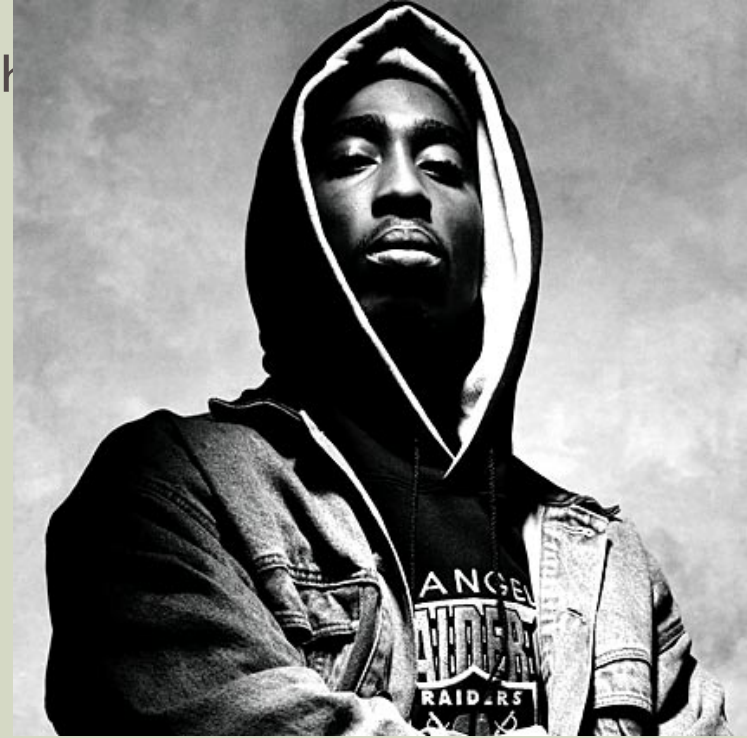


“WHAT’S MY NAME?”

- Intended to cross over to the pop charts
 - Released on the album in its original, unexpurgated version and in a “clean” version on a single designed for radio airplay and mass distribution
- Opens with a dense, scratchy sample reminiscent of a Public Enemy/Bomb Squad recording
- Texture shifts to a smoother, more dance-oriented sound
- A relaxed, medium-tempo dance groove is established by drum machine and keyboard synthesizers.
- The lyrics describe Snoop’s gangsta persona and establish his street credibility.
- Despite its controversial verbal content, “What’s My Name?” is a quintessential pop record, carefully calibrated for dance club consumption.
- [What's My Name?](#)

HIP-HOP FEUDS AND RIVALRIES

- Between East Coast's Bad Boy Records and West Coast's Death Row Records
- Tupac (2Pac) Shakur (1971–96)
 - Up-and-coming star with Los Angeles-based Death Row Records
 - Victim of the conflicts between East and West Coast factions within the hip-hop business
 - Shot and killed in Las Vegas



HIP-HOP GEUDS AND RIVALRIES

- The Notorious B.I.G. (Christopher Wallace, a.k.a. Biggie Smalls, 1972–97)
 - Worked with producer and rapper Sean “Puffy” Combs (a.k.a. Puff Daddy, P. Diddy), CEO of the New York independent label Bad Boy Records
 - Shot to death in Los Angeles in 1997
- Both 2Pac and the Notorious B.I.G. had recorded prophetic raps that ended with the narrator speaking from the grave rather than standing in bloody triumph over his victims.

