Committee:
Todd Coolman
Doug Munro
Jon Faddis
John Riley

Making the Connection:

Jazz and Hip-Hop

A Socio-Historical and Musical Exploration of

Two Original American Art Forms

Michael Aaron Kujawski
198 Five Points Road
Rush NY, 14543
(585) 507-2280

Submitted in partial fulfillment
of the requirements for the degree of
Master of Music
Department of Jazz Studies
SUNY Purchase
2008

Table of Contents

Part II- Musical Analysis

"Back in the days when I was a teenager,
Before I had status and before I had a pager,
You could find The Abstract listening to hip-hop,
My pops used to say it reminded him of bebop.

I said well daddy don't you know that things go in cycles
The way that Bobby Brown is just
Ampin' like Michael."
A Tribe Called Quest
'Excursions'

The connection between hip-hop and bebop was not always obvious to me. Deep down in my gut I always knew there was something similar in the way that good hip-hop music 'grooved' and good bebop music always 'swung', but I couldn't articulate it. As a young bassist performing jazz, funk, R&B, which comprise the basis for most hip-hop grooves, I began to discover certain rhythmic footprints that could be traced through each genre. It all *felt* good, and my curiosity began to grow concerning the possible similarities between jazz and hip-hop.

In a 2007 interview, music legend Quincy Jones references such a relationship.

> "Bebop is so much like Hip-Hop it's unbelievable. In fact, most of the words [Hip-Hop] uses comes from Bebop and they don't even know it. Like "homeboy" and "cribs"- are you kiddin'? In a way, Bebop started it. They were freestyling and Hip-Hop was always about jammin' and free forms of improvisation all the time. It is right in the same church as far as I'm concerned. The attitude sociologically was just about the same. (Iandoli 2007)

Quincy goes on to explain the relative importance of hip-hop music on world culture as compared to bebop:

> “Bebop was premature and didn’t have the kind of power – you didn’t have as big a media either to put it all out there. You have the biggest media in the history of the world out now, with online and fiber optics and satellite radio. You didn’t have that back then. We didn’t even have televisions in ’47. It was just radio. Not trying to compare [Bebop and Hip-Hop], but it’s the same sensibility. They have their own colloquialisms, body language, or gestures. The same thing Malcolm X comes out of or Miles Davis. It’s interesting to see it all put together.” (Iandoli 2007)

Additionally, Max Roach, bebop pioneer and arguably the most influential drummer of all time always stood as one of the biggest proponents of hip-hop music. He identified it as a legitimate art form and understood its relationship to bebop. The following quotes stress the importance of hip-hop to the history of Western musical practice, its innovations, and rhythmic importance as defined by Max Roach.

> "The thing that frightened people about hip hop was that they heard rhythm-rhythm for rhythm's sake. Hip hop lives in the world of sound-not the world of music-and that's why it's so revolutionary" (quoted in Lipsitz 1994, pg.38).

> "Hip-Hop is complete theater," Roach told the Los Angeles Times in 1991. "These kids don't have rhetoric courses, so they've created their own script in rhyme--it's verbal improvisation. They don't have formal musical training, so they make music from the tones and rhythms of human speech--they'll sample Malcolm X saying, 'Too black, too strong.' They've even created their own instrument--the turntable. They have nothing but the inclination to be involved. And like Louis Armstrong, out of nothing they create something." (Strong 2007)

> "For centuries, Mozart and Charlie Parker and Ellington and Bach and Beethoven stood for the proposition of harmony, melody and rhythm equally balanced. Now here come these rap kids, dealing with a world of sound that makes the palette much broader. There's no melody, no harmony, just this very repetitive rhythmic thing. Rap completely obliterates Western concepts of music. It's revolutionary."

Roach defended hip-hop music from the critics of the day; labeling the music a "boundless palette", even recording tracks for an unnamed album with hip-hop pioneer Fab 5 Freddy. Clearly in the presence of such esteemed opinion paves the way for a greater and more focused appreciation for both bebop and hip-hop music and their respective ties to one another.

Indeed, the two genres have recently been crossing paths in unique ways. The cross-fertilization of jazz music and hip-hop is not something that has gone unmentioned in recent years, but it is still an area that remains largely unexplored. The latest trends seem to focus on jazz musicians who are "devising novel ways of catching a new generations ear"(Billboard Jun 1, 2002, Vol. 114, pg. 32) by incorporating some of hip-hop's finest emcees and stylistic qualities into the realm of hip-hop. Rapper and instrumentalist Guru, of Gang Starr's fame, has produced a four-part installment of albums featuring his "inventive series of jazz-infused hip-hop compilations"(Billboard Sep 2, 2000, vol. 122, pg. 26) The series, entitled *"Guru's Jazzmatazz"* has featured jazz artists like Donald Byrd, Brandford Marsailes, Roy Ayers on the first installment entitled *"Jazzmatazz I",* as well as artists like Ramsey Lewis, Herbie Hancock on *"Jazzmatazz II: The New Reality".* Guru acknowledges that *"Jazzmatazz"* was "often generated through improvised sessions between the various artists and producers", which in itself is a nod to traditional jazz culture.

The 2005 release of "StreetSoul", Guru's third installment of the project, features underground hip-hop artists Bilal, D' Angelo, Erykah Badu, and The Roots; artists who belong to a musical collective called the Soulquarians. The connection between the Soulquarians and jazz does not end there. Rappers Common and Q-tip, also members of the Soulquarians, appear on the album "*Hard Groove"* (Verve 2003) by the *RH Factor*, led by jazz trumpeter Roy Hargrove. The album includes other guest appearances by fellow Soulquarian members D' Angelo and Erykah Badu. Hargrove is certainly a bebop disciple as evident by his 1995 tribute to Charlie Parker entitled

"Parker's Mood" with Christian McBride and Stephen Scott and his involvement with the 2002 effort *Directions In Music- Celebrating Miles Davis and John Coltrane (Live At Massey Hall)* with Michael Brecker, Herbie Hancock, John Patitucci, and Brian Blade. Actually, it was Hargrove who first appeared on the Common album "Like Water For Chocolate" (Geffen) in 2002. Along with Soulquarians house rhythm section *Questlove, Pino Palladino*, and producer *Jay Dilla*, Hargrove provides playful trumpet commentary and various horn arrangements.

Saxophonist *Sow*eto Kinch has "made a strong case for himself as the missing link between hip-hop and jazz" (Billboard Jan 8, 2005) with his North American debut at the Jazz Gallery in NYC and with the release of his debut CD, *"Conversations with the Unseen"* released in 2003.

Music legend Quincy Jones stepped into the hip-hop realm with plenty of star power way back in 1994 with the release "Q's Jook Joint" featuring seasoned hip-hop heavyweights *Funkmaster Flex, Heavy D*, pop stars like Phil Collins, R. Kelly, Barry White and Ray Charles as well as jazz legends like Jon Faddis, Toots Thielemans, and of course Quincy himself.

So we see that many jazz artists have turned to hip-hop for inspiration, but hip-hop artists have been borrowing from jazz for years. Although some of the samples may not be easily recognized, many successful hip-hop artists have turned to jazz music for the melodic, harmonic, and rhythmic content. Most notably, artists like *A Tribe Called Quest* have been using jazz samples since the early 1990's, while other underground artists like Common, Mos Def have also served to deepen the connection between jazz and hip-hop in the same manner. To come full circle, Philip Baily, vocalist and Earth, Wind & Fire co-founder released, *"Unwrapped Volume 1"* released on Hidden Island Records in 2001 featuring "a collection of contemporary jazz tunes that…have been 'borrowed back' from the hip-hop world." The concept at work here was to create instrumental remakes of hip-hop hits that were originally built upon jazz samples, such as Lil' Kim's "Crush on

You", which featured a sample of Jeff Lorber's "Rain Song," and LL Cool J's "Loungin'," which came from *Bernard Wright* and *Lenny White's* "Who Do You Love." Although many music fans might not quite consider themselves avid jazz listeners, there is more going on underneath their favorite songs.

> "In fact, hip-hop fans are already listening to classic jazz sides in their favorite rap songs, sampled by hot R&B producers an remixers who scour old jazz records looking for beats, breaks and melody lines to sample."(Graybow, Billboard vol. 114)

Bailey also adds:

> "Kids today might say they don't like jazz, but, in truth, they never had the opportunity to get introduced to the music."(Graybow, Billboard vol. 114)

Artists like *Guru, Kinch, Bailey, Quincy Jones, The Roots*, and *A Tribe Called Quest* and many others open up an important dialogue concerning a deeper relationship between "two vital branches of African-American music."

Thesis Statement

Based upon the above evidence, this study seeks to identify and define the potential connections between jazz music and hip-hop music. For reasons of organization, this paper will be divided into two parts. Part I of this paper will contain a historical overview of the Bebop era (1942-1959) as well as an examination of modern hip-hop, starting at its roots in the 1970's and continuing to the present (2008). Historical data will be gathered and analyzed, including the respective social, political, and economic factors that define each culture. This information will then be dissected and compared in an attempt to link these two eras of African-American music in terms of their collective ambitions, struggles, and achievements.

Part II of this paper will examine music from the Bebop Era (1942-1959) using the music of jazz drummer *Max Roach,* as well as music from underground hip-hop movement known as 'Conscious Hip-Hop' (1992-present) using the music of the *Common, Black Star, The Roots*. For the purposes of this study the primary attention will be paid to the rhythmic content as the corresponding similarities. This study will not include in-depth harmonic analysis of either genre, but will certainly include various other musical practices that pertain to the study and suggest any further relationships than those defined in Part I. We will first define the rhythmic language of each genre, and then compare the resulting information, focusing on the specific connection between underground hip-hop music and jazz.

Method

In order to narrow the scope of this project, it is necessary to find artists that exemplify the specific traits that define each genre, treating them as a representative of a much larger pool of musicians. To undergo a through survey of each genre, considering multiple artists and sub-genres and the respective diversity of their musical repertoire under the larger umbrella of either genre would create a body of research too large to analyze with any definitive or coherent results. Instead, this author will examine a large body of music and, applying specific guidelines will identify and analyze those artists that fit the criteria needed to perform a coherent and intelligent comparison between the two cultures.

Artist Selection: Hip-Hop

When considering the vast body of hip-hop music, I knew that there was a particular subset of artists that consistently caught my attention and satisfied my musical curiosity. On the whole, much of the music that appears on the radio and popular media that is packaged as rap or hip-hop seemed superficial and lacking in substance to me. The music seemed to be more about image and fantasies of wealth, fame, and male dominance than the music itself. It would seem that the poor quality of the music, when coupled with its extreme (albeit questionable) popularity across mass media has given hip-hop a bad reputation. As Blackthought of The Roots puts it,

> "The true principles of hip-hop have been forsaken… exact replication and false representation." (What They Do, Illadelphia Halflife)

Growing up in the early 1990's, I witnessed hip-hop music develop through many different stages; Old School, East Coast, West Coast, Gangsta rap, and various segments of the hip-hop underground. One thing was for certain- I always appreciated hip-hop music with good musical sensibilities and thoughtful, purpose-built lyrics. As a musician, student, and writer of words, artists like Common, Mos Def, A Tribe Called Quest, Q-tip, Black Star, and The Roots always seemed to possess, at the time, that *intangible* factor that drew me closer and closer to the music. Upon further research I discovered that the above-mentioned artists had more in common than just my own interest in them; the artists above had formed a loose coalition of sorts, a musical collective called The Soulquarians. The Soulquarians name is inspired by a common astrological sign shared by its founding members Ahmir Thompson (a.k.a. Questlove/?uestlove), D' Angelo (Michael Eugene Archer), James Poyser, and the late producer Jay Dilla (James Dewitt Yancey).

The Soulquarians feature a revolving cast of emcees that include Common (Lonnie Rashid Lynn, Jr.), Mos Def (Dante Terrell Smith), Talib Qwali (Talib Kwali Greene), and Q-tip (Jonathan

Davis), as well as vocalists Erykah Badu (Erica Abi Wright) and D' Angelo. Musicians involved with the collective include Welsh bassist Pino Palladino (although never officially credited in the group, he performs on a great deal of their collective material), drummer Questlove, keyboardist James Poyser, and composer/producer J Dilla. Emcees Common, Mos Def, Talib Qwali and Q-tip were also members of a previous collective known as the Native Tongues Posse in the early 1990's.

The musical collective the Soulquarians, typifies the genre of music known "underground" hip hop, which strays from the shady materialism and musical mal-nourishment of mainstream hip hop in favor of more sophisticated lyrical content, harmonies, and rhythmic structures. Underground hip-hop, sometimes called 'Conscious Hip-Hop', possesses trends outside of the mainstream and contains artists whose primary directive is artistic expression and social consciousness rather than the pursuit of wealth and fame. Instead of catering to the factory-like production methods embraced by the major record labels whose business model produce 'single-use' artists with short lived careers who will say and do whatever it takes to make a dollar, underground hip-hop artists produce works that, while entertaining, provide a critical examination of various social, economic, and political struggles faced by many Americans, particularly lower-class minorities.

Many educated musicians and members of the community have found hip-hop in general to be mindless banter, containing little musical or cultural value. Indeed, many of the artists in this collective would agree that the vast majority of popular music these days has succumbed to the pursuit of commercial success rather than the fulfillment of conscious, artistic musical expression. This collective was conceived with the intent to provide a cure for the "stagnation of black music" and to provide an alternative to the endorsement of rash materialism, gang violence, drug use and objectification of women that runs rampant in the works of more commercially successful artists.

When choosing from among the artists in the underground scene, the following selection criterion was applied:

-Involvement in the Soulquarians

-Number of Albums

-Conscious lyrical content/social impact

-Unique style

-Diverse rhythmic sense

-Advanced harmonic sensibilities

As a result, this paper will consider the works of Common, Black Star (which includes Mos Def and Talib Qwali), Q-tip, and The Roots. More specifically, this study will examine the rhythmic vocal styles and lyrical content of Common and Black Star, the use of jazz samples in the music of Q-tip, and the musical styles of The Roots and their rhythmic relationship to jazz music. The artists chosen for analysis each possess their own style of rap. Common has a low timbre voice whose rap style contains notes of long duration that lay on the back the beat (further explanation in Part II). Mos Def has a more even rhythmic cadence with a moderate duration and a medium timbre. Talib Qwali has a higher timbre voice and uses shorter duration syllables that tend to lean more on the front of the beat. The music of A Tribe Called Quest led by Q-tip will be discussed briefly in terms of its heavy use of jazz samples, while the music of The Roots will be examined when exploring the rhythmic relationship between the relative ‘feel’ of hip-hop and the swing of bebop music.

Song Selection

Song selection for Part II of this study will consider the songs of each of the chosen artists and their use of the following elements inherent in underground hip-hop music:

-Irregular rhyme scheme

-Syncopated vocal rhythm

-Singing/group vocals

-Spoken word

-Socially conscious lyrics

-Use of Jazz/Funk/R&B samples

-'World' influences

-Socio-historical importance

Artists Selection: Bebop

Although this study will consider all musical similarities between bebop and hip-hop, it is primarily concerned with the rhythmic nature of each genre. When considering the vast body of music produced in the Bebop Era (1942-1959) one is faced with the dilemma of defining the basic rhythmic language of bebop. How does one narrow down fifteen plus years of rhythmic information, scattered across dozens of instruments, into a small enough package to analyze? After much thought, it seemed that an analysis of the drums would provide the clearest results for this study.

Drum transcriptions are a good representation of the language of bebop because they contain mostly rhythmic information. Although they do have a definite frequency range (low to high) and drummers like Max Roach tuned his drums to specific pitches, the drums are not based on a twelve-tone system like most western instruments. Because the main role of the drummer is centered more on rhythmic information than harmonic information, the absence of any specific pitch enables an un-tainted analysis of their rhythmic vocabulary as it appears on records and recordings. Had this study focused on band leaders like Dizzy Gillespie or Charlie Parker who command greater popular appeal, their rhythmic vocabulary would have been analyzed independent of pitch, and would therefore be removed from its original context. The relationship between the harmonic and rhythmic information in pitched instruments is too important to analyze independently. Such a study might leave us without any concrete results and would have confused and convoluted the purposes behind this study.

Bebop drummers like Philly Joe Jones, Art Blakey, and Max Roach were some of the most active musicians on the scene, working with many talented and forward looking musicians in bebop. Because of their demand as sidemen, drummers contain a vast library of rhythmic information garnered from artists across the bebop spectrum. Drummers like Max Roach provided a common

thread between artists like Thelonious Monk, Charlie Parker, Bud Powell, and Clifford Brown, who all contributed the communal language of bebop, but whom rarely performed together in the same ensembles. This gives the drummer a distinct edge in a study wishing to survey the vast universe of rhythmic information presented in the bebop era in a discrete and focused manner, without having to transcribe and analyze the dozens of artists important to the bebop movement.

Because this study will consider both the musical and socio-historical data of each culture, it will be important to select an artist who has contributed significantly to bebop music and the underlying society in which it reflects. By using these two factors as selection criteria, all information put forth the study will remain relevant to the other topics in discussion. This will reinforce any connections between the two culture that might have otherwise seemed insignificant and help establish the 'bigger picture'.

Upon initiating my search I discovered that finding a socially outspoken candidate with an impressive musical legacy was not as exhaustive as it originally appeared. In fact, my choice was almost inevitable. Every great artist I listened to, every article of scholarly research I browsed from drum pedagogy to racial injustice, they all turned up the name Max Roach. Although drummers like Art Blakey and Philly Joe Jones have extensive resumes and contributed greatly to the body of classic bebop recordings and performances, few were as socially active as Max Roach. In addition, he also contributed to hip-hop music later in his life.

My reasons for choosing Max Roach are twofold. Not only did Max Roach seem to embody the various elements of historical and social importance necessary to this study- involvement in bebop, hip-hop, and social awareness- but in the wake of his recent passing on August 16th, 2007, it seemed clear that this study would to be a fitting tribute to a beautiful and important person.

A Brief History

Max Roach is the father of modern drumming. Through his work with the legendary ensembles of Bud Powell, Charlie Parker, Dizzy Gillespie, Roach helped forge the language and attitude of bebop music and brought jazz drumming into the modern age. Drummers before Roach who played with the swing bands of the 30's and 40's were mostly relegated to a time-keeping role, and although many of them were successful and artistically sound, Max Roach took the role of the drummer to a whole new level of artistic expression and technical mastery.

The music of the bebop era was faced paced and unapologetic, filled with brisk tempos, virtuosic eighth-note lines, sharp intervals and syncopated rhythmic patterns. Roach matched the progressive minds of bebop with an equally amount of passion, fervor and energy. Max's quick, reactive drumming established a higher level of interaction within the band and made the music of the bebop era explosive and energetic. His mastery of four limb independence gave the drummer an expansive new set of colors, sounds, and rhythmic permutations; a near limitless orchestra of sounds to accompany the unbridled genius of bebop artists like Parker and Powell.

Some might say that Max Roach was a drummer of biblical proportions. An article in a special memorial edition of Modern Drummer printed shortly after Roach's death proclaims,

"There is B.M. (Before Max) and A.M. (After Max)- and it all began with bebop."

This quote is a testament to the vital importance to the development of jazz music, and by extension greatly influenced the offspring of jazz music; Motown, Funk, Rock, and Hip-Hop music. The article provides testimonials from drummers of all disciplines. Master drummers like Billy Hart, Antonio Sanchez, Elvin Jones, Jack DeJohnette, Billy Drummond, Bill Bruford and John Riley reflect on Max's accomplishments, giving credence to his contributions to music of all kinds.

Along with his long list of musical credentials and achievements, Max Roach was one of the most outspoken musicians and civil rights activists of the late 50's and 60's. Max used his music as a platform to initiate change in lives of the underrepresented black Americans. Album's like *Freedom Suite* with Sonny Rollins, *We Insist!- Max Roach's Freedom Now Suite*, *Speak, Brother, Speak!*, *It's Time*, and *Members, Don't Get Weary* contained direct social commentary on the topics of race and the plight of black culture in the early Civil Rights era.

Max was a complete drummer. He was just as comfortable performing a one-hour solo drum concert as he was accompanying singers and instrumentalists. Max sounded confident in any musical setting, even when pushing the envelope in some of his more forward-looking formats. He always found a way to adapt his role as an accompanist (and sometimes leader) to groups of varying sizes and configurations in the most efficient and supportive way, regardless of circumstances.

In addition to his importance to bebop, the founding of his ten-piece percussion ensemble Mboom, and his work with avant-garde artists in the 1970's, Roach was active as a teacher and educator. Surely if Max Roach was interested enough in the growing hip hop scene to get involved and be seen, then there must be something there of rhythmic and cultural value worthy enough for scholarly inquiry.

PART I

Jazz: The Only Indigenous American Art Form?

Jazz music has been quoted as being "the only internationally recognized indigenous American art form" (African Origins of Jazz) during its almost one-hundred-year existence in American culture, but what about hip-hop? Why doesn't it receive the same acknowledgement? Here is a music that was created in the alleys, corners and parks of New York City, a music that freed the restrained voice of a generation of underclass, underprivileged urban youth, a music that embraced the sounds and energy of urban life and created a rhythmic language that defied most Western conceptions of harmony, melody and rhythm. Hip-hop music has grown to become a global phenomenon and a heavyweight on American popular music charts since the 1979 release of *'Rapper's Delight'* (Sugarhill Gang) brought an essentially underground music front and center. And although it has spread far and wide across the globe, embracing a near limitless variety of languages, dialects, and sub-cultures, it remains an essentially American musical art form. One can only speculate on the reason for the omission of such a distinction, but this author finds little evidence *against* recognizing hip-hop as an authentic, original American musical art form. Indeed, this is simply the beginning of the relationship between jazz and hip-hop.

Hip-Hop Historical Overview

Since it began registering on American cultural radar in the early 1970s, hip-hop has spread like wildfire and by the turn of the 21st century has erupted into a multi-billion dollar worldwide industry encompassing music, television, radio, fashion, art, and dance around the world. Hip-hop's innate ability to embrace and synthesize local cultural trends worldwide has made it exceedingly diverse and extremely popular on a global scale. Its ability to survive over twenty years on American popular music charts has sparked a demand for serious scholarly inquiry and documentation into its origins and its legacy.

The seeds of hip-hop culture were planted in the late 1970's and early 1980's by a handful of innovators in the boroughs of New York City. In an article entitled, "Hip-Hop's Founding Fathers Speak the Truth", Nelson George interviews Kool DJ Herc, Afrika Bambaataa, and Grandmaster Flash. These men were at the forefront of the movement and are heralded as the three undisputed fathers of hip-hop. This interview provides first-hand knowledge of the formation of hip-hop and serves as a great primary source of information. Their testimony will provide the basis for much of the following sections.

The Sugarhill Gang coined the term 'hip-hop' in the lyrics to the 1979 hit *"Rappers Delight".* Although by this time in history hip-hop was well underway, *"Rapper's Delight"* catapulted hip-hop to the front of popular culture and the term hip-hop stuck with it. While the term was originally intended to define a genre of music, it is now used as a blanket term to define a broader culture that includes the visual expressions of graffiti artists and the physical expression of break-dancing. The two distinct elements that make up hip-hop music are rappers, or emcees and DJs.

Musical Origins

Hip-hop musical pedigree and can be traced directly to 'Jamaican Dub' music in the late 1960's. *Dub* music originated in Kingston, Jamaica by Osbourne Ruddock, a.k.a. King Tubby. The term 'dub' refers to process of doubling, or duplicating a piece of recorded material to create something new. When a piece of music is recorded and translated unto a fixed medium, the music is broken down into a collection of information by the technology itself. Early Dub and electronic music pioneers like Tubby would take this information and, in theory, rearrange it to create something entirely new.

Dub music took place on the street as a social event, much like hip-hop. Some neighborhoods had their own high-capacity sound systems and people and musicians would gather and play and dance on stage. King Tubby would create "towering exercises in sound sculpting" (On Dub, Audio Culture), while people on stage would "toast" to the crowd. "Toasters" were like the hosts of the party. They would keep the crowd engaged, give dedications or 'shout-outs' to family or friends, and provide commentary over the music. The process of toasting directly influenced early emcees (MCs), hence the title, "master of ceremonies." Kool DJ Herc is credited with bringing the music, culture, and musical techniques from Jamaica to NYC in the early 1970's. The first hip-hop DJs were born.

Disc Jockeys, Samping and Turntablism

An abbreviation for the disc jockey, the DJ provides the rhythmic and harmonic foundation for hip-hop music. DJ's are like a bebop rhythm section all rolled up into one distinct unit. Today we think of a disc jockey as someone who cues up music on the radio, but a DJ in the hip-hop sense is a true artist, shaping and creating music. Early hip hop DJs used audiotape and vinyl records as the raw materials to create a new type of music called hip-hop. Radio stations, records, and other mediums were sampled with a tape recorded or other recording devices, edited, and 'returned' to the masses in a new form and context. Like a sculptor with clay or a mason with a block of marble, DJs can execute an almost limitless variety of sounds and shapes from a very finite amount of sampled material. Although this sampling was certainly an infraction of Copyright laws (specifically the sole right of the owner of the copyright to create derivative works and their right of publicity), early DJs at the street level did not consider sounds and rhythms to be 'owned' by anyone, nor did they consider sampling to be an act of theft. Rather, the mentality was that artists were just 'borrowing' the music, using it, and giving it 'back to the people'. (Hebdige, Rap and Hip-hop: The New York Connection) In hip-hop music, the practice of using a turntable as an instrument is called, "Turntablism."

Many modern DJs owe their sampling techniques to precedents set by classical composers of the early 20th century like Stockhausen. Early electronic music artists like Stockhausen used tape recorders to record or sample sounds, voices, and other sonic events. They would then take the raw analogue tapes and cut and splice the sections that held the desired sonic information and join them together with other 'samples' to create new musical content. These artists were also the first to process the sounds and add effects to the fundamental sonic information to create new sounds. They

experimented with playing two identical tapes at different speeds to create phasing effects, as well as many other highly innovative processes. (Warner 2004)

Although, as mentioned above, Stockhausen and his peers were experimenting around the same time with similar techniques, it was the work of Tubby and his peers that actually brought it to the street of New York City and made it accessible to people. Most of the work done by Stockhausen was created in 'tape centers' and other musical laboratories that were a far cry from street level.

> "It was Tubby who first discovered the thrill of stripping a vocal from its backing track and then manipulating the instrumental arrangement with techniques and effects; drop-out, extreme equalization, long delay, short delay, space echo, reverb, flange, phase, noise gates, echo feedback..." (On Dub, Audio Culture, Warner 2004)

Hip-hop DJs used the physical recordings, vinyl phonograph records, to create the fundamental instrumental grounding of hip-hop music. Early hip-hop DJs in the Bronx would take records of their favorite funk or R&B artists in search of specific sections of music and, focusing primarily on the rhythmic structure of the drum set, known as the 'beat', in conjunction with the bass part, known as the 'bass line' would be sampled, looped, and distorted to create a new musical context than that which was intended on the original record. In effect, these men were taking what was originally conceived as a playback device and turning it into a musical instrument though the practices of sampling, scratching, and mixing.

The quest for records became an unending adventure through record store basements and old record collections for hip-hop pioneers, and the competition for who could find the hippest, oldest, most obscure records became a matter of legend. People would follow hip DJs like *Grandmaster Flash* into the record store to see what albums they would pick out. Such practices lead artists to pull out bogus records when they knew they were being followed and even soak their records in the bathtub to remove its label to prevent further espionage!

> "I went into a record store and everyone was waitin' around to see what I pulled. So I pulled out some Hare Krishna records!" Afrika Bambaataa (*That's The Joint*, Neal 2002)
>
> "I took music from around the world. I was playin' so much crazy shit, they called me the master of records" Afrika Bambaataa, (Neal 2002)

Although hip-hop DJ's use an exceedingly diverse body of material to sample and create music with, the actual process of involved is rooted in Jamaican Dub music.

Emcees and the African Origins of Hip-Hop Vocal Practices

The concept of rapping is something that is unique to hip-hop music. Originally short for 'master of ceremonies' the MC (often spelled 'emcee'), or rapper, provides the 'melodic' function for a song or composition. They contribute the lyrical content to the songs, as well as sing, dance, and use spoken-word in live performance. Emcees do not provide a melodic function in a manner that is similar to any system found in western musical concepts before the onset on hip-hop. Instead of singing lyrics over musical accompaniment, they use a form of rhythmic speech called rap that is sometimes sung, sometimes spoken, but always rhythmic. The spoken component of rap follows the natural contours and duration of the words in the English language to construct an entirely new melodic function. Rappers use rhetorical devices like alliteration, assonance, simile, antistrophe, antithesis, among many others, to provide the rhythmic engine for hip-hop lyrics. These devices help shape the lyrical content in a manner that is mentally engaging and pleasing to the ear. A detailed analysis of this practice appears in Part II.

Hip-hop vocal practices can be traced all the way back to African bardic traditions. A bard is a storyteller-singer and was an important member of African society because he acted as a kind of historian. The grandfather of a tribe would sit and tell stories to the tribe's children while a man accompanied his stories and lessons with drums. Many successful rappers identify themselves with

the archetype of the bard because they are the story-tellers of their generation. They command a position of influence that uniquely enables them to shape their culture through the social, political and economic commentary found in their lyrics.

> "The rappers may not realize how deep the roots are with the griots from West Africa, who were like oral historians, and with the imbongi, who were the praise-shouters. [It's said] every time a griot dies, another library burns to the ground. It's nice to know that all those roots are connected. I've tried so hard to keep them together so [the culture] isn't considered disposable, whether it's Duke Ellington or the poems of Melle Mel."
> Quincy Jones (Iandoli 2007)

Rap evolved from a speech style to a musical form after the mass migration of southern blacks to northern urban centers. Southern-based expressions that that provided the foundation for rap include storytelling, ritualized games like "the dozens", blues songs, and preaching. (The Hip Hop Reader) Games like "The Dozens", originally called, "The Snaps" involves a rhyming verbal interplay between two opposing people; a verbal duel generally focused on insults and matters of reputation. The rhythmic structure of these insults usually appeared in rhyming couplets. It is implicit to all parties involved that the insults exchanged are not to be taken at face-value, but as a matter of friendly competition and entertainment. More importantly, these contests are a display of verbal virtuosity and wit. They predate the "battles" and "cutting contests" that would become fundamental to the hierarchy of rap culture in the 90's. A rapper is not given respect until he 'pays his dues' and challenges established artists to face-to-face contests whose outcome is decided by the audience.

Although sometimes considered an unlikely source, the role of the church in the evolution of African-American vocal practices is real and significant. This is discussed further in the "Call and Response" section in Part II.

Comedians such as Richard Pryor, Redd Foxx, and Flip Wilson influenced the development of hip-hop by using their gifts of oration to bring the style, rhythms, and stories of the streets into their comedic narratives. Like people playing the dozens, these comedians used humor to shock and provoke, at the same time imbuing their narratives with a knowing social commentary that reflected the black experience. (Codrington 2006)

Bebop Historical Overview

In order to get a full understanding and appreciation of bebop music, we must first look to its most direct and relevant musical predecessor; swing music. To date, swing music is the only time in American history that jazz music and popular music were one in the same thing. Musicians like Benny Goodman were pop music royalty, and could be equated to the rock stars and divas of what we now consider in 2008 to be Pop music. Jazz bands in the 1930's and early 1940 have consisted mostly of large ensemble formats under the direction of jazz legends like Duke Ellington, Count Basie and Benny Goodman. Together they crafted a time now deemed the Swing Era. Their music was geared towards American audiences as dance music and, while they were highly rehearsed bands playing very accessible, mostly through-composed pieces, there was still room for improvisation among soloists and the rhythm section.

Swing music repertoire consisted mostly of popular song and works from the glory days of *Tin Pan Alley* and although there is no doubt to their supreme level of artistic integrity, the music from this era can be seen as serving the purposes of entertainment first, and individual artistic expression second. Soloists were often featured in this idiom in a specific framework- the length, shape, and harmonic substance that underpinned their solos were already dictated in the musical score, and although this kind of programming insured that the pieces be consistently entertaining

night after night, it left many artists feeling restricted and emotionally unsatisfied. Forward-looking artists like Dizzy Gillespie and Charlie Parker would soon craft a more intimate setting for improvisation, one that would push the boundaries of what was considered possible, both technically and harmonically, and in doing so would change the face of jazz music forever.

If one were to "drop the needle" on a record from 1945, they would find a vastly different form of jazz. Music of this new variety focused on smaller groups, led by 'front men', usually horn players, and backed up by a rhythm section consisting of string bass, piano or guitar, and drum set. Saxophonist Charlie Parker and his musical counterpart, trumpeter Dizzy Gillespie stood at the forefront of this new sound, along with jazz greats like pianists Thelonious Monk and Bud Powell, drummers Art Blakey, Philly Joe Jones, Max Roach, bassists Charles Mingus and Paul Chambers, and a host of less recognized but equally substantial artists. Charlie Parker in particular was the chief architect behind the harmonic and melodic innovations taking place at the root of bebop music. It can be said with little debate that he provided the initial foundation for which the rest of the bebop world to imitate, assimilate, and someday, innovate.

Bebop musicians still maintained a solid foundation in the blues and popular song forms that they developed in swing bands, but the smaller, more intimate 'combo' configuration allowed them to build upon that foundation, pushing the envelope with extreme tempos- lightning fast swing and slow motion ballads, more advanced harmonic and melodic musical formulas, and intensely virtuosic improvisation. Perhaps the most striking difference between both musical styles was the use of rhythm. Bebop music was highly syncopated. Thanks in large part to the innovations undertaken by drummers like Kenny Clarke and Max Roach, the role of the drummer moved from a strict time keeping role, to a highly rhythmic, highly reactionary role, processing the diverse

rhythmic information set forth by the rest of the band, mutating though their accompaniment and creating new rhythmic ideas for the soloist to in turn process.

Common Ground

New York City. In addition to fostering hip-hop music in the early 1970's, New York was the birthplace of bebop in the late 1940's. Although bebop eventually made its way to the West Coast after a visit from Dizzy and Charlie Parker, New York remained the focal point for the development of bebop music until its transition into Hard Bop in the late 1950's. New York City is still a major hub for hip-hop superstars and musicians of all types, and remains one of the most hallowed proving grounds for all genres of jazz music.

What's in a Name?

Another somewhat obvious connection would be the names of the genres themselves. The term "bebop" and "hip-hop" both offer an onomatopoeic description of sorts. Some contend that the word 'bebop' imitates the punchy, jagged use of eighth note rhythms found in bebop harmonic language.

> "The onomatopoeia of its nickname-at first "rebop" or "bebop," eventually shortened further to a simple "bop"- was all too fitting. This was music built out of small jabs and feints, rather than sucker-punch haymakers… of an Armstrong or Hawkins…"
> (Gioia 1997)

I would say that Charlie Parker and Bud Powell sure had their fair share of haymakers, and Louis Armstrong had his share of feints and jabs, but still the definitions seems reasonable. Yet some

musicians resisted the title; some were indifferent. The reliability of such accounts as definitive definitions is questionable.

Regardless of the many explanations and origins of the words, both words at some point were seen as derogatory in meaning. Some critics associated the term 'bebop' with juvenile delinquency, rebellion, and drug abuse. In a way it represented a sort of 'counter-culture' that was outside the mainstream, and as a result developed a bad reputation. This, however is an opinion based on a narrow consideration of historical facts. Drug abuse was common in post-war America among many demographics, and was something of a stereotype; not all jazz musicians indulged in such practices. Social attitudes towards black culture were volatile, tense; even violent. The artists of the bebop era were uncompromising, and refused to accept social and economic conditions forced upon lower-class minorities. Such resistance was not met with much enthusiasm from those who sought to undermine social equality. These factors serve to cloud the reliability of such derogatory assumptions. The actual social atmosphere was certainly experimental, and whatever accusations were slated against bebop culture, the music produced is both beautiful and timeless.

The term hip-hop, coined in the lyrics to *'Rapper's Delight'* describes the heavy accepting of downbeats in the music. As demonstrated in the song *'Rapper's Delight',* both single-syllable words appear as two quarter notes on beats 1&2. But it was not the description of the word that under contention.

Hip-hop was met with some ambiguity from those outside of the culture, resulting from the violence, materialism and hedonistic tendencies of some popular artists. Hip-hop endured much criticism during the Gangsta Rap that developed on the 'West Coast' in the early 1990's. Groups like N.W.A. were putting out radical records like *"F*** the Police".* Artists often glorified gang violence, drug trafficking, prostitution, and 'street life.' One need only look to the tragic events

surrounding the rivalry between 'East Coast' rap represented by superstar Notorious B.I.G (Christopher Wallace) and the 'West Coast' style of rap represented by 2pac (Tupac Shakur) in the early 1990's to see the results of such attitudes.

Both artists represented rival factions of hip-hop pop culture, and the resulting feud, however fictitious it might have seemed, it ended in the assassinations of both rappers. Although the circumstances surrounding these murders is still a mystery, one thing that remains clear is the undeniable influence these icons of pop culture had on their respective followers and the responsibility such figures maintain in relationship to the stability of hip-hop society. When something that is meant as 'innocent' entertainment escalates into a national tragedy, one cannot deny the importance of hip-hop upon modern society.

The same dangerous tensions unfolded in 2003 between pop superstars *Ja Rule*, and his 'fictional' nemesis *50 Cent*. Through channels of mass media, both rappers began exchanging verbal assaults at one another concerning their respective place in hierarchy of all things 'gangster.' Although they used their impoverished beginnings as proof of their noble worth, every record they made and marketing strategy they employed was a "calculated maneuver designed to insure they never returned to the 'ghettoscapes' valorized in their lyrics, music videos, and carefully orchestrated image." (Watkins)

> "It was, without question, one of the cruelest ironies in the rise and transformation of hip hop: the fact that it's livelihood-indeed its very survival as a pop culture juggernaut-rested almost entirely on its ability to sell Black Death. The embrace of guns, gangsterism, and ghetto authenticity brought an aura of celebrity and glamour to the grim yet fabulously hyped portraits of ghetto life" (Watkins)

There are certainly artists that defy such stereotypes, especially most members of the Soulquarians. They maintain positive messages, provide critical analysis and commentary on issues relevant to many communities, and choose to use their position of influence to try to influence social

attitudes and behaviors for the better. Artists like Common and Mos Def have gone on to develop successful acting careers but still remain relatively untainted by their success, at least in comparison to some of their more mainstream hip-hop counterparts.

Live Performance: Hip-Hop

Hip-hop culture originated during the mid-1970s as an integrated series of live community-based practices.

> ‘ It remained a function of live practice and congregation for a number of years, exclusive to those who gathered together along NYC blocks, in parks, and in select clubs such as the now famous Harlem World or T-Connection. Early MCs (or ‘rappers’) and DJs, graffiti artists and break-dancers, forged a ‘scene’ entirely dependent upon face-to-face social contact and interaction. Indeed, the event itself, as an amalgam of dance, dress, art and music, was intrinsic to hip hop culture during these years. (Dimitriadis, 1996)

Dancers, graffiti artists, emcees, and DJs would congregate in neighborhood gathering in the Bronx known as “Block Parties.” These parties were the melting pot that fused together the different facets of hip-hop culture into one homogenized movement. Afrika Bambaataa’s ‘Zulu Nation’ helped to solidify the over-all image associated with a ‘legit’ hip-hop follower. “…The Zulu Nation pulled the whole thing together and we laid down the whole picture. You know, the graffiti and the breakdancers.”(Bambaataa) Details of the event were often spread by word of mouth;

> “Block Party, we gonna be over there, be there!” (Kool DJ Herc, George)
>
> “Sometimes we didn’t need flyers, we just said where we gonna be,
> and that’s where we at...” (Bambaataa, George)

A Modern Interpretation

The block party lives on. The release of *Dave Chapelle's Block Party*, a film by Michel Gondry, documents a modern revival of the Brooklyn block party's of hip-hop past. The events documented in the film take place on September 18th, 2004 at the intersection of Quincy and Downing Street, Brooklyn, New York. In the movie, Dave pays homage to hip-hop pioneers like Afrika Bambatta and Grandmaster Flash and early live-performance practices by assembling a laundry list of important hip-hop artists and staging a large outdoor block party in Brooklyn.

> "It's so reminiscent of what, you know, we read about, as far as jazz was, back in the day, and how that community existed, and the people were really about the music and about each other." Corey Smyth, Music Supervisor

Artists in attendance include Soulquarians members Mos Def, Talib Qwali, Q-tip, Common, Erykah Badu, and musical director Amir Thompson (Questlove), as well as other prominent artists like Kanye West, The Roots, Jill Scott, Dead Prez, and a legendary reunion of Lauren Hill and The Fugees. Even Dave pitches in, playing a dusty rendition of Thelonious Monk's hauntingly beautiful "'Round Midnight" on an old piano in a Salvation Army thrift store. Talib Qwali weighs in:

> "I mean this is a culmination of all of hip-hop culture. The rudiments of it, you know what I'm saying, what's going on right now, the soul and energy and ambition and drive behind these artists right here...It's so important to music." (Talib Qwali)

The original concept was to hold the concert in central park, but upon further reflection, Dave and the producers decided that Manhattan was too far removed from the original neighborhoods and parks in which the original hip-hop gatherings too place. They wanted to "bring the music to the

people", which demonstrated a desire to forget the celebrity and the clout of commercial success and return to the elements of community and equality that were a central tenant to early hip-hop.

> "It's real historic, you know what I mean? Like, for alot of us artists, this is, like, something we've been waiting for all our lives, man." BlackThought, The Roots

Although in their humble beginnings many of these artists worked with one another in various projects, a gathering of such epic proportions has never been documented in such detail. The sheer logistics of coordinating the schedules of so many active artists, combined with the relatively low-budget, unglamorous nature of the gig, is something almost inconceivable by today's standards and is a testament to the humbleness of the artists involved and the collective importance of such an event.

> "The roots used to hold jam sessions at this club called Wetlands in New York City every Sunday night. A lot of the times we were, the Roots were the house band... and, Jill (Scott) would get up and do something, and Talib would be there be there and he'd do something, and Common be there and he'd do something, Erica (Badu) would be there and do something, Mos would get up, same thing, you know, so it's not even surprising that these are the particular artists that are chosen, you know, like all of us were interacting with each other even before we all had record contracts".
>
> Amir "?uestlove" Thompson, Musical Director (Dave Chapelle's Block Party)

Live Performance: Bebop

Live performance was a critical aspect to the development of bebop musical style. The jam session in particular was a fundamental factor in the development of bebop vocabulary. A jam session was a community practice, like those seen in the park of NYC by hip-hop practitioners in the late 1970's and 80's. Musicians would assemble, often late at night after all their previous gigs had ended, and jam. It was music by musician, for musicians, and the casual atmosphere allowed players to stretch out and take risks without having to adhere to the needs and expectations of a paying audience or club owner. Much like block parties, these events were usually spread by word of mouth and consisted mostly of cats who were 'on the scene', actively playing and listening. This sort of 'members-only' mentality left room for only the most serious and forward looking players and served to weed out 'musical tourists' whose intentions might be anything but serious.

A Sense of Community

The strength of the bebop and hip-hop communities exists in their ability to function as a communal network of musicians that worked together to establish the specific language of their art. Early hip-hop artists like Bambaataa and Grandmaster Flash worked together to establish the scene. "It was a fellowship." (Grandmaster Flash) This type of cross-promotion and friendly competition is a stark contrast to the violent rivalries that plaque much of modern hip-hop. Grandmaster Flash recounts,

> "...If I'm playin', I'll say, 'Herc is givin' a party tomorrow in the street,' or if Bam's playin', Bam will say, 'Flash will be here'" (Grandmaster Flash, George)

This localization of artistic expression had a tremendous social impact for Blacks and Latinos and opened up communication between the diverse sub-cultures of the Five Burroughs.

These live events culminated from creative necessity; an outlet for the social and economic hardships endured by minorities in harsh urban environments. The music and art produced during this served a social purpose. It united a group of underprivileged urban youth. It gave minorities a voice, a platform atop a jury of their peers to disseminate information and opinion, a forum in which to incubate ideas in an effort to forge a culture of change.

> "The park playin'is like playin' for your people" Afrika Bambaata

> "When virtually nothing else could, hip hop created a voice and a vehicle for the young and dispossessed, giving them both hope and inspiration." (Watkins)

In the same way, the language of bebop was developed because of an entire community of musicians who interacted, shared knowledge, and worked together to create a sound musical language. The importance of one-on-one interaction among members of the jazz community is of unparalleled importance. Relationship between teachers and student, bandleaders and sideman deepen musical relationships, and strengthens pedagogical knowledge, and gives jazz music an intimate quality that is seldom expressed in other 'performance cultures.'

> "Master musicians…did not develop their skills in a vacuum. They learned with in their own professional community-the jazz community." (Gioria)

In places like Milton's Playhouse on 118th street in Harlem, the culture and musical language of bebop was forged. House bands would host jam sessions and although only a few musicians would be on the payroll many of the same musicians frequented the same sessions, forming a sort of collective in which a distinct musical traditions were being forged.

> "In a setting where conservatory degrees were still unknown, one's curriculum vitae was earned every night on the bandstand" (Gioria 1997)

Although there was a definite sense of community among those already involved in the scene, the jam session acted as the entrance exam to the world of bebop. Part of the insider sensibility in bebop existed because of the extreme stylistic tendencies practiced by bop musicians to distance themselves from swing music and to limit the ability for others to imitate what they were doing. In a music business that was rife with racism it was not uncommon for producers and record executives to exploit and profit from African-American art forms without giving them due credit. The sheer virtuosity of bebop music made it impossible for anyone who wasn't 'legit' to imitate.

> "Who knows what modern jazz would have sounded like without this persistent desire for one-upmanship?" (Berliner)

In 1940, pianist Teddy Hill took control of the music policy at Minton's Playhouse and made jam sessions and Monday night buffets given in honor of whoever was performing at the Apollo Theater an integral part of the clubs music policy The events "brought together musicians from across the country." (Porter 1999)

Musician Ralph Ellison explains:

> "They were gathered here from all parts of America and they broke bread together and there was a sense of good feeling and promise…it was an exceptional moment and the world was swinging with change…For they were caught up in events which made that time exceptionally and uniquely then, and which brought, among the other changes which reshaped the world, a momentous modulation into a new key of musical sensibility; in brief, a revolution in culture." (Porter 1999)

Jazz Training as a Communal Event

Much of early musical training for many jazz musicians came from a variety of sources that included an overlapping environment of sacred music and "secular African American and Western classical traditions."(Berliner). Many artists recall their first experiences with music from their

immediate acoustic environment; the playing of household records, the impromptu musings of street musicians, and the humming of the blues or popular song from family member and friends. Most musicians however supplemented the initial curiosity with music with more structured musical training: music programs in public schools, private lessons from local musicians, and perhaps most importantly, from the church. The schools in particular exposed students with a wide variety of instruments not available to them under any other circumstances, and most curious and passionate young musicians took advantage of such opportunities in order to find the instrument that best represented their musical personality. School curriculums also provided youngsters with a change to perform a wide variety of musical literature and helped foster "a healthy sense of competition." It was, however, the performance opportunities of the church, and the corresponding tendencies for the aural transference of music that gave many musicians invaluable performing experience in a comfortable and accepting environment. Max Roach's early musical was similarly fostered in the church (Berliner), as well as many others. "Like most black musicians, much of my early inspiration, especially with rhythm and harmonies, came from the church" Dizzy Gillespie (Berliner)

Despite such opportunities, some musicians are essentially self-taught, taking bits and pieces of information and assembling them together to create their own brand of musicianship. Some musicians appreciated the benefits of musical literacy and depended on some form of notation, whether conventional or self-designed, while others preferred learning by ear, sometimes even fooling their teachers by pretending to read while they used their highly developed ears to supplement any inadequacies created by their lack of reading skills.

> "Though aspiring artists may follow different paths initially, arriving at a commitment to jazz along direct or circuitous routes, they ultimately face the same basic challenge: to acquire the specialized knowledge upon which advanced jazz performance depends."

Undocumented Beginnings

Early hip-hop music was not created with intention of being recorded and reproduced commercial sales, nor was it intended for transmission from a recorded medium via radio, television, and digital broadcasts. At its inception, hip-hop was a live event.

> "...The art's earliest years went largely unrecorded and undocumented" (Dimitriadis, 1996)

As mentioned above, early hip-hop was a community event that occurred in a live setting. It was not until the release of "Rapper's Delight" in 1979 that the idea of putting hip-hop onto a record seemed foreign.

> "I was approached in '77. A gentlemen walked up to me and said, "We cam put what you're doing on a record."...I didn't think that somebody else would want to hear a record re-recorded onto another record with talking on it. I didn't think it would reach the masses like that." (George)

As a result, there are no widely available recordings of Kool DJ Herc or his famous parties in the street. There are no physical recordings available for musicological study available from the early stages of rapping and other vocal and musical practices.

Much like early hip-hop, the bebop movement was largely underway before anyone really took notice and solidified it in the pages of history. Although jazz music has been documented on recordings as early as 1911, the beginnings of the bebop era are lost from the pages of history.

The early 1940's were a critical juncture in the history of recorded music; the high cost of running a big band, a staple of the swing era, forced musicians and band leaders to assemble smaller, more affordable ensembles. Because fewer musicians were on the road, many were able to stay around the greater New York area jamming, writing, and making music, which created an ever-expanding music scene among the multitude of performance venues in Harlem and around the city.

Virtuosos like Charlie Parker, Bud Powell, and Dizzy Gillespie formed the backbone of this new movement, forging the language of bebop in late night jam sessions and disseminating their newfound wisdom to aspiring musicians and fans alike. Bebop was clearly on the forefront of modern music, poised and ready to take center stage- but the transition between the two disciplines seems to be lost in the page of history. Surely swing music did not disappear overnight. We have swing, and we have bebop, but why nothing in between? Why are there no recordings of Charlie Parker in the early 1940's? Why is so much of jazz lore concerning the bebop period gathered from interviews and testimonials, rather than concrete physical evidence?

In 1942, James C. Petrillo, president of the American Federation of Musicians implemented a recording ban obscured any physical record of the musical atmosphere from 1942 to the end of the recording ban in 1945, save a few rare (and illegal!) bootleg recording and the surviving oral testimony of those musicians on the scene who lived through the ban. As a consequence, the musical and stylistic innovations initiated by musical pioneers in the early 1940's, innovations that set the stage and acted as a catalyst towards the development of bebop idiom went largely undocumented. The philosophy behind the ban was the idea that recorded music was unfairly taking away jobs from performing musicians, specifically in the medium of radio.

In order to understand the impact of the recording ban on the history of jazz, we must first understand how important the recordings are to the legacy of jazz music.

"The history of jazz is a history of recordings" (Devaux, 1988)

Since the first jazz recording in 1911 by the Original Dixieland Jazz Band, the legacy of jazz music has been encapsulated in recordings. Because of the almost infinite degree of expression, dynamics, tone, pitch, vibrato, articulation, depth of groove, and the myriad of other intensely

personal traits that each musician can apply to the music, coupled with the complexities of the improvisation inherent in the music, the true nature and 'feeling' of jazz music can not be translated and accurately notated in sheet music. Even if someone painstakingly transcribed a Charlie Parker solo with every known descriptive symbol and articulation they could muster (which many have!), and set it down in front of a musician to play, the end result would, in all probability, sound nothing like the solo as performed by Parker.

Because of such complexities, the transference knowledge in the world of jazz is accomplished mostly through an aural/oral tradition. Although the academic foundations for jazz education in the institutions and universities across the country have become exceedingly rich in the past few decades and many pedagogical practices have been successfully implemented to provide a foundation for music theory, history, aural skills, and performance, the importance of recordings in the development of new generations of jazz music has remained vital, if not exceedingly so in consideration of the aforementioned academic advances.

By the time the political and economic issues surrounding the recording ban were resolved in 1945, the bebop revolution had already begun. The haunts of 52nd street in Harlem were flooded with an enormous pool of talented musicians, fans, and club-owners. Together they would create a familial atmosphere that bound jazz lovers together into a self-supporting community of artistic expression, appreciation, and innovation; the likes of which would not be seen again until the early days of hip-hop in the 1970's.

Transition into Mainstream Culture

Although Hip-hop remained an undocumented live event for a substantial period of time, it was not long before idea of translating hip-hop into a recorded medium took hold. Soon hip-hop tapes began being produced and distributed around the city of New York. Small black record companies began forming and selling mix tapes out of car trunks and on corners. This sudden commercialization prompted a shift in the fundamental dynamic of hip-hop as a performance-based practice. But the biggest shift was yet to come, one that was unforeseen by early practitioners on the scene.

1979 was a landmark year for the hip hop movement in the same way that 1959 was a sign post to a new era in the world of jazz music. The release of John Coltrane's Giant Steps, Ornette Coleman's Shape of Jazz To Come, and Miles Davis's Kind of Blue introduced new harmonic and melodic concepts that would forever change the way jazz musicians heard and played music; marking an end of the bebop period. In the same way, the introduction of the "Rapper's Delight" in 1979 by a newly formed Sugar Hill Records solidified the transition from hip-hop music as entertainment and recreation to hip hop music as a social commodity, ushering in the modern age of hip hop music. And although hip hop's legacy is dominated as by young black males in African American society, it owes its enormous success to a forty-three-year-old woman.

Sylvia Robinson was a veteran of the R&B music scene with such number one hits as "Love is Strange" (1957) and "Pillow Talk", who by 1979 was running an independent recording company Sugar Hill Records, names after the famed Harlem Neighborhood by the same name. Although she and her husband had previously launched several other labels like Stang, All-Platinum, and Turbo, they struggled in the face of major records labels 'muscling' their way into the world of R&B. Frustrated with their botched attempts at success, Sylvia and her husband Joe saw the blooming

world of hip-hop as “an opportunity to establish an early stake in a musical subculture the majors knew nothing about” (Watkins).

The story goes like this: Sylvia’s son Joe Jr. had been keeping his ear to the street in search of new talent to support their new record label. Their search led them to a pizzeria located on 96 West Street in suburban New Jersey to audition a man names Henry Jackson. ‘Hank’ was the manager of the store and when he was approached about making a record he thought it was a joke. After some convincing, Hank auditioned in the back of an Oldsmobile parked outside the pizza shop, and as Hank began freestyling, a crowd began to gather around the car. Soon after a friend of Joey’s walked by and, upon hearing Hank’s fresh new style, recommended his friend Guy O’Brian, who went by the stage name Master Gee, who just so happened to be nearby and jumped in the car along with Hank. In another bizarre twist, Michael Wright, also known by the street name Wonder Mike, was across the street playing guitar, and upon witnessing the commotion around the car, made a pitch concerning his own rapping skills. Impressed by the trio verbal abilities and excited by the chemistry between them, Sylvia took them to her house later that evening, proposed the name Sugar Hill Records, and signed the three men on the spot. The next day they recorded “Rapper’s Delight”, rap’s first hit recording, in a single day, to the tune of only $750. Mainstream rap was born.

Bebop too had it’s eventually transition into the mainstream. It was at this moment that bebop started to be viewed as high art music. In the early war years a few small jazz clubs began to set up on the lower levels of Brownstones on 52nd street between 6th and 7th avenues. The jazz audience was shifting from dancers to 'serious listeners' (Gioia), and the lift on the recording ban sent bebop across the airwaves and into radios across the nation. 1944 saw the arrival of Dizzy Gillespie at the Onyx Club with George Wallington, Oscar Pettiford and Max Roach. By September

of 1944 Charlie Parker would arrive in New York for a gig at the Three Deuces. 1945 marked several important recordings including Dizzy Gillespie's 'Dizzy Atmosphere' and 'Groovin' High'.

Max Roach was busy as ever, and it was during this period in which some of his best work with Clifford Brown was recorded. In November 1945, Dizzy and Parker had a six week engagement at Billy Berg's which brought bebop to the West Coast. Due to his persistent drug abuse and chaotic lifestyle Parker missed his flight back and would spend almost fifteen months on the West Coast, eventually ending up at a rehab clinic called Camirillo for which the tune *Relaxin' At Camarillo* is named. Gillespie formed a bebop big band in 1946 and things in general for bebop where looking up. Bebop had emancipated itself from the seclusion of late night jam sessions to more 'respectable' venues on 52nd street.

Politics and Music

> "The clash between those who see hip hop as a source of profit versus those who view it as a source of politics is (also) intense." (Watkins)

Taking the political reigns of the hip-hop nation is not without its challenges, debates, and power struggles.

> "…The movement's would be movers and shakers must (also) grapple with the messy and contentious work of forming a political agenda. Unlike the issue that defined the generational mission of civil rights- de jure segregation- there is no single great issue around which the hip-hop movement can rally. After the civil rights movement won its most important legislative and constitutional victory, the defeat of legalized racial discrimination, racial politics became considerably more complex and, and it turns out, difficult to wage." (Watkins)

> "The issues that confront the hip hop movement, inevitably, are intertwined with some of the larger and more vexing challenges facing millennial America" (Watkins)

One of the most powerful groups, HSAN run by hip-hop mogul Russell Simmons, tried, with limited success, to harness hip-hop's political potential. The group's mission statement explains that it is, "…a non-profit, non-partisan national coalition of Hip-Hop artists, entertainment industry leaders, education advocates, civil rights proponents, and youth leaders united in a belief that hip-hop is an enormously influential agent for social change which must be responsibly and proactively utilized to fight the war on poverty and injustice."

Although their mission seems righteous on the outside, many disagree with the tactics and strategies undertaken by HSAN in an attempt to centralize the voices of hip-hop's freedom fighters. Their use of celebrity appearances to garner attention and boost attendance at events aiming to getting more young people to register to vote has raised controversy among those closest to the grassroots movement.

A letter written to Simmons by the New York-based activist Rosa Clemente illustrates the outrage felt by hardcore hip hop activists. Many feel that Simmons is a hypocrite drunk with

political power who has lost touch with the roots of the movement. The letter criticizes Simmons for holding fundraisers for politicians like Hillary Clinton, 'socializing with the likes of Donald Trump and Marta Stewart' (Watkins) while trying to identify himself as the voice of the streets. Clemente asks rhetorically in her letter, "How many fundraisers have you held for the numerous grassroots organizations?" Simmons has connections and he has money, and many contend that his real intentions lie not in serving the political needs of the people, but with strengthening his own political ambitions.

In response to the questionable efforts of Simmons and HSAN, Clemente organized the National Hip Hop Political Convention in an effort to gain a political voice through the support of people at the ground level, rather than using famous faces and personalities. Focusing on education, economic justice, criminal justice, health care, and human rights, the convention set its sights on presenting a party platform that could be delivered to the two major political parties. Watkins points to several "organizational and administrative glitches that provoked a reality check about the business of organizing on a national level." Activists were divided themselves on issues, particularly among those under 25, and those over 25, threatening the overall stability of such a gathering of voices.

> "Perhaps the most significant achievement of the convention was serving notice that hip hop's political future would not be left in the hands of the very corporate interests that blunted its political edge." (Watkins)

This open dialogue, while necessary to producing any substantial progress on this front, illustrates the complexities in creating an organized movement.

> "Efforts to mobilize a political base in hip hop typically start with the false premise that the movement is essentially black. Not only does the premise disregard hip hip's rich history and cultural legacy; it also limits its reach and potential impact…It has always been multiracial, multicultural, and multilingual" (Watkins)

There is division among generational lines among the Black and Latino communities, differences in values between females and males, and issues of class, race, and sexuality. Such division has created a sense of urgency in hip-hop culture to harness and apply its political potential, lest it evaporate, dissolve or wane. One thing is for certain, there is certainly power in the music, as well as diversity, and the Hip-Hop Nation refuses to be defined or encapsulated by any one figurehead or political agenda.

In order to get a clear understanding of the kinds of political issues on the minds of underground hip-hop artists, we only need look to the powerful lyrics of Mos Def and Talib Kwali. The song *"Thieves in the Night"* by Black Star (Mos Def and Talib Kwali) contains a look into the harsh realities of urban life and the struggle for lower-class minorities.

[Talib Kwali]
"'Give me the fortune, keep the fame' said my man Louis
I agreed, know what he mean, because we live the truest lie
I asked him why we follow the law of the bluest eye
He looked at me, he thought about it
Was like, 'I'm clueless, why?'
The question was rhetorical, the answer is horrible
Our morals are out of place and got our lives full of sorrow
And so tomorrow comin later than usual
Waitin' on someone to pity us
While we findin' beauty in the hideous.
They say money's the root of all evil, but I can't tell
You-know-what-I-mean? Pesos, francs, yens, cowry shells, dollar bills
Or is it the mind-state that's ill?
Creating crime rates to fill the new prisons they build.
Over money and religion there's more blood to spill
The wounds of slaves in cotton fields that never heal, what's the deal?
A lot of cats who buy records are straight broke
But my language universal they be recitin' my quotes
While R&B singers hit bad notes, we rock the boat of thought,
That my man Louis' statements just provoked
Caught up, in conversations of our personal worth
Brought up, through endangered species status on the planet Earth.
Survival tactics means, bustin' gats to prove you hard

Your firearms are too short to box with God.
Without faith, all of that is illusionary
Raise my son, no vindication of manhood necessary.

[M.D.] Not strong
[T.K.] Only aggressive
[M.D.] Not free
[T.K.] We only licensed
[M.D.] Not compassionate, only polite
[T.K.] Now who the nicest?
[M.D.] Not good but well-behaved
[T.K.] Chasin' after death
so we can call ourselves brave?
[M.D.] Still livin' like mental slaves
[Both] Hidin' like thieves in the night from life
Illusions of oasis makin' you look twice
Hidin like thieves in the night from life
Illusions of oasis makin you look twice

[Mos Def]
Yo, I'm sure that everybody out listening agree that
Everything you see ain't really how it be.
A lot of jokers out runnin' in place chasin' the style,
Be a lot goin' on beneath the empty smile
Most cats in my area be lovin' the hysteria
Synthesized surface conceals the interior
America, land of opportunity, mirages and camouflages
More than usually – speakin' loudly, saying nothin'
You confusing me, you losin' me
Your game is twisted, want me enlisted in your usury.
Foolishly, most men join the ranks cluelessly,
Buffoonishly accept the deception, believe the perception
Reflection rarely seen across the surface of the lookin' glass
Walkin' the street, wonderin' who they be lookin' past,
Lookin' gassed with them imported designer shades on,
Stars shine bright, but the light rarely stays on.
Same song, just remixed, different arrangement
Put you on a yacht but they won't call it a slave -ship
Strangeness, you don't control this, you barely hold this
Screamin' brand new, when they just sanitized the old shit
Suppose it's, just another clever Jedi mind trick
That they been runnin across stars through all the time with
I find it's distressin', there's never no in-between
We either niggas or Kings,
We either bitches or Queens.
The deadly ritual seems immersed, in the perverse

Full of short attention spans, short tempers, and short skirts
Long barrel automatics released in short bursts
The length of black life is treated with short worth
Get yours first, them other niggas secondary
That type of illin' that be fillin' up the cemetery
This life is temporary but the soul is eternal
Separate the real from the lie, let me learn you
Not strong, only aggressive, cause the power ain't directed
That's why, we are subjected to the will of the oppressive
Not free, we only licensed
Not live, we just excitin'
'Cause the captors, own the masters, to what we writin'
Not compassionate, only polite, we well trained
Our sincerity's rehearsed in stage, it's just a game
Not good, but well behaved cause the camera survey
Most of the things that we think, do, or say.
We chasin' after death just to call ourselves brave
But everyday, next man meet with the grave
I give a damn if any fan recall my legacy
I'm tryin' to live life in the sight of God's memory
Like that y'all.

[M.D.] Not strong
[T.K.] Only aggressive
[M.D.] Not free
[T.K.] We only licensed
[M.D.] Not compassioniate, only polite
[T.K.] Now who the nicest?
[M.D.] Not good but well behaved
[T.K.] Chasin' after death
so we can call ourselves brave?
[M.D.] Still livin' like mental slaves

Hiding like thieves in the night from life
Illusions of oasis, makin' you look twice. (4x)

Bebop and Politics

Bebop, like hip-hop is almost always described in terms of its social context. The bebop period existed amongst a critical time in American history. President Franklin signed Fair Employment Practices Committee (FEPC), early civil rights lawsuits began, as well as struggles against discrimination in public places, class shifts, and the rapid change of the wartime economy. America was at war and making promises of a "double victory" "to declare war on Japan and against racial prejudice in our country" while black soldiers were dying overseas and life for African-Americans at home was practically unchanged. The position of bebop's involvement with the politics of the day is a matter of contention in many historical resources and even has some bebop legends on record saying seemingly contradictory things.

> "We didn't go out and make speeches or say, 'Let's play eight bars of protest' we just played our music and let it go at that." Dizzy Gillespie (Porter 1999)
>
> "We refused to live accept racism, poverty, or economic exploitation, nor would we live out uncreative humdrum lives merely for the sake of survival." Dizzy Gillespie (Porter 1999)

Regardless of many accounts, it is clear that Max Roach was heavily involved in politics and the early civil rights movement. Some of his most impressive accompaniment work appears on the *We Insist* album with vocalist *Abbey Lincoln*, whom he would later marry. This album is important to this study because it contains specific political and social messages explicit in the lyrics. The track "Triptych: Prayer/Protest/Peace" consists of a duo between drummer and vocalists- something that in 1960 was extremely rare for a jazz artist. The interaction and depth of emotion between the two artists is as haunting and emotionally moving as it is impressive from a musical point of view. In line with the albums deeply personal subject matter, Abbey Lincoln leaves no emotional stone un-turned,

contributing a twisted, tortured, and often brutal vocal display that includes extended techniques like shrieks, screams, howls and tears. The raw display of emotion brings an unparalleled since of reality between listener and performer, tapping into several hundred years of oppression and anger endured by African-American culture. The piece contains no discernable words, as if to not distract the listener, highlighting the purity of emotion being set forth. Roach matches Lincoln's emotional intensity with a brilliant range of rhythm, texture, and sensitivity; something that could only be achieved by a truly masterful musician. The lyrics from this album offer a harsh look at slave life and serves to make white society understand what it was that African-Americans had to endure.

> "Driva'man he made a life, but da Mamy ain't his wife
> Choppin' cotton don't be slow, better finish out your row
> Keep-a moving with that plow, Driva'man will show you how
> Get to work and root 'dat stump, Driva' man will make you jump
> Better make that hammer ring, Driva'man 'l start to swing
> Ain't but two things on my mind, Driva'man and quittin' time.
>
> Driva'man da kinda boss, ride a man and lead a horse
> When his cat-o-nine-tail fly, you'll be happy just to die
> Run a way and you'll be found, by his big 'old red bone hound
> Pattyroller bring you back, make you sorry you is Black
> Driva'man he made a life, but da Mamy ain't his wife
> Ain't but two things on my mind, Driva'man and quittin' time."
>
> Lyrics from *Driva'man*,
> Abbey Lincoln and Max Roach
> We Insist!-Max Roach's Freedom Now Suite

Part I Summary

What conclusions can draw from the various socio-historical explorations found in Part I? To start, both bebop and underground hip-hop represent two distinct generations of African-American music. One might even go as far to say that they represent the only two original American musical art forms. Both genres were culminated in the heart of New York City as community-based cultural practices. Each provided a voice for underprivileged urban youth, often minorities, who otherwise had no means of emotional, social, or political expression. Both genres experienced undocumented beginnings, both in the form of the recording ban imposed on bebop in the early forties and the street-level beginnings of hip-hop. Furthermore these humble beginnings were followed by stints in the spotlight. Although hip-hop has certainly bolstered a more substantial stay into mainstream culture, it should also be noted that the musical and stylistic language of bebop has remained a cornerstone of modern jazz music. Also of note is the strong sense of community and importance of communal knowledge in both art forms. Artists from both genres exhibit the persona of the 'outsider' due to their eccentric dress, coded language, and the complexities of their specific cultures and traditions. Due to the progressive nature of their music and the resultant tendencies to push artistic boundaries, both hip-hop and bebop have struggled with a definitive sense of identity as well as well as a bad reputation for being rebellious and unruly. These sentiments, taken into consideration with other historical facts, do not stand as absolutes; sometimes only as exceptions. The political potential of these art forms is something that was cherished by some, and taken for granted by others. Nevertheless, the artists considered in this study have made strong statements regarding the status of American equality, issues of race, poverty, imprisonment, and many other

modern problems and have served to better educate and motivate those who stumble upon their rich musical libraries.

Part II: Musical Analysis

Creating and Defining Musical Language

Every genre of music is identified by a specific set of traits. It is, of course, what makes each genre unique and distinguishable from other types of music. It may sound obvious to say that bebop music *sounds* like bebop music, and hip hop music *sounds* like hip hop, but it is important to understand what musical and stylistic tendencies embody that particular *sound*. Those specific harmonic, rhythmic, and stylistic characteristics constitute a musical 'language.'

On first listen, it might not sound as if hip-hop and jazz music have much in common. In part this is due to the vast number of artists that can be filed into each category. Each 'omni-genre' accounts for a vast umbrella of more specialized genres with their own specific harmonic, rhythmic, stylistic characteristics. In order narrow the scope of this study and facilitate a more detailed analysis, we will focus on the underground hip-hop music of *Common*, *Black Star* and *The Roots*, as well as bebop drummer and bandleader *Max Roach* for our musical analysis. A deeper investigation into the musical language of the specific artists chosen for this study will serve as a much more specific comparison that, when combined with the shared socio-historical implications in Part I, might yield musical evidence that will close the gap between the two genres. To begin, we must first understand how each 'language' is created.

Bebop Musical Vocabulary

> *"For almost a century, the jazz community has functioned as a large educational system for producing, preserving, and transmitting musical knowledge, preparing students for the artistic demands of a jazz career though its particularized methods and forums"(Berliner)*

The language of bebop music is derived from a body of 'communal knowledge' created from recordings, improvisations, and established musical devices that are imitated and then embellished by each passing generation of jazz musicians. Bebop musical vocabulary is secured firmly on a body of music that has slowly evolved since the beginnings of ragtime and early blues forms. This 'communal knowledge' creates the appropriate grammar and syntax for different melodic and rhythmic phrases employed by artists, something we identify as the *language* of bebop. Competent jazz musicians must have a thorough historical understanding of their music in order to acquire true fluency in their respective musical language. The importance of musical pedigree in jazz music is an important distinction for those who do not fully understand the intricacies of jazz musical language as well as improvisation. It is a cumulative art form in which an established vocabulary is assimilated unto each successive generation, who in turn strengthens and embellishes that vocabulary. It is an evolutionary process. One cannot just get up on the bandstand and play *anything* they want- it is not just 'notes out of thin air' (Berliner). One must respect the tradition in order to be respected and have the opportunity to someday innovate.

> "Master musicians…did not develop their skills in a vacuum. They learned with in their own professional community-the jazz community." (Berliner)

> "Though aspiring artists may follow different paths initially, arriving at a commitment to jazz along direct or circuitous routes, they ultimately face the same basic challenge: to acquire the specialized knowledge upon which advanced jazz performance depends."

Hip-Hop Musical Vocabulary

Hip-hop music is vocal music, while bebop is primarily instrumental, which affects the way the language is created. Hip-hop operates almost exclusively on the pure aesthetic value of words and phrases in specific arrangements. Not only do the lyrics contain words and lyrics with direct messages and topics, which makes it much easier to derive meaning from than the more abstract artistic statements found in instrumental music like bebop, they also serve as the very foundation for the music's content, structure, and rhythmic information. Because of this essential difference, there are certain differences in the way the melodic function of the language is built, particularly in a rhythmic sense. In this case, the melodic function is what we refer to as rap, expressed by the emcee, and is comprises of a rhythmic presentation of lyrics using in rhyming duple phrases. Unlike the rhythmic instrumental vocabulary of bebop, developed in nightclubs and on the bandstand, the highly syncopated rhythmic vocabulary of hip-hop emcees are derived from the contours of the English language and the corresponding rhetorical devices used in the lyrical content of each composition. These rhetorical devices create a structure and syntax for the words, most commonly through the use of rhyme, alliteration, and assonance. The resulting phrases then help dictate the vocal rhythms and help to define the language of hip-hop musical vocabulary.

Hip-hop represents the same rhythmic information that already exists in the language in which it is spoken. To get a clearer picture of exactly how lyrical content creates rhythm, structure and content we will examine *The Corner* by Common and Respiration by *Black Star*, and analyze the rhetorical devices and how they influence rhythm.

Rhetorical Devices

> *"These kids don't have rhetoric courses, so they've created their own script in rhyme—it's verbal improvisation. They don't have formal musical training, so they make music from the tones and rhythms of human speech…"*
> *Max Roach (Zwerin, Strong 2007)*

The beauty in well-composed music, poetry, and art is its ability to evade our most shrewd expectations; to always be fresh, ironic, and intellectually amusing. Great hip-hop artists, like great poets and authors, assemble words, create structure, and invest meaning into their work with true intent and purpose. Following in the footsteps of successful poets, authors, and word-smiths alike, rap artists use rhetorical devices in their lyrics to showcase their verbal virtuosity, rhythmic elasticity, and illustrate their narrative is new and creative ways. So much of the aesthetic pleasure derived from hip-hop music lies in artist's intricate and skillful execution of rhetorical devices in the lyrical content of the piece. The potential for excitement is magnified considerably when applied in combination with the various musical devices and tensions that can compliment or juxtapose what is happening in the spoken narrative. There are many parallels that can be drawn between the musical devices and poetic rhetorical devices and will be explored in considerably greater detail in the following examples.

Rhetorical Devices and Their Definitions

Rhetoric: the art or science of all specialized literary uses of language in prose or verse, including the figures of speech;(in writing or speech) the undue use of exaggeration or display; bombast; the study of the effective use of language; the ability to use language effectively.

Rhetorical Devices: In rhetoric, a rhetorical device or resource of language is a technique that an author or speaker uses to evoke an emotional response in the audience (the reader(s) or listener(s)). These emotional responses are central to the meaning of the work or speech, and should also get the audience's attention. (Wikipedia)

Assonance: the repetition of similar vowels

Alliteration: repetition of the same sound beginning several words in sequence.

Anadiplosis: ("Doubling back") the rhetorical repetition of one or several words; specifically, repetition of a word that ends one clause at the beginning of the next.

Anaphora: the repetition of a word or phrase at the beginning of successive phrases, clauses/lines.

Antistrophe: repetition of the same word or phrase at the end of successive clauses.

Antithesis: opposition, or contrast of ideas or words in a balanced or parallel construction.

Diction: the choice of words based on their connotation and precise meaning

Imagery: The use of specific words to suggest or create a mental image.

Metaphor: A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison. (American Heritage Dictionary)

Personification: the attribution of a personal nature or character to inanimate objects or abstract notions, esp. as a rhetorical figure.

Simile: an explicit comparison between two things using 'like' or 'as'.

Analysis: *"The Corner"* by Common

Lyrics as a Cultural Signpost

There have been many complaints from those outside of the culture that hip-hop lyrics are trivial and lack meaning or substance. On the contrary, rap lyrics can contain a wealth of knowledge if one has the means of translating and uncovering its true meaning. Much of what is misunderstood about hip-hop music is due to its use of slang and expression; a highly developed dialect which can codify meaning and render true intent far from obvious interpretation. This use of coded language expressions helps to insulate the true dynamics of the culture to those who are not in 'the know', and contributes to the conception that underground hip-hop culture is beyond the mainstream; a culture of outsiders.

"The Corner", paints a gritty picture of urban life as it unfolds on street corners and neighborhood blocks. Common weaves his narrative with palpable imagery, invisibly placing the listener at the central hub of black urban culture like a fly on the wall. This first-hand perspective provides insight into the inner workings of street life, demystifying and de-codifying the language of the street and identifying cultural values and idiosyncrasies. It exposes the dynamics, traditions, and activities of a culture to 'non-members'- people who are geographically or socially displaced from interacting with this particular social stratum, if they posses the tools to unlock its true meaning.

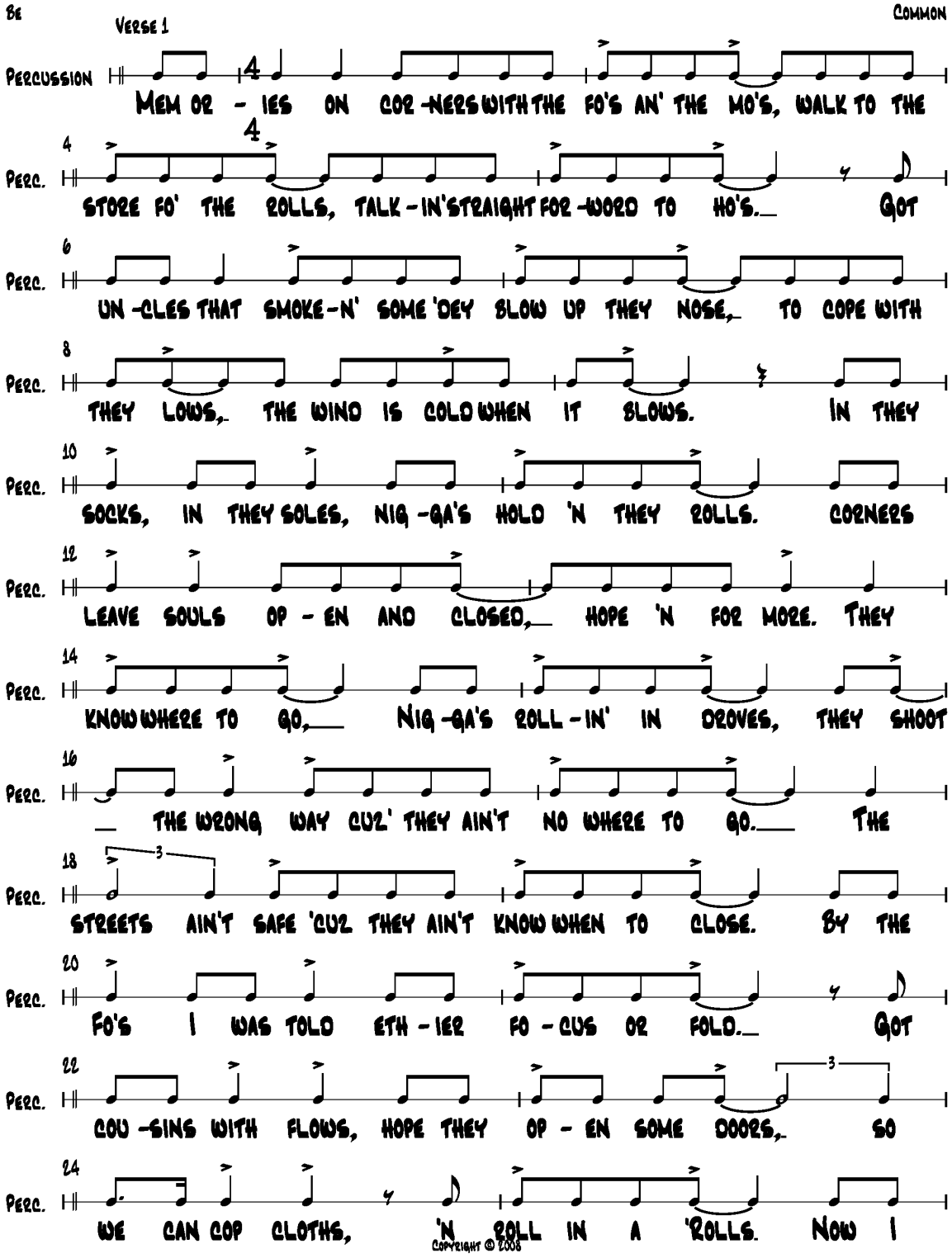
This is a perfect example of how music is always a reflection of the society in which it is produced and how the respective recordings solidify and preserve the cultural expression inherent in the music. Examining and analyzing a song is like carving out layers of sedimentary rock in order to uncover past climates and global events. In the same manner, a song, or any piece of art, can be examined in an almost forensic manner to uncover the undisturbed essence of a point in time and

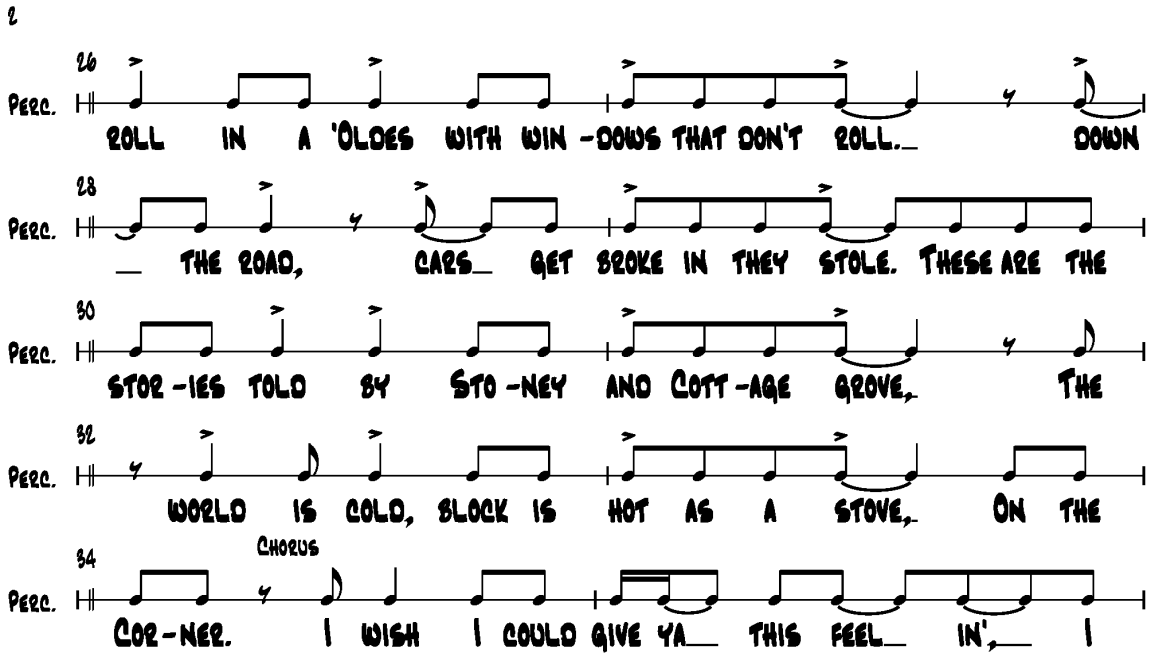
space. Once uncovered, translated, and understood, rap music provides crucial first hand knowledge of a generation and culture.

The lyrical content of "The Corner" explores the cultural importance of the street corner as a public forum from which urban life is built upon. The lyrics underwrite the importance of community and the sense of pride garnered by identifying oneself with a fixed location- a home turf- or in this case, 'The Corner'.

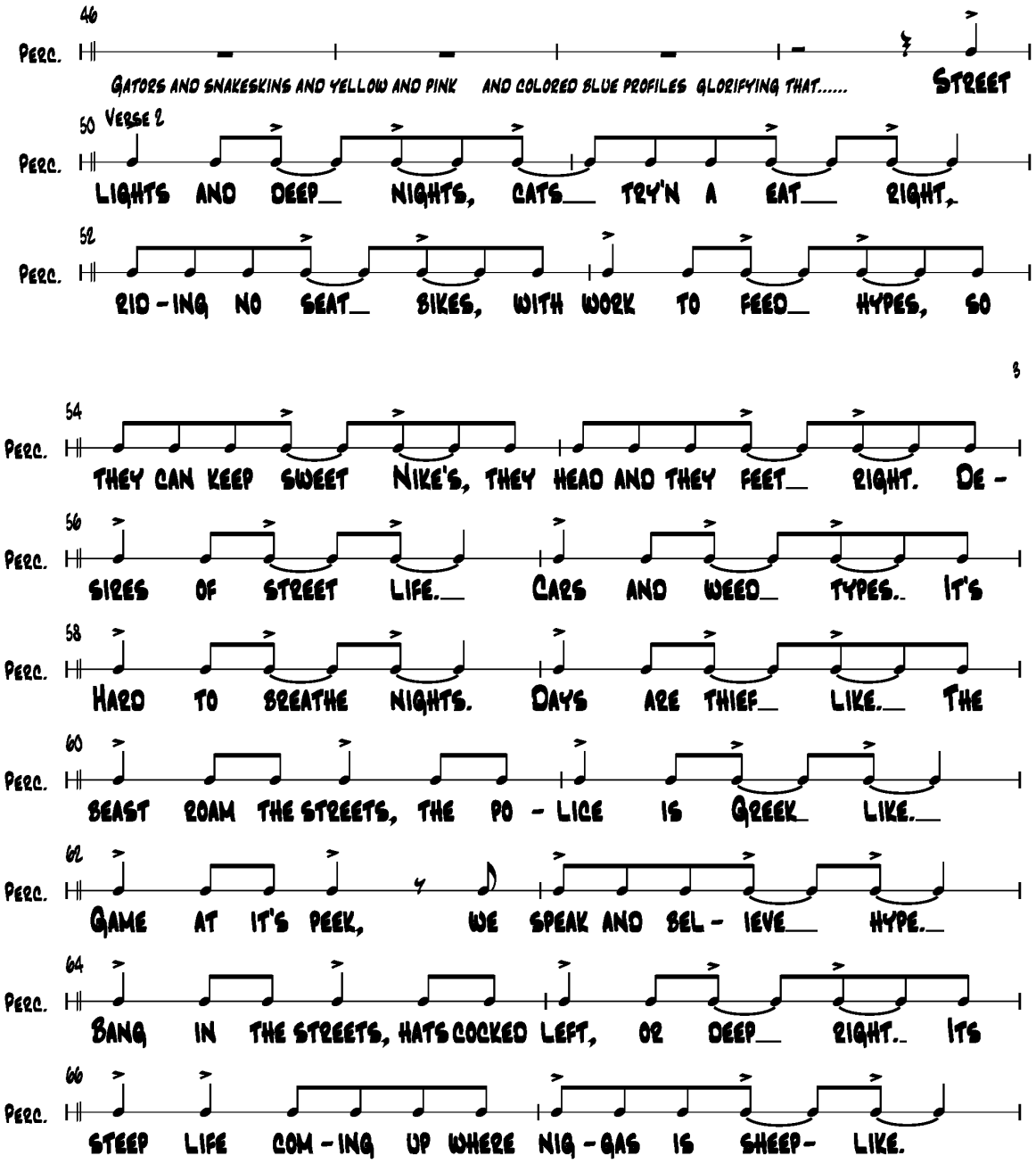
"The Corner" by Common contains an amazing diversity of rhetorical devices. In particular, his use of assonance and specific vowel sounds drives the piece compositionally. The use of assonance, as well as rhyme (the two often imply one another) appears at points in the rhythmic structure that are accented both rhythmically as well as with a stressed syllable. Notice that in almost every instance that an accent appears of a note it coincides with rhyming words that stress the long 'O' vowel sounds. Starting from measure 1 assonant word usage on the vowel 'O' drives the entire piece; 'Fo's' and 'Mo's' (mm. 3), 'Store' and 'Rolls', (mm. 5), 'Ho's' (mm. 5), 'Smoke' (mm. 6), 'Blow' and 'Nose' (mm.7), on and on throughout the entire first verse. The entire first verse contains the same 'family' of words that rhyme or share the long 'O' vowel sound. It should be noted that the common pronunciation of such words is often stretched or changed in order to fit this formula. This is also evidence of the importance of such a rhetorical device. This creates a depth to the composition that one may not notice on just a first listen. It is hard to exactly if the words were crafted to fit within a predetermined rhythmic structure, of the rhythms were derived from pre-existing lyrics, but there is no doubt that both rhythm and rhetorical devices intersect to create rhythmic vocabulary in hip-hop vocal practices.

The Corner





The same process drives the second verse, except this time two different vowel sounds are used, ‘E’ (sweet, street, thief) and “I” (nights, right, like.) The ‘E’ sound always comes before the ‘I’ sound, creating a motif throughout the entire verse. Notice how the rhythmic structure of the rap changes in order to be able to accent two different vowel sounds in a row. The most common appearance of this device happens on the ‘and’ of beats 2 and 3, where as in verse one the main rhythmic accent was only on the ‘and’ of beat 3.



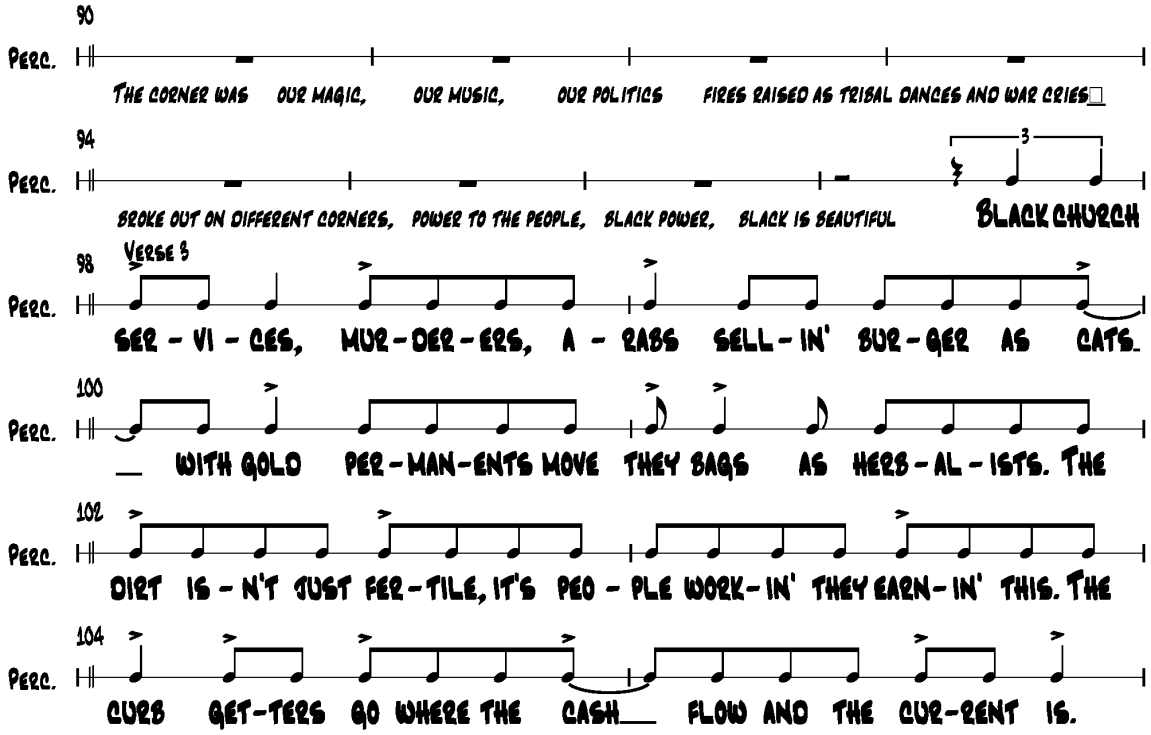
Each successive verse ends with the phase "The Corner" which appears in same location in the form and the same rhythmic presentation. This repetition acts as a resolution for both the rhythmic and thematic ideas that were developed in the proceeding verse. When the repetition of a

word or phrase appears at the end of successive clauses, it is known as antistrophe. In this case, we could call both the resolution in the lyrics, as well as the rhythmic resolution a form of antistrophe.

Rap Versus Spoken Word

Each verse in *The Corner* is preceded by a chorus of spoken word in which the Lost Prophets describe the importance of 'The Corner', whereas the actual verse is more concerned with the actual happenings and activities that take place in the physical manifestation of 'The Corner.' It is important to understand the difference between element of the spoken word in the song and the actual lyrics in the verse and chorus of the song. The fundamental difference between spoken word and rapping is the use of rhythm in relationship to the underlying music. While the language in the spoken word sections still contain rhetorical devices like personification, simile, and alliteration, its lacks the precise rhythmic nature inherent in the verse as performed by Common. The words here are separated from the music- they seem to float on top of the groove and can be stretched, accented, and presented in a more fluid manner than the phrases in the verse. While this type of phrasing can certainly be considered as possessing its own rhythm and presentation, it is not as focused, precise or easily notated as rapping. It is in this sense that the human voice, when rapping, should be considered an instrument, while the voice when presenting spoken word should be considered something more of an oral-historical tool.

In addition to our rhythmic considerations, rap usually contains symmetrical phrases that rhyme and stress certain vowel sounds in a specific locations in structure of the phrases, usually in a repetitive fashion, while spoken word is more open ended, poetic, and often does not rhyme.

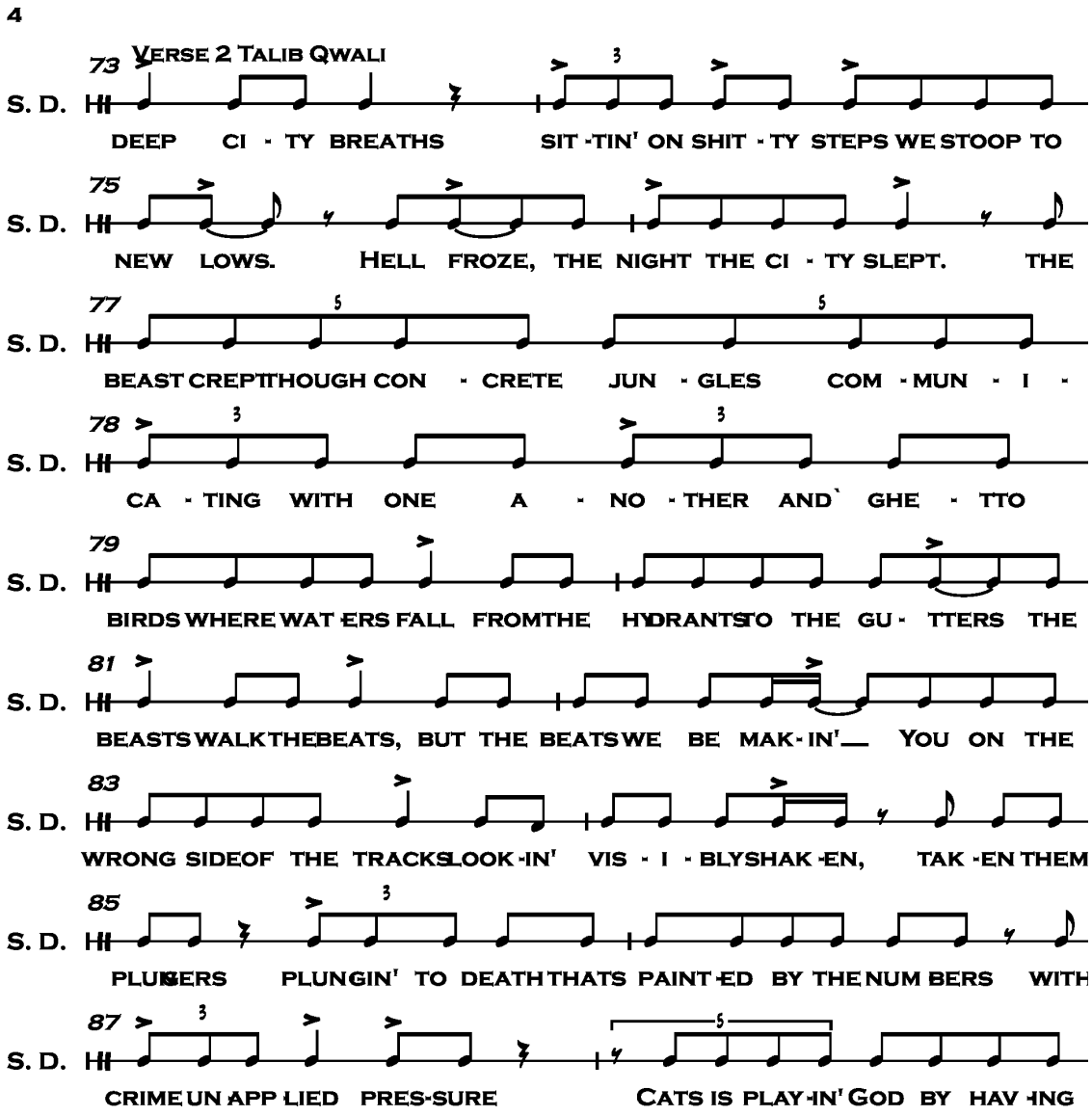


We shall note that the above passage certainly fits the above criteria; it contains several rhetorical devices, but lacks and definitive rhythm or rhyme scheme. The repetition of the word 'our' in line 1 is an example of anaphora, while the use of the words 'Fires', 'tribal dances', and 'war cries' in line 2 is an example of diction and imagery. These words are normally associated with Native-American culture and are a perfect illustration of how diction can be used with imagery to create a simile, in this case a comparison between the activities of Black culture on 'The Corner' and Native American rituals.

Analysis of “Respiration”-Black Star

“Respiration,” by *Black Star,* demonstrates the complex relationship many rappers have with the city in which they grew up. *Respiration* personifies the city, imbuing it with human qualities, like breathing, as the title suggests. The opening of the song contains a sample of spoken word, a female voice whispering faintly in Spanish. The dialogue translates to, "listen to the city, its breathing." A further reference appears in the hook of the song. *"I can't take it ya'll, I can feel the city breathing, chest heaving, against the flesh of the evening.”*

Rhetorical devices also drive *“Respiration,”* mostly through the heavy use of alliteration. As you can see in the line *“…sitting* on *shitty steps* we *stoop* to new lows, hell froze, the night the *city slept.” (*Measures *74-76)* the use of the “S” sound (also found in the word ‘city’ although it starts with a ‘C’) connects the passage and are highlighted by italics. The rest of this passage is held together by the rhyming of the words ‘lows’ and ‘froze’ which link the phrase ‘sitting on shitty steps we stood to new lows’, with ‘hell froze the night the city slept”, creating a single sentence. The alliteration and rhyme continue in the next passage. “The *beast* walk the *beat*, but the *beats* we *be* makin’, you on the wrong side of the track looking visibly shaken.” (mm. 81-84)



Except from “Respiration”, Black Star

(Audio Track 3)

Jazz Sampling and the Hip-Hop Language

One of the main building blocks of hip-hop musical vocabulary is the 'sample'. A sample is a piece of sonic information that is cut out of its original context and pasted into a new musical environment. This practice takes the concept of a collective musical consciousness and turns it on its head. As a result, almost any sound, from any genre of style of music- even non-musical information like speech and noise- can be imbued with new life and become part of the language of hip-hop music. This practice has given hip-hop a voracious appetite for taking unique and obscure bits of information from popular media, movies, television, radio, speeches and sound recordings of all kinds and incorporating them into the hip-hop sound-track.

One of the common denominators to the artists involved in the Soulquarians is the love and appreciation for jazz music and their fondness for using various jazz samples in their music.

> "The best hip-hop DJs are uncommonly versed in old-school jazz, from searching through old jazz recordings for those perfect few seconds to sample"
> (Billboard June 1, 2002, Vol. 114, pg32)

This musical practice brings closer the realms of jazz and hip-hop music, not by trying to imitate it, but by actually using the actual sounds and intricacies of the music by sampling it. This is a very important distinction in the history of music. A quick look at the credits to an album by *A Tribe Called Quest* led by Soulquarians member Q-tip reveals more than its fair share of jazz samples:

Milt Jackson - 'Olinga' (Used For Award Tour)
Cannonball Adderley - 'Walk Tall' (Used For Footprints)
Cannonball Adderley - 'Steam Drill' (Used For Infamous Date Rape)
Cannonball Adderley - 'Leo' (Used For Stepping It Up) -
Freddie Hubbard - 'Little Sunflower' (Used For The Love)

Additional samples include Motown, Funk, and R&B:

> **Stevie Wonder** - 'Sir Duke' (Used For Footprints)
> **Beatles** - 'All You Need Is Love (Skit)' (Used For The Intro Of Luck Of Lucien)
> **Earth, Wind & Fire** - 'Brazilian Rhyme' (Used For Mr. Muhammad)
> **Last Poets** - 'Tribute To Obabi' (Used For Excursions)
> **Funkadelic** - 'Nappy Dugout' (Used For Ham 'N' Eggs)
> **Funkadelic** - 'Tales Of Kidd Funkadelic' (Used For Everything Is Fair)

The Roots have even taken the process of sampling one step further. The album "*Do You Want More?!!!??!"* was recorded entirely with live instruments, which were then chopped up and turned into samples. This is an interesting concept and stresses the importance of the process of sampling to hip-hop music. The Roots could have kept the tracks 'live', but instead decided to create their own 'live-sounding' samples. This process blurs the gap between acoustic instrumentation and sampling.

> "All the sample credits in the liner notes are a joke. They are 100% false," says drummer Ahmir Khalid. "It's sort of an inside joke, because we do all the samples live. I will play the drums as if I were playing a sample. I drum the barest, most minimal kind of beat I can find." Questlove ('Roots seek roots of hip-hop/jazz')

The Roots association with jazz was not simply an accident or a brief fling by any means.

> "We're all classically trained musicians," says Basit. "Each member has a solid history with music. It's all second nature to us. For example, I've been rapping since I was 11 years old. Each of us plays the styles that we grew up with, and, collectively, it all fits."

Questlove continues, "We weren't trying to make jazz our gimmick", a statement which goes to show that although they love and respect jazz, their allegiance still lies with hip-hop music. Another quote by Thompson, which might seem damaging to this study, showcases the groups desire to portray hip-hop music as its own art form and not merely an extension of something else

"The only element we incorporated from jazz was the art of spontaneity,"(Questlove)

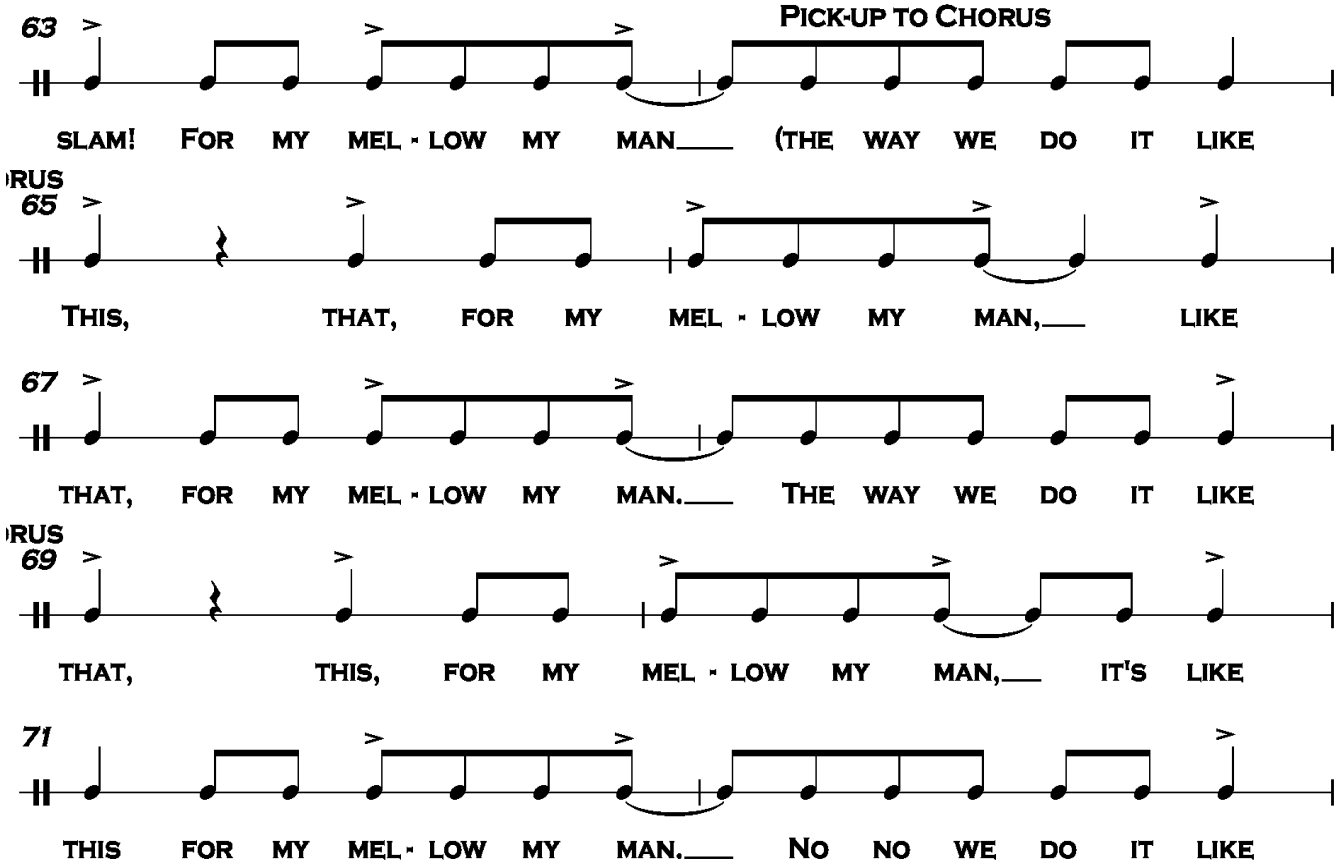
While I would certainly disagree with the statement as a generality, taken in context it merely shows that The Roots refuse to be pigeonholed into one corner of the musical spectrum, a reaction against charges of The Roots being the next great Jazz/Hip-Hop crossover. Indeed if one was to survey the albums produced by the Roots after "*Do You Want More?!!!??!"*, one will quickly find that each consecutive album explores new territories and pushes the boundaries of what can be considered hip-hop. Indeed, each album is like a universe into itself, an idea that seems perfectly in line with the sensibilities of most jazz artists, and for that matter, serious artists in general.

Hip-Hop Sampling and 'Quoting'

The idea of 'sampling' goes further than just using jazz recordings for the basis of hip-hop instrumental tracks, as it can be compared to the practice of 'quoting' found in bebop music and other forms of jazz. 'Quoting' refers to the process of referencing a rhythmic, harmonic, or melodic statement that already exists as apart of the communal knowledge of musicians and fans alike and can be easily identified by the audience as being previously apart of another musical composition. Important and frequent sources for 'quotable' material include popular songs, famous solos, melodies, and various American folk songs. The most frequent application of this technique in bebop music is the referencing of historically important or popular solos by other musicians in improvised solos. The purpose of such a technique is twofold; it informs the audience and other musicians that the soloist is has 'paid his dues' and is familiar with the history and tradition of the music and it also further engages the audience into the performance by 'rewarding' their own knowledge and familiarity with the music if they can correctly identify the reference. This adds to the 'insider' ethos that surrounds jazz music because a listener must invest a certain amount of time and energy into the music in order to begin to understand the basis for the language.

Musical Form

Most hip-hop and rap compositions, follow a standardized song form containing a permutation of three basic elements, an ‘A’ section or verse, a ‘B’ section or chorus, and a ‘C’ section or bridge. In addition to these basic formal structures, hip-hop music contains other formal devices that include introductions, interjection of spoken word and poetry, scratching and breaks. Most hip-hop songs have rap in the verses, with singing in the chorus and bridge sections. In modern jargon, the chorus is known as the ‘hook’, and is usually the section that appears most in the overall form of the composition. The 'hook' consists of a musical cell that provides the most accessible and memorable musical and lyrical content; something that catches your attention and grabs your ear. It is the main 'selling point' for song and is often where the title of the piece is derived.



(Example 2- “Mellow My Man” The Roots-excerpt from Chorus 1) **(Audio Track 4)**

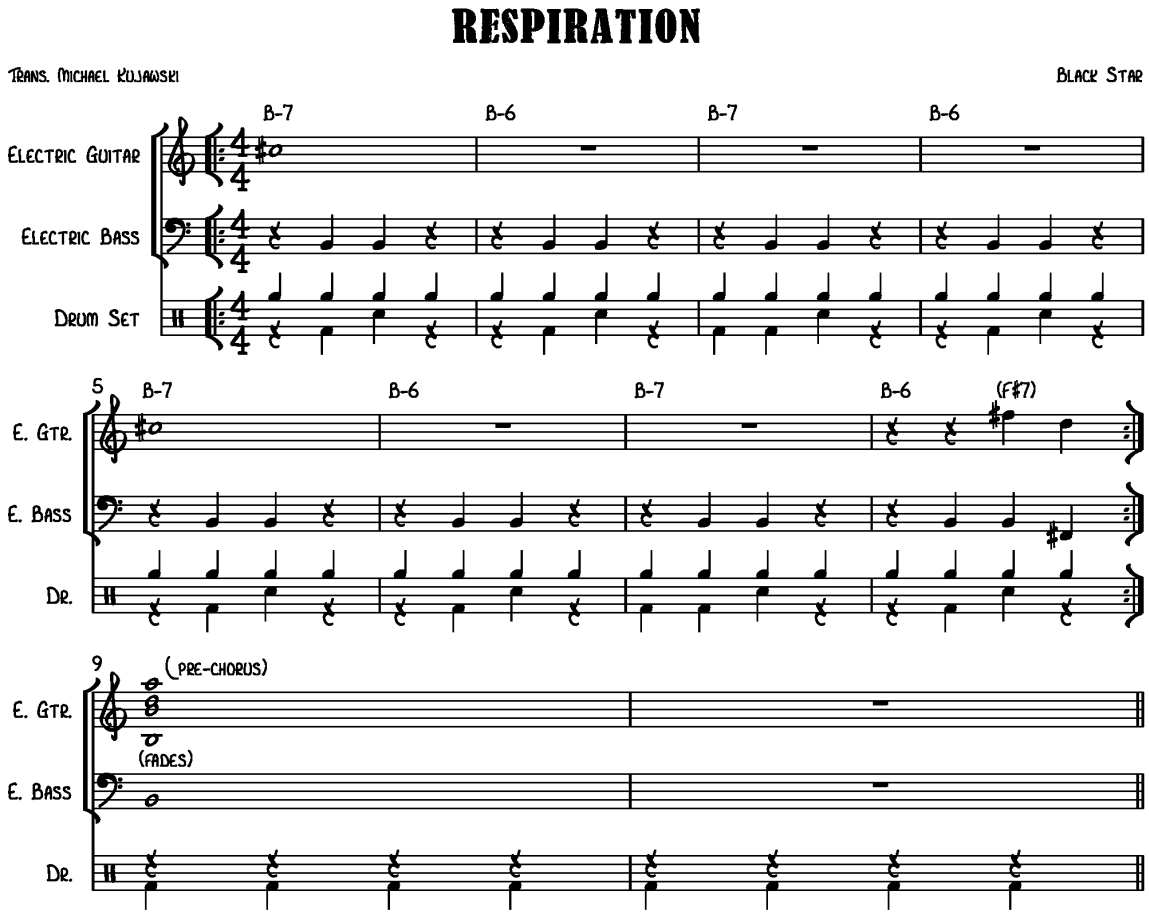
The form of Mellow My Man follows a standard 'AABA' form with each 'A' section taken by a different emcee. One of the most common forms in bebop repertoire is the AABA song form. Bebop standards like "Anthropology", "Cherokee", "Confirmation", "Crazeology", "Hot House", "Bouncing with Bud", "Parisian Thoroughfare", and "Shaw 'Nuff", to name just a small percentage, all contain similar forms. Songs like "Shaw 'Nuff" and "Cherokee" both contains brief introductory sections, but these sections are not included in the solo form, and it the case of Shaw 'Nuff, sometimes double as a closing section to the song. This type of limited arrangement was typical of the bebop period and appears in sharp contrast to some of the more complex forms of early Dixieland music, big bands of the Swing Era, and the small groups of *Fletcher Henderson* or *Louis Armstrong* of the 1930's.

> "The boppers were not formalists. Content, not form, was the preoccupation. Instrumental solos were at the heart of each performance." (Gioia 1997)

"Mellow My Man" also contains a fairly limited arrangement containing a brief introduction. Indeed, the focus here is also oriented towards the individual performances of each emcee, rather than on any ensemble work.

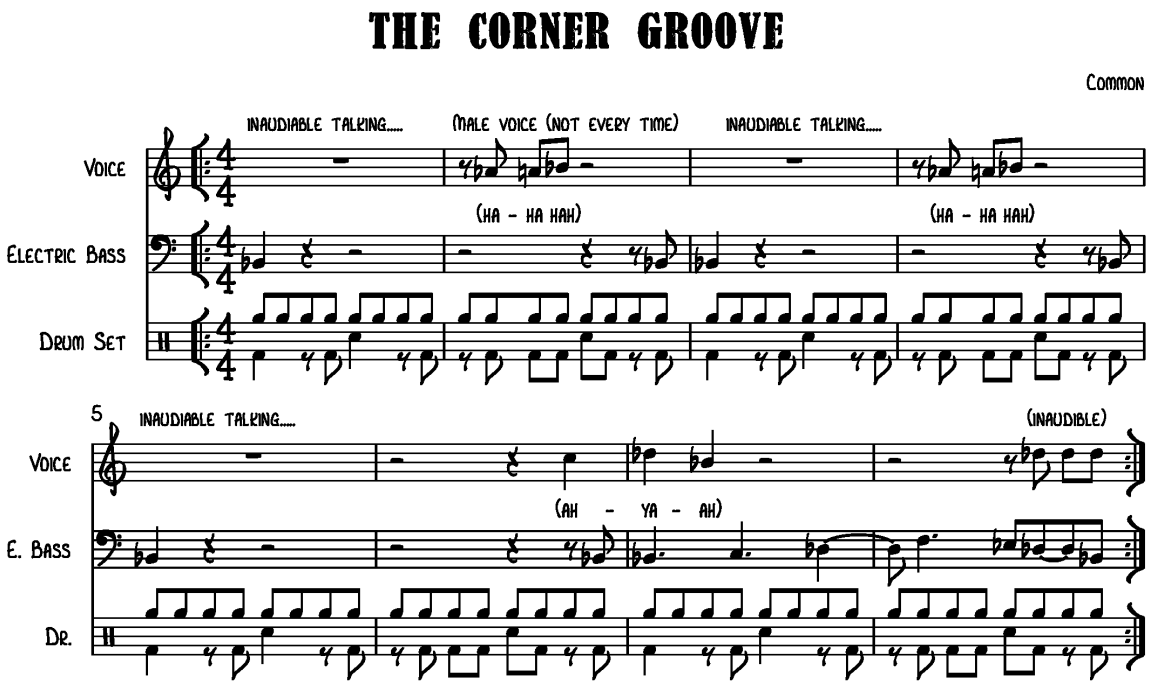
Bebop musicians each improvise over a repeating solo form, usually on the basic 'AAB', 'AABA', or 'ABC' form of the melody. In the course of a five-minute song at a medium tempo, that solo form repeats many times over. In the same way, hip-hop tracks consist of a repeating form, although on a much shorter scale. Most tracks contain a 4 or 8 bars sample that repeats throughout the whole song. "*Respiration"* uses the same basic 8 bar phrase for the entire song, including the bridge, interrupted only by a two-bar pre-chorus and the occasional cut, break, or fill. The primary focus is on the lyrics and the emcee, and not the instrumental background.

(**Example 2a**, Respiration, Black Star) **(Audio track 3)**



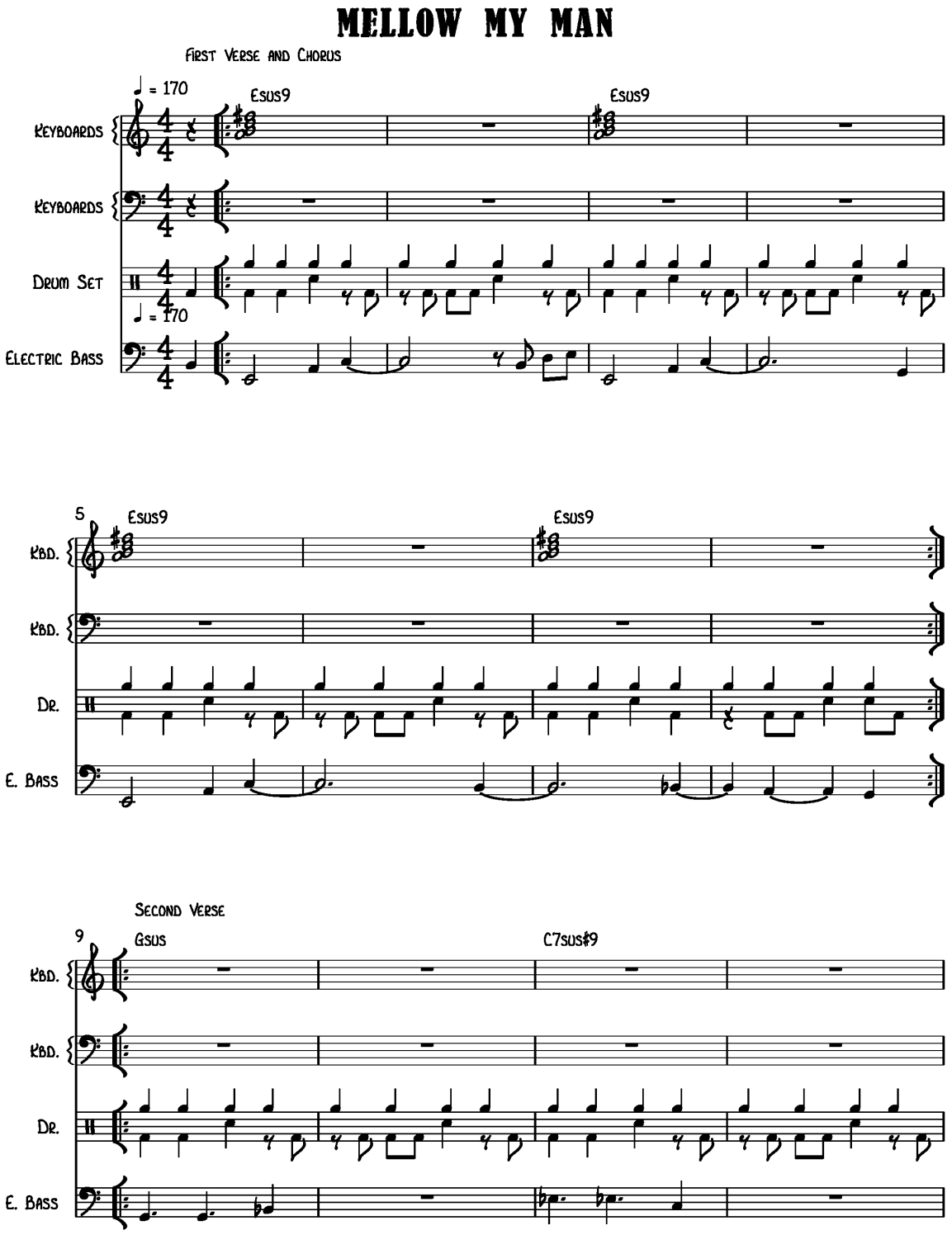
"The Corner" by Common also repeats the same basic sample for the entire piece.

(Example 1a, The Corner, Common) **(Audio Track 2)**

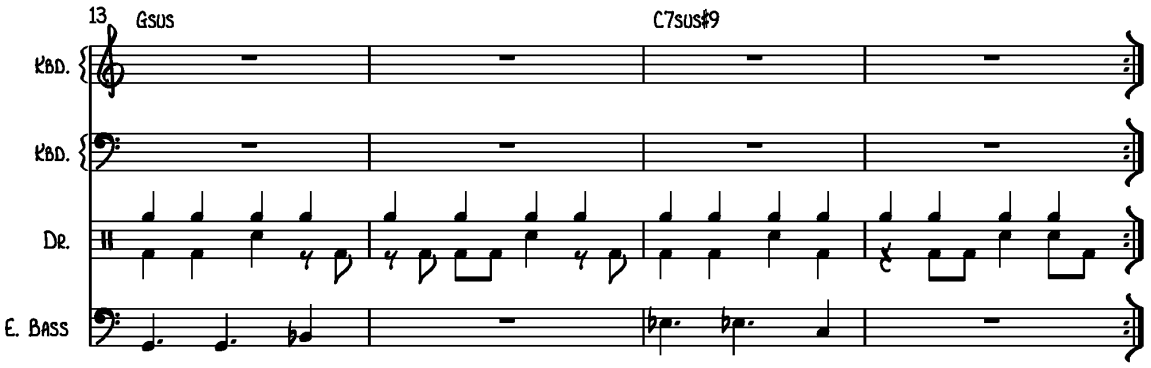


In the case of "*Mellow My Man",* two different 8 bar samples repeats 4 each times before the chorus, creating two 32-bar sections, one for each emcee.

Example 3a- "Mellow My Man", The Roots **(Audio Track 4)**



2



Improvisation

Improvisation is of course what makes jazz music *Jazz.* There has never been a genre associated with the term jazz that lacked improvisation in any manner. Although the role of improvisation in jazz music has changed significantly through various stages of its development in its hundred-plus years of existence, it has nevertheless always been an essential element to the music. Early blues music involved vocal and instrumental improvisation. Dixieland music contained shorter solos than say bebop or later styles, but included elements of group improvisation and the concept of smaller duo's and trio within an ensemble. Swing bands certainly contained sections for soloists, although they were usually written into the chart and were of a predetermined length. It was not until bebop however that the soloist took center stage and gained true freedom. Later forms of jazz like modal jazz and the avant-garde styles would build on this foundation, giving the soloist even greater powers of freedom and creative control.

Hip-hop as well has had a long history of improvisation although there are few resources that have actually documented such practices.

> "…They were freestyling and Hip-Hop was always about jammin' and free forms of improvisation all the time. It is right in the same church as far as I'm concerned."
> Quincy Jones (Iandoli 2007)

Swung Rhythms in Jazz and Hip-Hop

One of the primary rhythmic links between hip-hop music and jazz is the use of swing rhythms. Eighth notes that are swung are not mathematically equivalent- that is to say that two swung eighth notes both equal one quarter note but do not receive the exact same duration on a fundamentally quantitative basis. Straight eighth notes, on the other hand, are equal in nature and sound more even and precise. One can perceive of swung eighth notes as having a circular motion to them which creates a certain momentum that drives the music forward.

Swing, although present in both genres, is employed in two related, but distinct ways. In order to understand how it is used, we must examine the rhythmic structure of each genre. The rhythm section, which most commonly consists of the double bass, drums, and piano or guitar, provides the fundamental rhythmic accompaniment in bebop music. The drummer subdivides the rhythmic between his extremities, often keeping time on the ride cymbal, accenting beats 2 and 4 on the hi-hat, and providing accents on the snare drum, cymbals, and bass drum. As previously noted, Max Roach was a key innovator in the role of the drummer in the rhythm section, moving ‘time’ from the hi-hat to the ride cymbal. The piano or guitar performs a chordal functional, dictating the harmony and providing rhythmic 'comping' figures that support or respond to rhythmic figures in other parts of the ensemble. The bassist is responsible for both the rhythmic and harmonic functions of the music. Bassists employ a technique known as 'walking' which outlines the harmonic progression using swung quarter notes. The walking bass line, in coordination with the drummer, provides the fundamental pulse for which the rest of the rhythmic and harmonic structures are built upon. Although the concept of using quarter notes doesn't sound like it provides much rhythmic intensity, because the quarter notes are swung, or thought of in a triplet subdivision, a massive amount of momentum is created, moving the music forward. The depth of groove is entirely

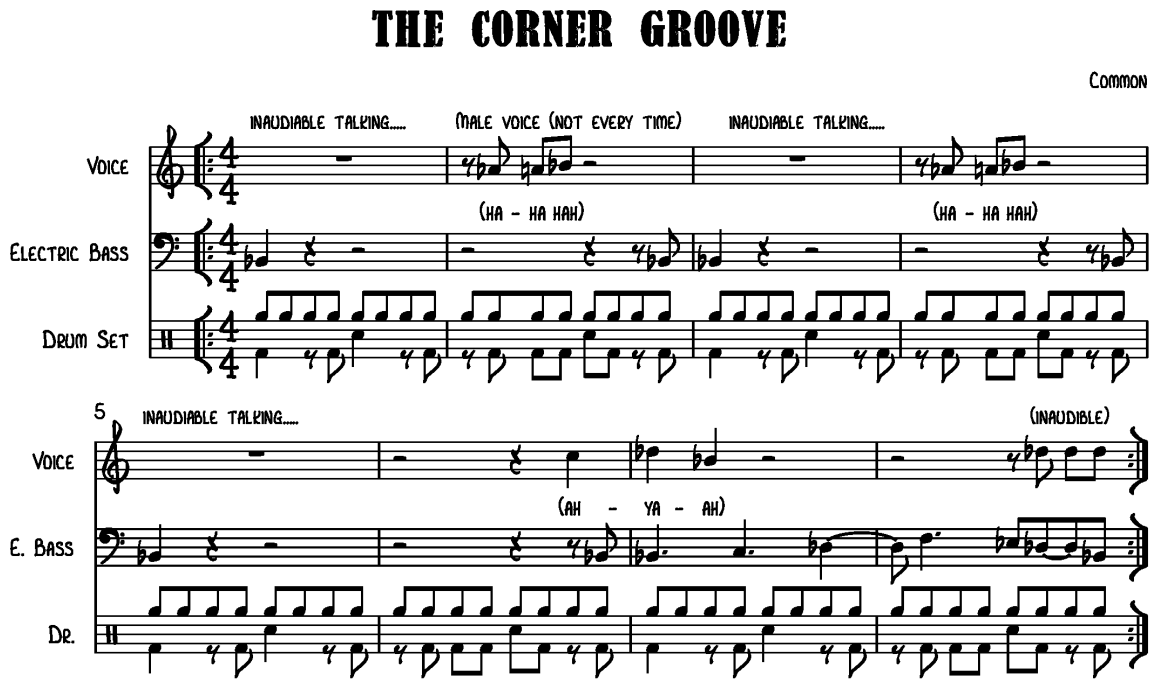
dependent of the bassist's ability to create such momentum in coordination with the drummer, as well as the rest of the band. If the bass and drums aren't 'happening', no one's 'happening'. To further this momentum, the drummer may also enact the practice known as 'feathering' the bass drum in which they play quarter notes on all four beats in unison with the double bass. This compliments the walking bass line and provides further support for the rest of the ensemble.

This rhythmic structure provides the foundation for which the instrument providing the melodic function is grounded upon in bebop music. This type of accompaniment gives the soloist freedom to use a variety of rhythmic subdivisions and metric implications against the established time. It is this friction that creates the real feeling of swing. Because the time is so steady, the soloist can stretch the time, pulling swung eighth notes one way or another to create tension and interest in the music. Such rhythmic elasticity makes it hard to translate the feeling of bebop music onto paper. If one were to take a lead sheet and perform the melody of say, "Confirmation", exactly as it is written, without understanding the concept of swing, the end result would sound nothing like the way Charlie Parker actually plays it. The notes would sounds straight, clunky, and bogged down, instead of driving, intense, and full of momentum! The same can be true for hip-hop.

Hip-Hop and Swing

The rhythmic structure of hip hop music also relies on the relationship between the bass and drums Accents in the bass figures exist in tandem with the bass drum, creating the bottom for the groove.

(Example 1a) (Audio Track 2)



Notice how the electric bass line moves in concert with the bass drum on the 'and' of beat 4 and the downbeat on beat 1 in measures 2-3. This pattern repeats every two measures. This relationship is fundamental to hip-hop music.

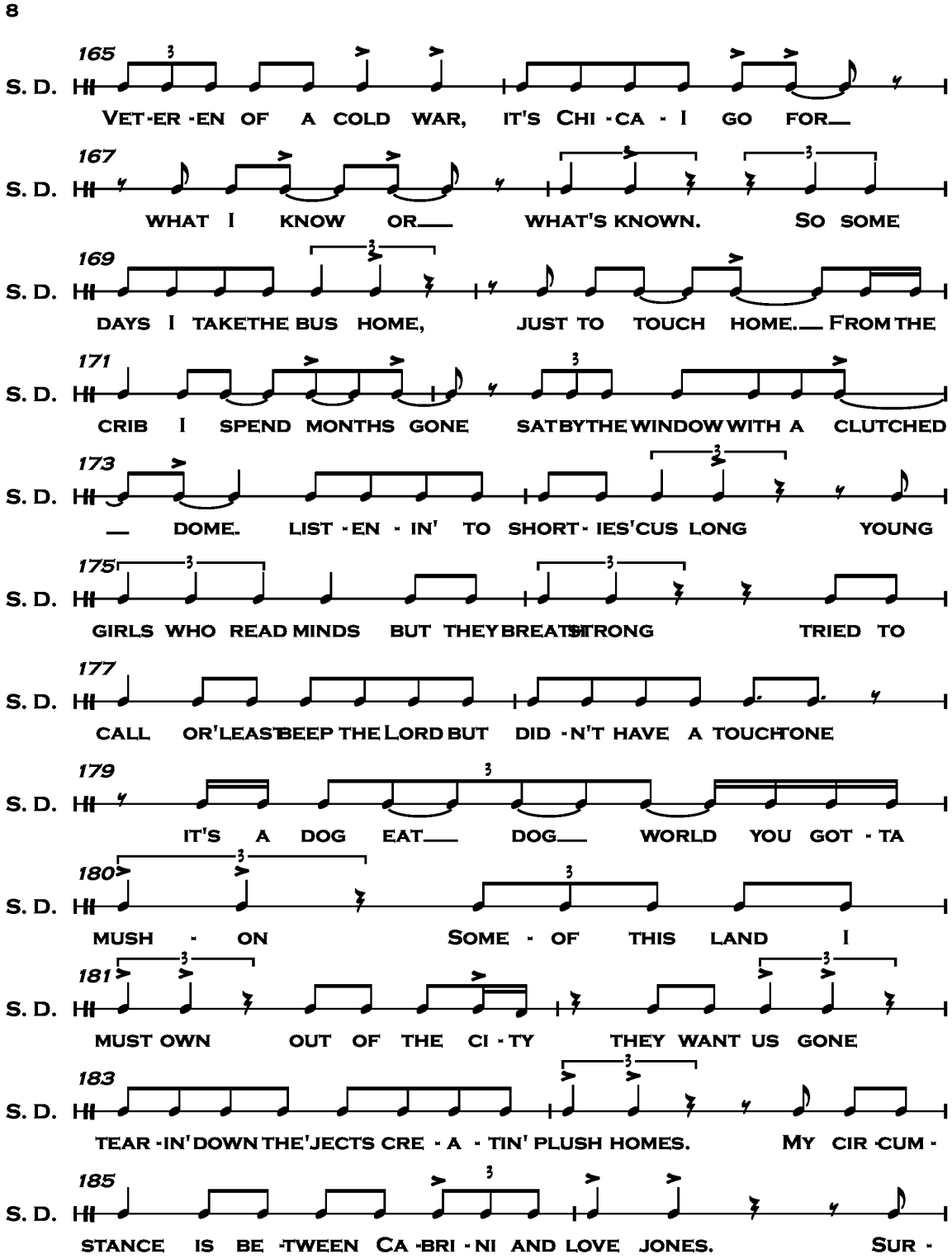
As mentioned above, the process of sampling brings the musical information of Funk, R&B, and Jazz music into the hip-hop vocabulary and provides the basis for many hip-hop grooves. While funk music and R&B are often described as being based on a 'straight-eighth note feel', many funk and hip-hop grooves has a slight edge to it. This 'mixed groove' creates a sort of 'psycho-acoustical phenomenon' (Stewart 2000) in which the perception of straight of swung eighth notes can vary depending on the perspective of the listener. If you listen to the snare drum and the bass drum, the beat seems to be straight, but the high-hat has a swung edge to it. Add additional instruments, and the various layers of perception begin to deepen, resonating a spectacular feeling- a groove!

> *"… A slight swing feel flavors later James Brown tunes, like 'Funky Drummer' (1970) and is an important element of 'nastay' grooves (especially in medium tempos…such as comprise the majority the majority in Paliament/Funkadelic's repertoire.) It is still heard on many hip-hop and contemporary R&B drum tracks.* (Stewart 2000)

James Brown and the various endeavors of George Clinton (Paliament, Funkadelic, P-funk All Stars) remain among the most samples artists in hip-hop history. It is safe to say that hip-hop and funk share a great deal of repertoire, grooves, and rhythms. Because samples contain the exact same sonic signature, and even when they are processed contained the same fundamental information, the relationship between funk, jazz, R&B and hip-hop is much more significant than musical relationships based on imitating, adsorbing, and applying musical traits.

The most obvious use of swing, however, is in the rhythms of the emcees. *Common* in particular, lays way back on the beat, smoothly floating over the rest of the track. Most all of the rhythms in the vocal transcriptions are swung, excluding the occasional use of straight eighth notes for contrast and dramatic effect. The layering of the bass drum, hi-hat, snare drum, bass line, and vocal track, and the combination of the slight differences in rhythmic subdivision, creates the feeling of swing.

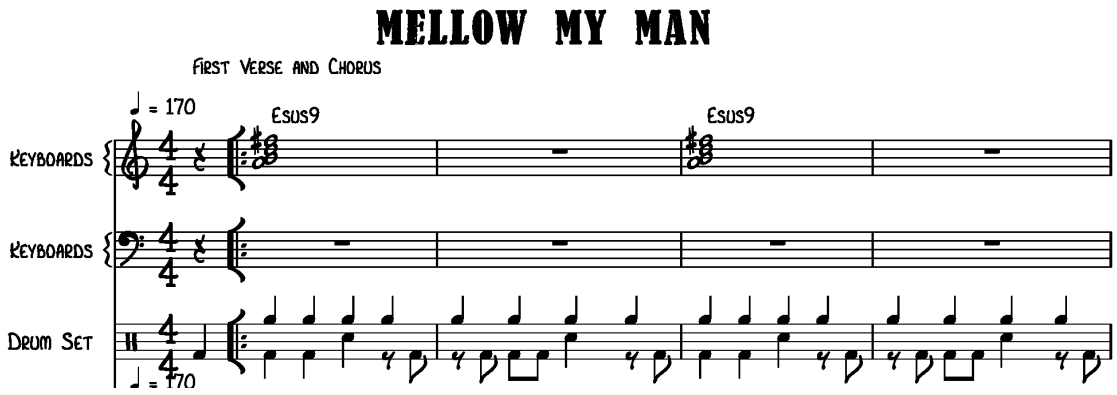
Except from ‘Example 1’- Common- “*Respiration”*) **(Audio track 5)**



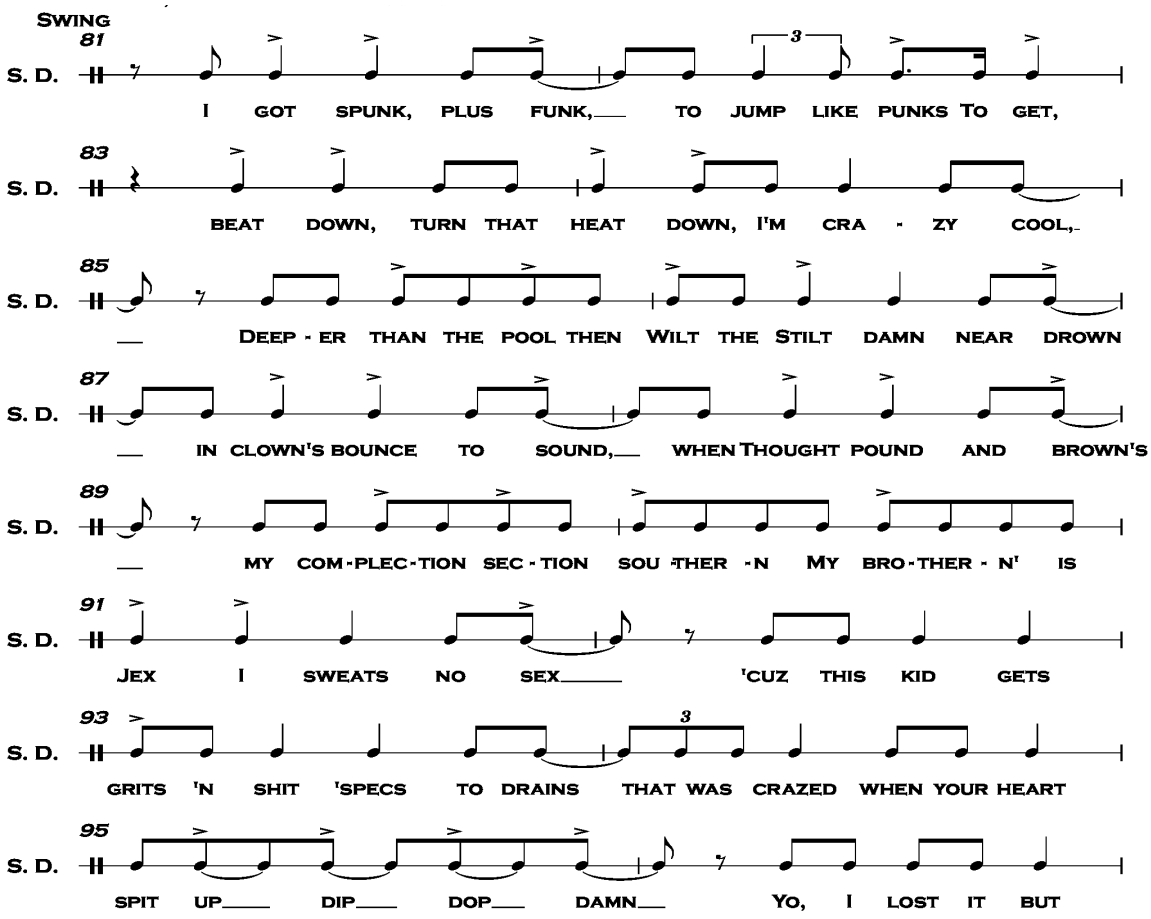
It is important to notice that on paper the rhythms may look one way, but sound much different. The complexities of hip-hop language, with all the subtleties and nuances provide for a much richer experience than can be justified on paper.

Analysis of "Mellow My Man"

"Mellow My Man" by The Roots, provides a direct connection between a tradition swing accompaniment as embodied by bebop and a straightforward hip-hop groove. The Roots transition seamlessly between the standard 'groove' section and the swing section. The swinging vocal part of emcee *Blackthought* floats just as naturally above the 'jazz' accompaniment as it does in traditional hip-hop context. The initial musical accompaniment illustrates a traditional hip-hop groove. Time is kept on the high-hat, the snare drum accents beat 3, and the bass drum provides the most syncopated and structurally important part of the groove.



During the ‘swing’ section, the bass player transitions to a walking bass line while drummer Questlove moves his time from the high-hat to a ride cymbal and begins to accent beat 4 with a rim check The bass drum is used accent different figures and drop ‘bomb’ instead of maintaining a steady rhythmic figure, as demonstrated in the traditional hip-hop groove section. The thing to notice is that the emcee does not have to change any part of his eighth notes when transitioning between both sections because he is already laying back on the beat and using swung subdivisions in his vocal parts. **(Audio Track 6)**



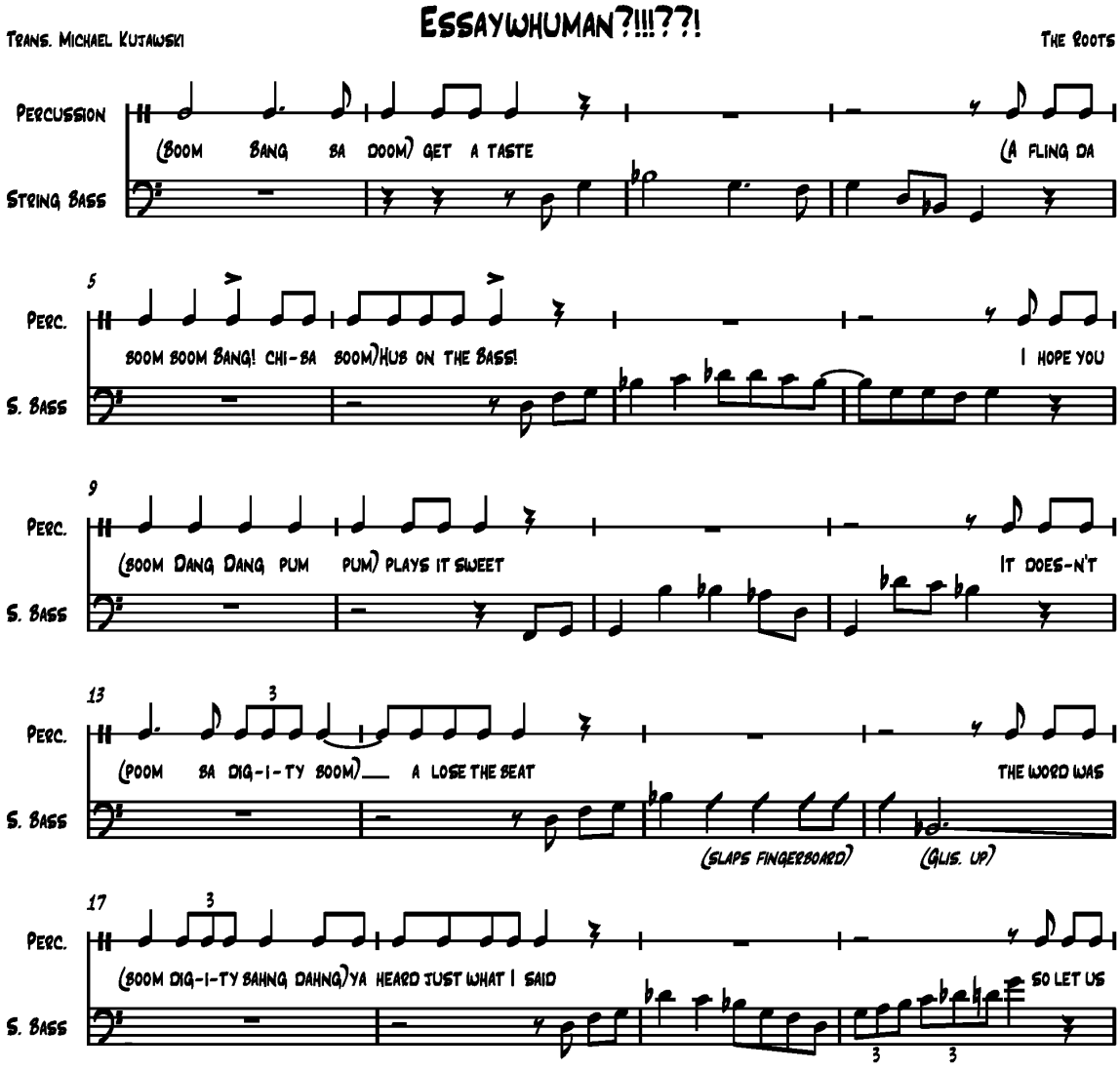
Measures 73 to 79 contain the basic hip-hop groove, with the transition to swing appearing in measure 80. The group transitions back to the groove based time flawlessly and without any drastic change in rhythm or phrasing in measure 96.

Call and Response

‘Call and response’ is an African-rooted device that has weaved its way through American music throughout its rich musical history. From early black musical forms- field hollers, hymns, blues- to ragtime, rock, hip-hop, and jazz, ‘call and response’ remains one of the most fundamental musical devices.

‘Call and response’ is a vital part of the language of bebop music. Many phrases in the language have a sentence form use a form of call and response that we will call 'question and answer' form. The 'question' is the initial melodic statement that sounds unresolved either rhythmically or harmonically, that is answered and completed in the latter half of the phrase.

“Essaywhuman?!!!??!” by The Roots, contains a modern interpretation of ‘call and response’. The song starts with a brief introduction with Blackthought addressing the crowd and introducing the band, and continues to follow an AAB form. The ‘A’ section of the song consists strictly of a call and response exchange between the emcee and an instrumentalist in revolving duo format. As you can see in the example above, the emcee uses a mixture of spoken words, beat boxing, singing in the initial melodic statement, which is then imitated by the respective instrument. The imitation is mutual, as the emcees melodic statements often mimic the kinds of sounds, timbres and stylistic qualities typical of the respective instrument. For example when he performs the duo with the double bass, his voice drops considerably to represent the relative range of the instrument. He mimics walking bass line quarter notes, triplet-based accompaniment figures used by jazz bassists, and other fundamental musical vocabulary.



(Audio Track 7)

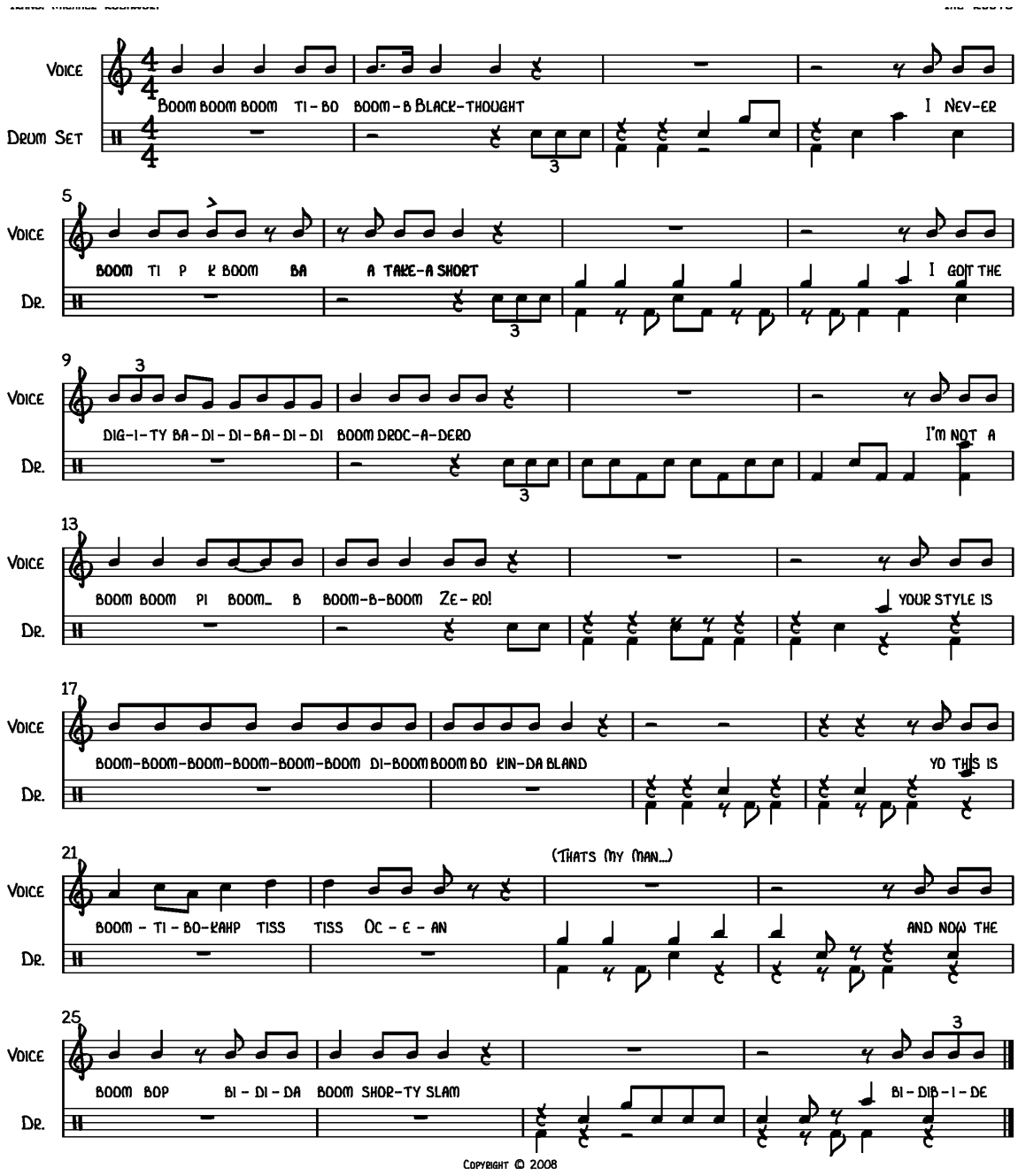
Call and response is also carried out in non-musical practices. The tradition was carried out in church services as a way to engage the congregation with the preacher, the chorus, in "…spirited sermons that stand tantalizingly on the border between speech and song." (Berliner)

Since the days of the early Roman church, music and religious ceremony were an intertwined, inseparable entity. Music has always been a way to engage listeners, encourage participation, foster group dynamics and create a non-judgmental atmosphere. By having the

audience actively participate in the sermon, repeating scripture, slogans, and other religious banter, the congregation becomes a vital part of the event.

The Relationship Between Vocal Practices and the Drums

In addition to illustrating the concept of call and response in underground hip-hop, *"Essaywhuman?!!!??!"* supports the idea of the voice as an instrument. It demonstrates that the voice can be effectively compared to other instruments and that musical information can be easily translated to and from a vocalist to an instrumentalist. In a different section of the same piece, the emcee participates in a 'call and response' with drummer Questlove. In the following example the emcee, Blackthought, spells out a mixture of 'scat' syllables, spoken word, and rap as the 'call' while the drums mimic in a 'response.' As in the case with the double bass, Blackthought uses syllables and rhythms that imitate the drums to create a dialogue between the two musicians.



(Audio Track 8)

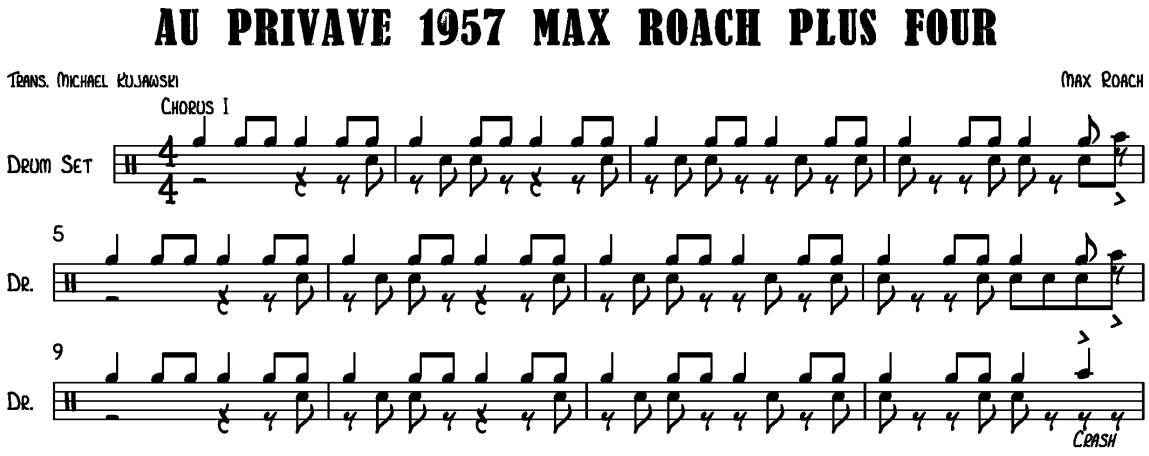
"Essaywhuman?!!!??!" is critical to this study because its shows that the drums can be equally equated with the rhythm and inflection of the emcee.

Comparing Bebop and Hip-Hop Rhythmic Vocabulary

Have dissected the musical and stylistic traits of both underground hip-hop and bebop music and uncovered the essential elements that define each respective 'languages', we now move to a comparative rhythmic analysis. We have already established that both genres use similar musical forms, often share musical vocabulary due to the process of sampling, and both employ the use of swung rhythms to create 'grooves.' The question now presented is whether or not they share any specific rhythmic information. Using Max Roach's solo on "*Au Privave*" (1957) from Max Roach Plus Four and *"The Corner"* by Common- we will attempt to identify any specific rhythmic similarities between the two genres of music.

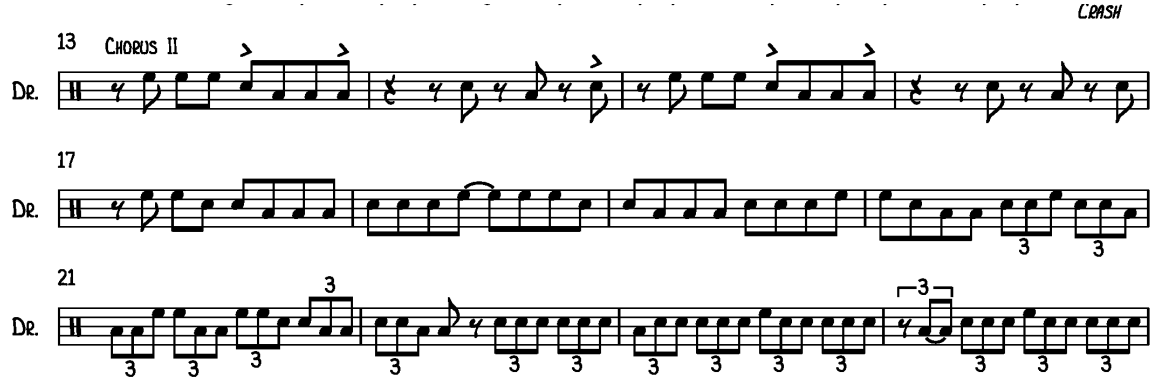
Analysis of "Au Privave"

Max's solo is clear, concise, and to the point. He uses several figures thematically throughout the four-chorus solo. (Audio Track 9)



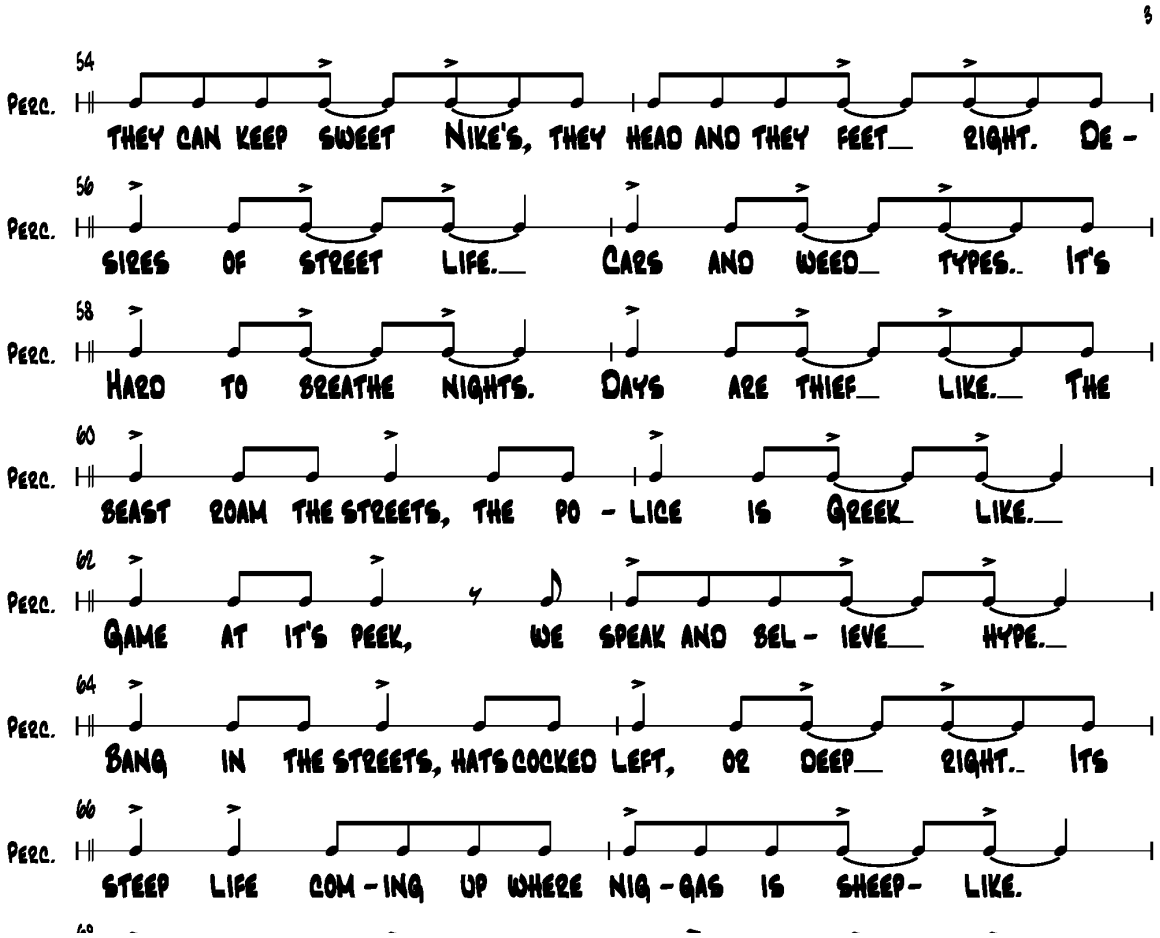
The first chorus consists mainly of an accented syncopated line on the snare drum. The bass drum feathers all four beat and Max plays time on the ride cymbal while the high hat accents on beats 2 & 4. The snare figure is the main rhythmic device, while the other figures serve as a kind of 'self-accompaniment'. Already we can see similarities with hip-hop musical practice in the use of a repeated rhythm with minor variations over the course of several phrases. Each four bar phrase ends

in a slightly different manner, with the accent in measure 4 played the crash cymbal ending the phrase on the ‘and’ of beat 4. The next phrase also ends on the ‘and’ of beat 4, but is preceded by an extra eighth-note in measure 8. The last time, in the last four bars of chorus 1, Roach anticipates the phrase by moving the crash cymbal accent to the downbeat of beat 4, hence playing with our expectations. This process of repetition creates tension and interest in the music and can be found in hip-hop and other musical forms with African roots.



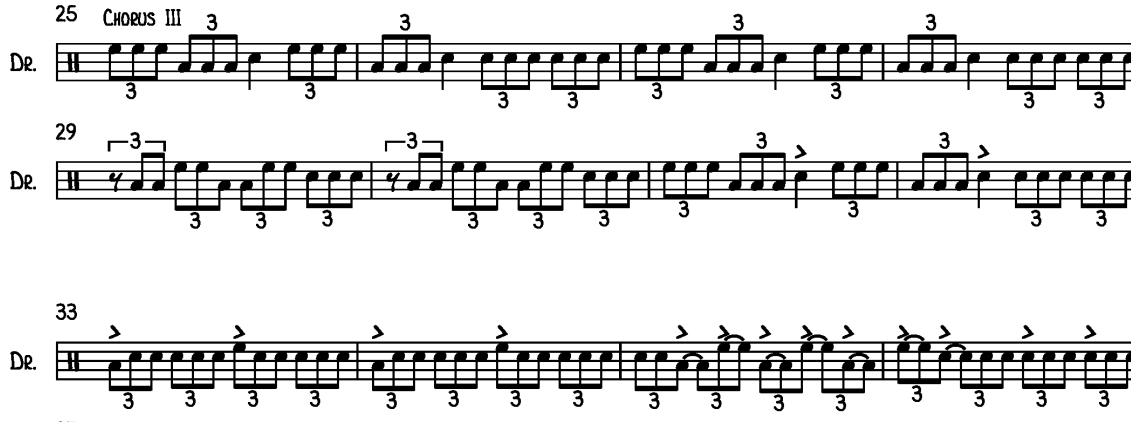
Chorus II also starts with a two bar phrase that is immediately repeated. From there however, the motif is varied and expanded upon in a very clear manner. Bars 17-20 takes the idea presented in measure 13 and spreads it across the drum set. The phrase in measure 23 is repeated in measure 24, but starts a bit later. This motif comes back in the third chorus. It is important to notice how most phrases start and end on ‘up’ beats. One could almost impose hip-hop lyrics over this part of the solo because of the logical presentation of material. For comparison, check out the following except from *“The Corner.”*

Except from The Corner **(Audio Track 2)**



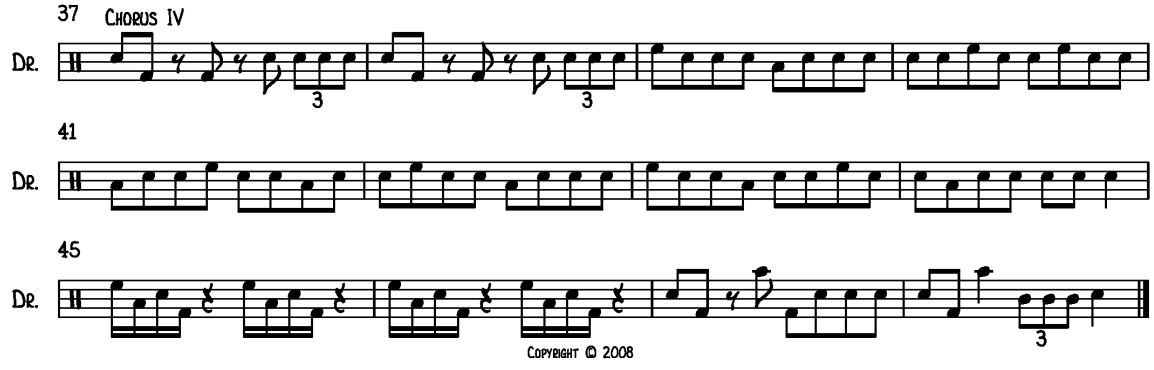
Here too, most of the phrases start on the 'and' of four. Some of the accents may appear on the downbeats, but the actual phrase and beginning of the line of prose begins on an upbeat, like in measures 55-56, 57-58, 59-60, and measures 65-66.

Back to the Max Roach solo, we return to chorus 3 on the following page:

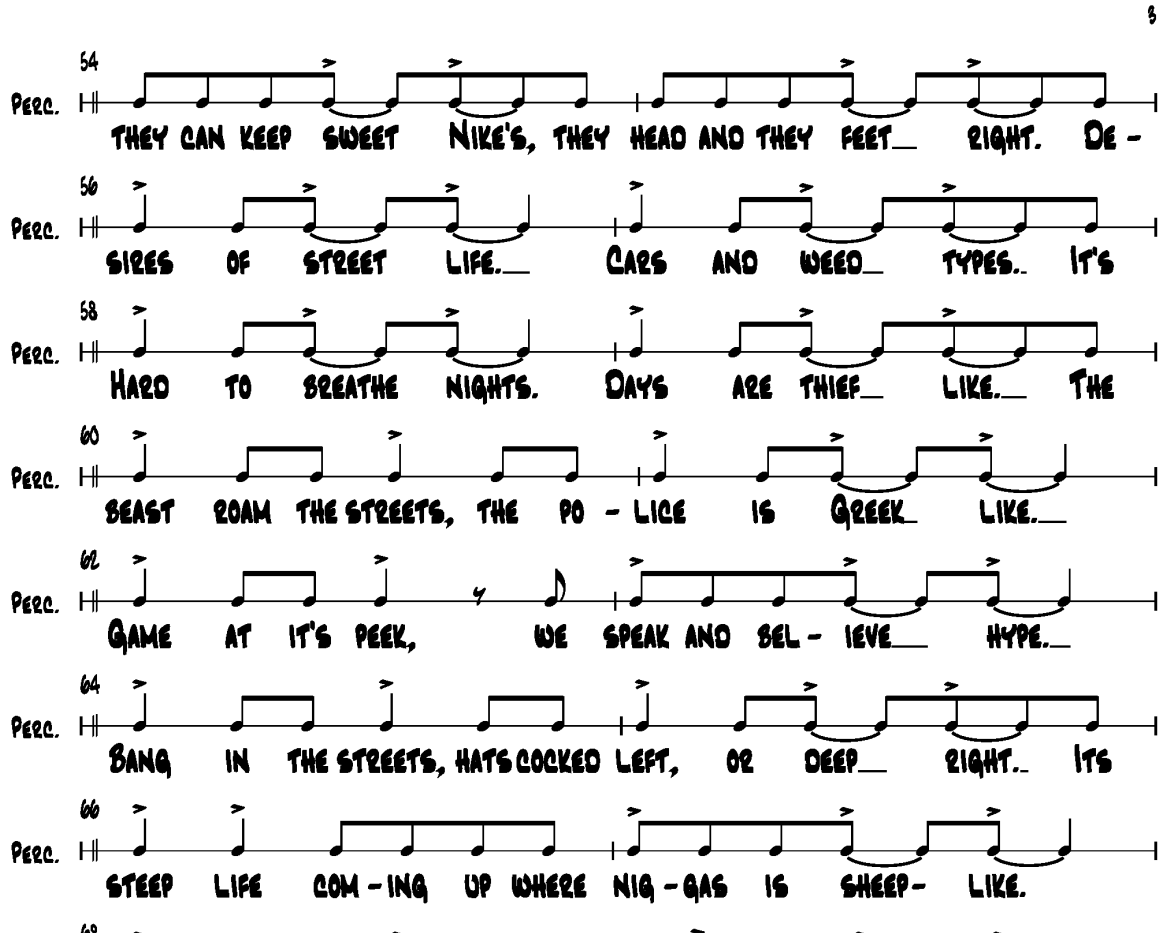


Once again, one of the main features of the third chorus is the repetition and development of a single idea. Roach creates a sentence structure in bars 25-32. Measures 25 and 26 contain a implication of ¾ time that is resolved on beats 3 and 4 of measure 26. The same figure is repeated again in measures 27 and 28 with contrasting material in measures 29 and 30. The motif is then put on the other end of the contrasting material to round out the phrase. Measure 33 beings back the phrase seen in the previous chorus in measure 23, only further developing it once more by accenting different groupings of the fundamental triplet subdivision. Much like the rhythmic language in *"The Corner"* groupings of rhythmic information are repeated with slight variations in accepts and phasing.

The final chorus consists entirely of material found in the first three choruses, some ideas appearing in a more developed form. Notice how the first two measures of the chorus (37-38) are echoed in the final two measures of the solo (47-48).



Let us look at the rhythmic repetition in *The Corner* by comparison.



Between measures 54 and 59, the 'and' of beats 2 & 3 are consecutively accented six times before being resolved by the accent on beat 3 of measure 60, only to return again in measures 63, 65, and 67. It is clear that repetition here happens on a slower timeline- it has a tendency to repeat numerous times before being varied or resolved. In the Max Roach solo ideas are repeated and then quickly developed. When they do return it is after a longer period of time with a greater amount of information in between. Hip-hop songs repeat much more frequently than anything that appears in the bebop repertoire.

Looking at the information presented above, it seems as though bebop and hip-hop rhythmic language both consist of the same basic rhythmic units; eighth-notes, quarter notes, sixteenth notes,

and eighth note triplets. This however, could also be said of rock music, or classical music. What is similar is the use of syncopation- the accenting of upbeats- and the tendencies for phrases to start and end on 'weak beats', that is, not on downbeats 1 and 3. Furthermore, hip-hop and bebop are based on sixteenth-note subdivisions, while rock music focuses more on eighth note and quarter note combinations that mostly appear on the beat. These features, coupled with the use of swing rhythms create a very interesting musical and rhythmic relationship between the genres. Bebop music is certainly the more harmonically advanced practice, but the rhythmic engines behind both 'languages' appear to create the same types of rhythms and phrasing.

Part II Conclusion

Part II of this work has uncovered many musical similarities between bebop and hip-hop music. Their overall music form, use of call and response, use of repetition, and the shared musical context created by the process of sampling are all things that being the two genres closer. Despite many similarities, some major differences still exist. Rhetorical devices drive much of the rhythmic content in hip-hop music. Rhythms are derived from the nature cadence of the English language, instead of drawing on an established rhythmic and harmonic vocabulary like in bebop music. Although both genres involve repetition, they utilize it in different ways- hip-hop being more focused on slight variations of the same basic patterns. Ideas and phrases in bebop, as demonstrated in Max Roach's solo develop much more quickly and repeat literally much less often.

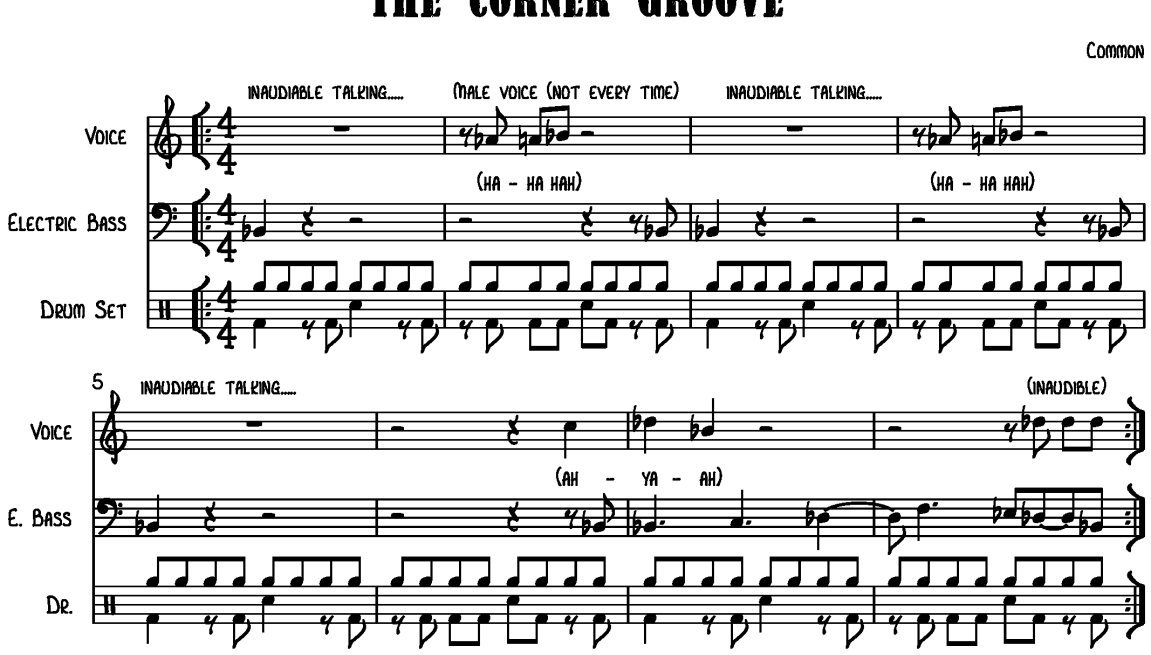
The purpose of this study was not to prove that these two genres share a rhythmic language or concept and can be directly and explicitly traced to and from one another, but instead merely serves to bring this information to the surface. The use of syncopation and swing is a promising element of comparison, along with the sharing of sampled materials. That, in combination with the

social evidence found in Part I- being the only two original American music's, sharing NYC as a breeding ground, the importance of live performance, undocumented beginnings, their jump into mainstream culture, the shared ethos of the 'insider' and counter-culture mentalities, their shared political potential, as well as the relative misinterpretation of each culture- is convincing enough to proclaim that these two genres are indeed related. I will not go as far as to say that one is a direct disciple of the other, but it is clear that both exist as part of a larger canon of African-American music and have interacted significantly in the past decade and a half. There have been several flirtations between modern jazz artists and hip-hop and conversely more hip-hop youth are become aware of the jazz tradition. These two genres might not exactly be family, but they seem to be growing closer together with the passage of time. Hopefully this brief exploration will prompt future studies that are more specific and far-reaching. In this digital age, information is shared faster than ever and more people have access to a steadily expanding body of knowledge. Because of this shared knowledge, many young people are discovering the fruits of the jazz language, while many older musicians are finding respect and purpose for hip-hop in their own musical expression. Who knows what else is in store for the future of hip-hop and jazz?

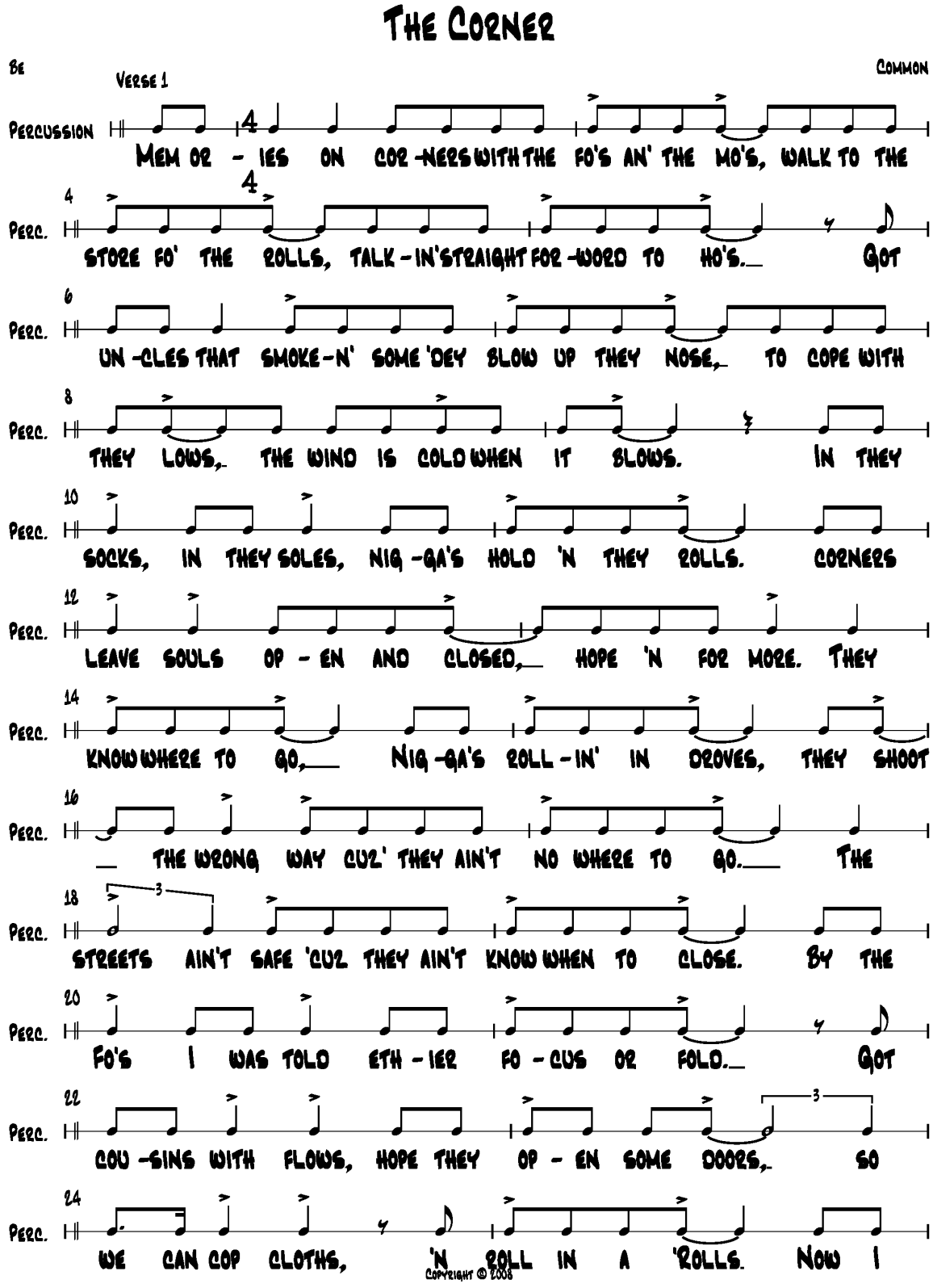
Appendix A

Instrumental and Vocal Transcriptions

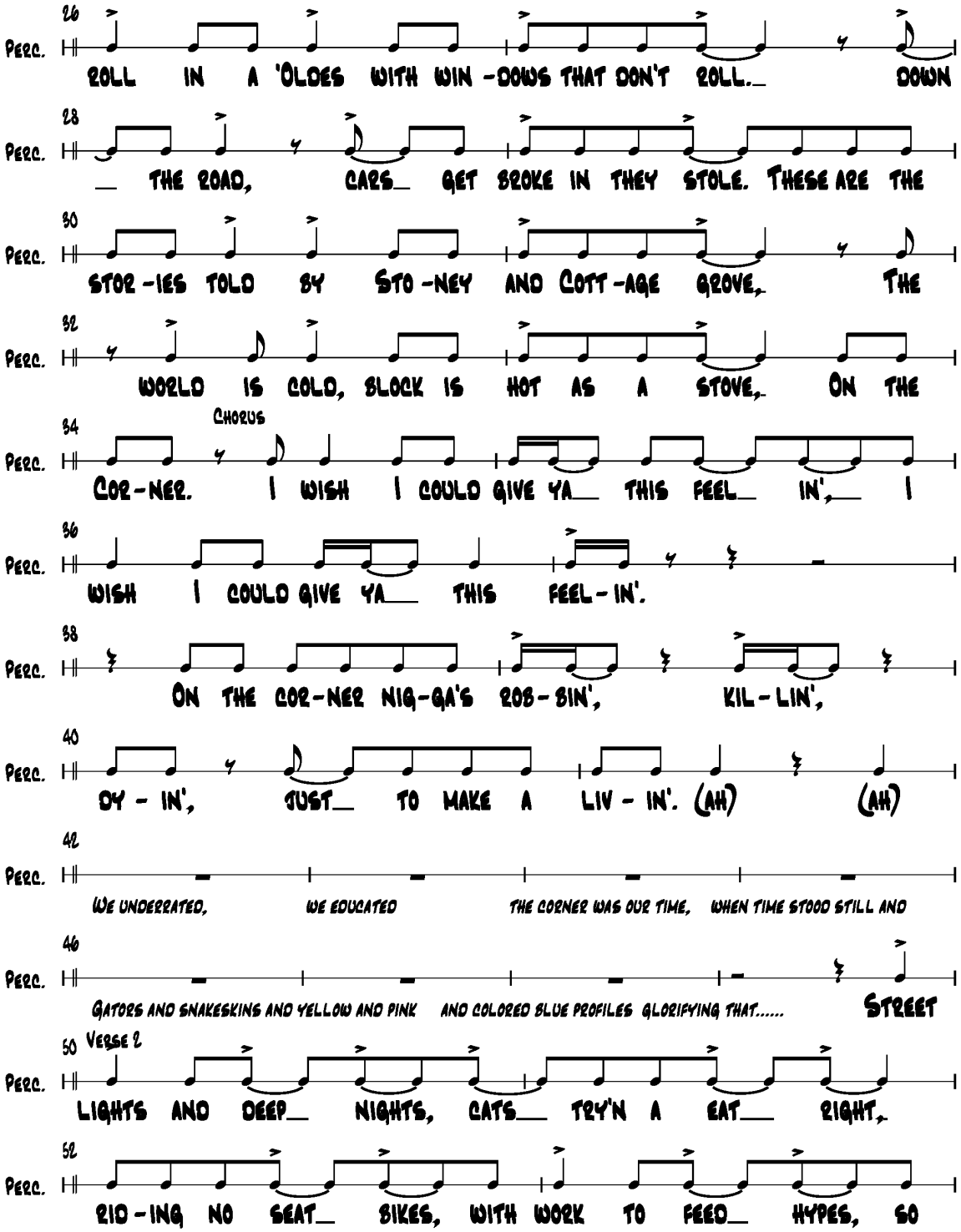
Example 1a-"*The Corner*"-Common-Instrumental Transcription

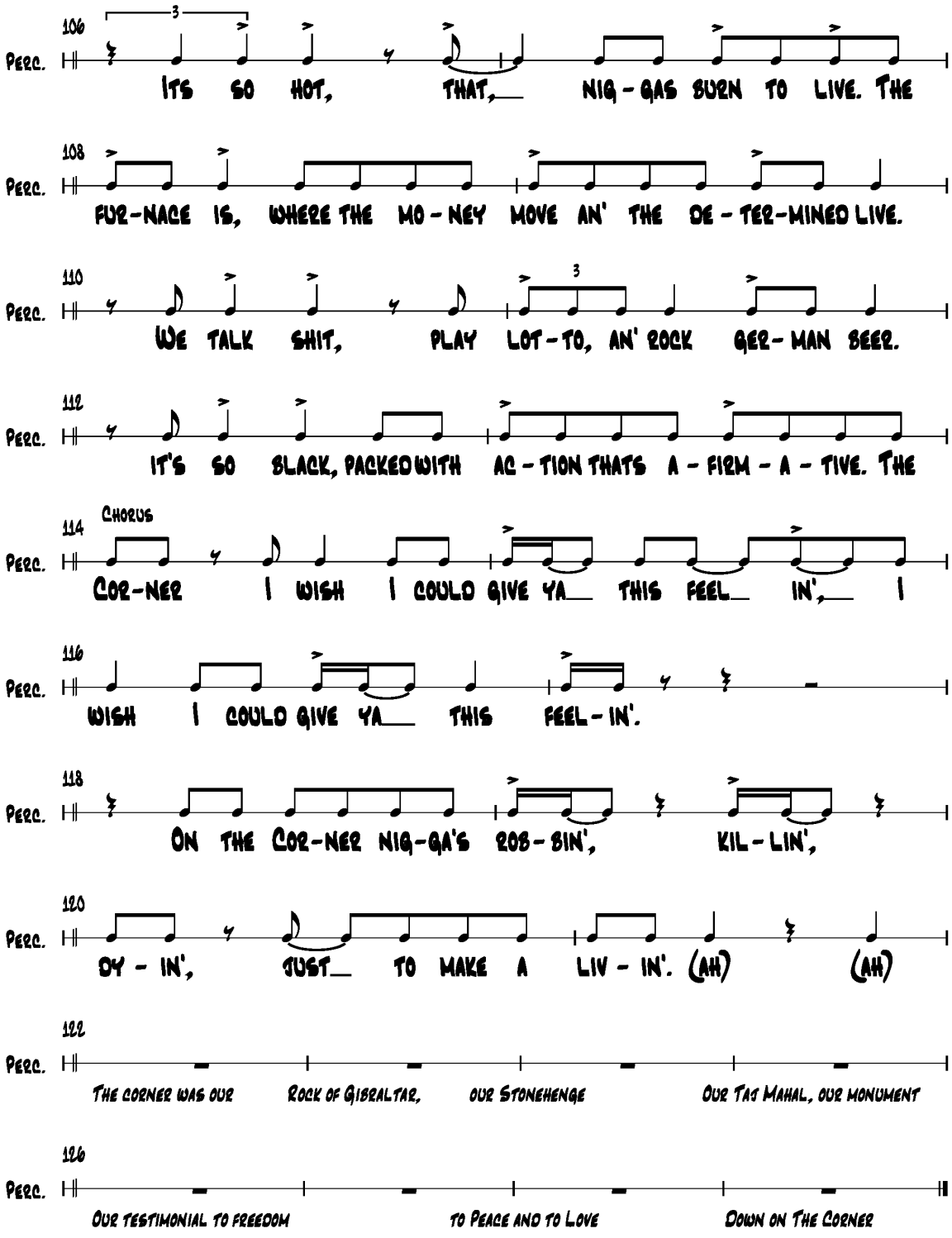


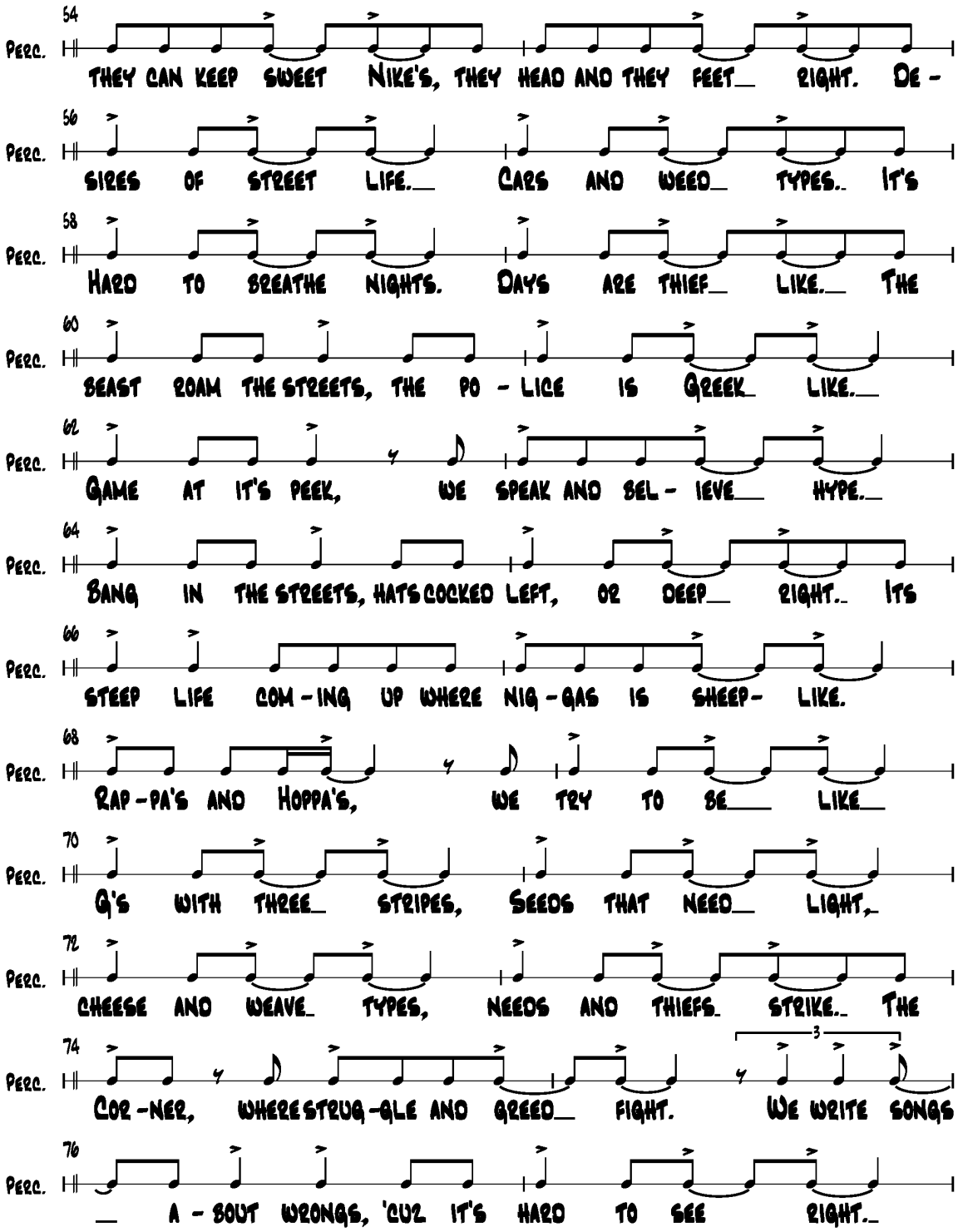
Example 1-"*The Corner"*- Common-Vocal Transcription



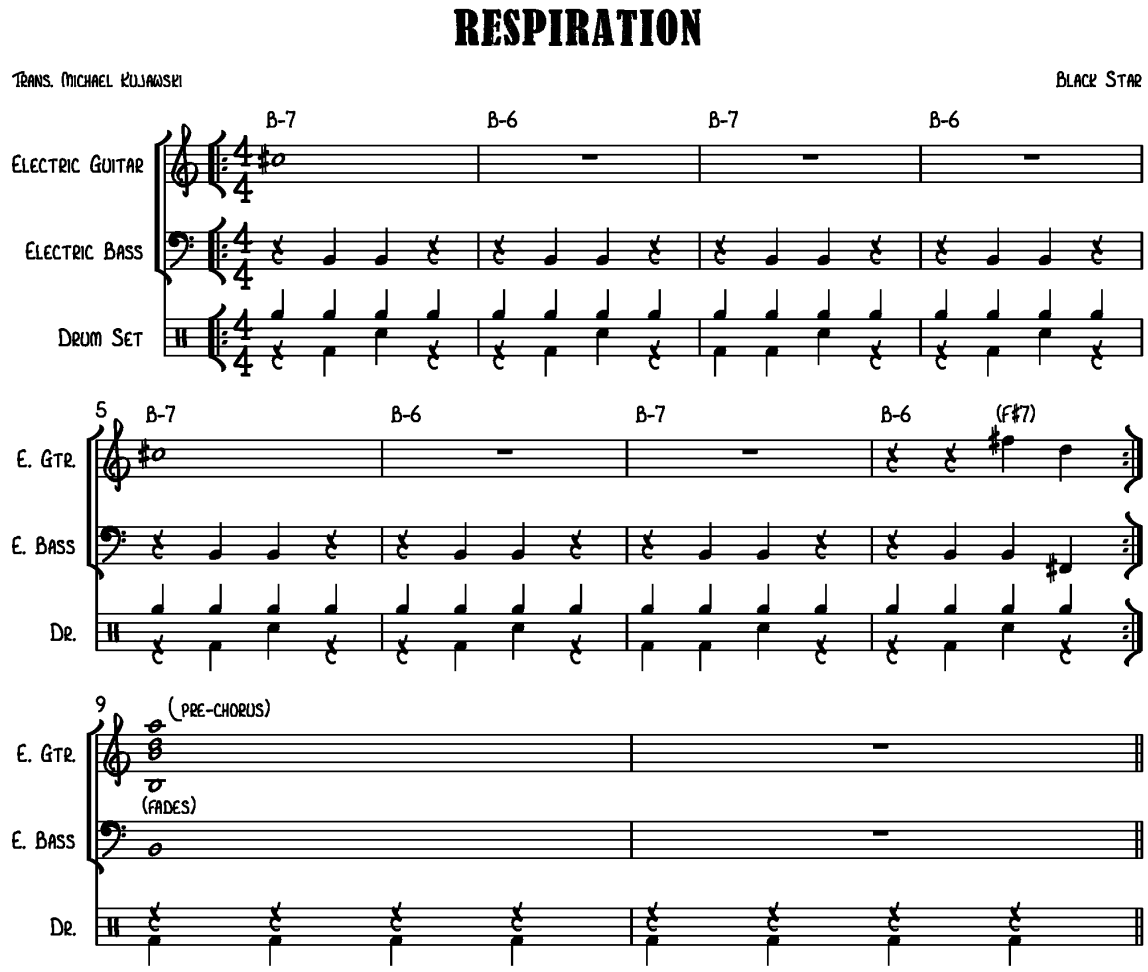
2


26
Perc.
ROLL IN A 'OLDES WITH WIN-DOWS THAT DON'T ROLL. DOWN
28
Perc.
THE ROAD, CARS GET BROKE IN THEY STOLE. THESE ARE THE
30
Perc.
STOR-IES TOLD BY STO-NEY AND COTT-AGE GROVE, THE
32
Perc.
WORLD IS COLD, BLOCK IS HOT AS A STOVE, ON THE
Chorus
34
Perc.
COR-NER. I WISH I COULD GIVE YA THIS FEEL IN', I
36
Perc.
WISH I COULD GIVE YA THIS FEEL-IN'.
38
Perc.
ON THE COR-NER NIG-GA'S ROB-BIN', KIL-LIN',
40
Perc.
DY-IN', JUST TO MAKE A LIV-IN'. (AH) (AH)
42
Perc.
WE UNDERRATED, WE EDUCATED THE CORNER WAS OUR TIME, WHEN TIME STOOD STILL AND
46
Perc.
GATORS AND SNAKESKINS AND YELLOW AND PINK AND COLORED BLUE PROFILES GLORIFYING THAT..... STREET
50
Verse 2
Perc.
LIGHTS AND DEEP NIGHTS, CATS TRY'N A EAT RIGHT,
52
Perc.
RID-ING NO SEAT BIKES, WITH WORK TO FEED HYPES, SO

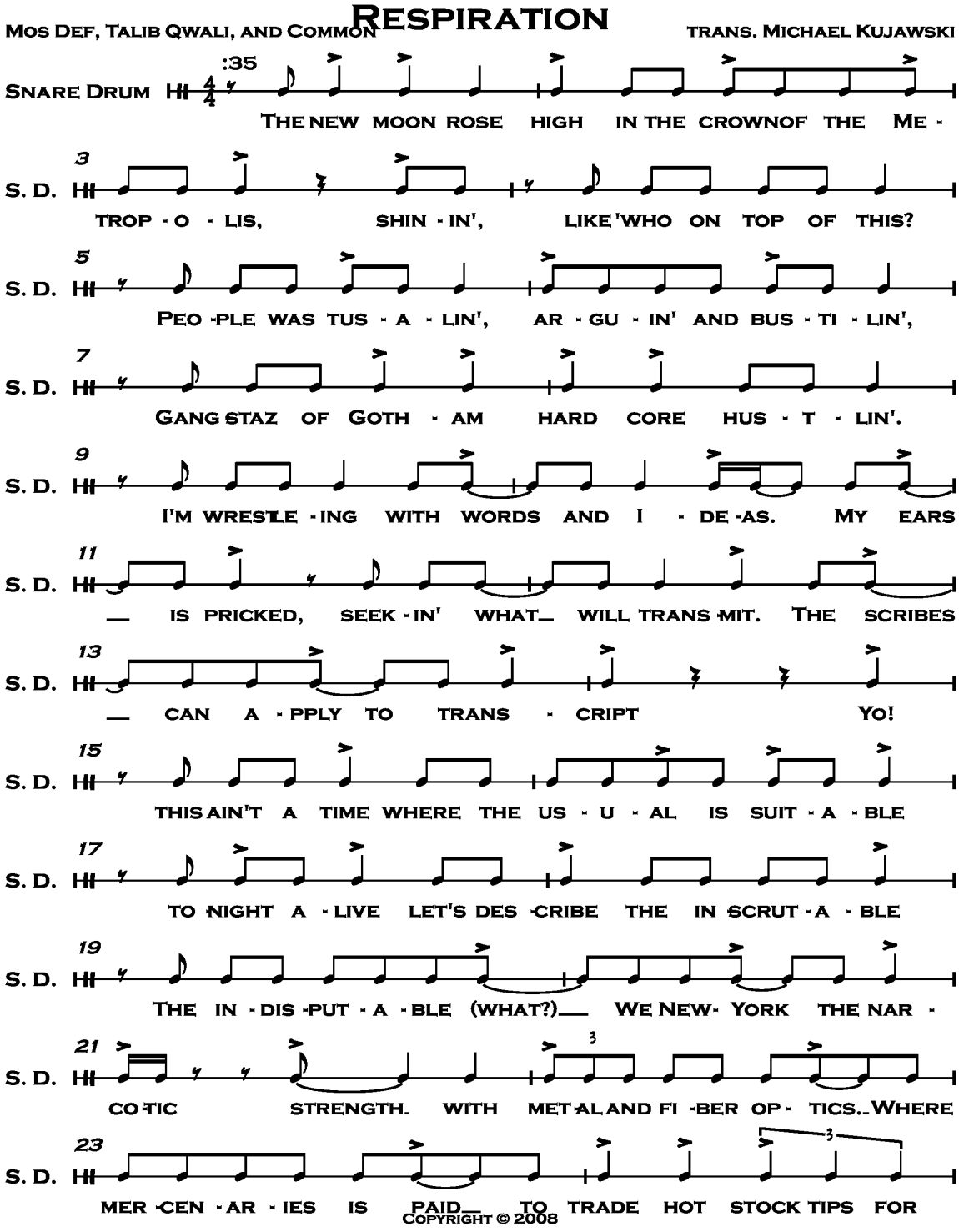

106
Perc.
3
ITS SO HOT, THAT, NIG-GAS BURN TO LIVE. THE
108
Perc.
FUR-NACE IS, WHERE THE MO-NEY MOVE AN' THE DE-TER-MINED LIVE.
110
Perc.
3
WE TALK SHIT, PLAY LOT-TO, AN' ROCK GER-MAN BEER.
112
Perc.
IT'S SO SLACK, PACKED WITH AC-TION THATS A-FIRM-A-TIVE. THE
Chorus
114
Perc.
COR-NER I WISH I COULD GIVE YA THIS FEEL IN', I
116
Perc.
WISH I COULD GIVE YA THIS FEEL-IN'.
118
Perc.
ON THE COR-NER NIG-GA'S ROB-BIN', KIL-LIN',
120
Perc.
DY-IN', JUST TO MAKE A LIV-IN'. (AH) (AH)
122
Perc.
The corner was our Rock of Gibraltar, our Stonehenge Our Taj Mahal, our monument
126
Perc.
Our testimonial to freedom to Peace and to Love Down on The Corner


54
Perc.
THEY CAN KEEP SWEET NIKE'S, THEY HEAD AND THEY FEET_ RIGHT. DE -
56
Perc.
SIRES OF STREET LIFE.__ CARS AND WEED_ TYPES.. IT'S
58
Perc.
HARD TO BREATHE NIGHTS. DAYS ARE THIEF_ LIKE.__ THE
60
Perc.
BEAST ROAM THE STREETS, THE PO - LICE IS GREEK_ LIKE.__
62
Perc.
GAME AT IT'S PEEK, WE SPEAK AND BEL - IEVE__ HYPE.__
64
Perc.
BANG IN THE STREETS, HATS COCKED LEFT, OR DEEP__ RIGHT.. ITS
66
Perc.
STEEP LIFE COM - ING UP WHERE NIG - GAS IS SHEEP - LIKE.
68
Perc.
RAP - PA'S AND HOPPA'S, WE TRY TO BE___ LIKE__
70
Perc.
G'S WITH THREE_ STRIPES, SEEDS THAT NEED__ LIGHT,.
72
Perc.
CHEESE AND WEAVE_ TYPES, NEEDS AND THIEFS_ STRIKE.. THE
74
Perc.
3
COR - NER, WHERE STRUG - GLE AND GREED__ FIGHT. WE WRITE SONGS
76
Perc.
__ A - BOUT WRONGS, 'CUZ IT'S HARD TO SEE RIGHT._

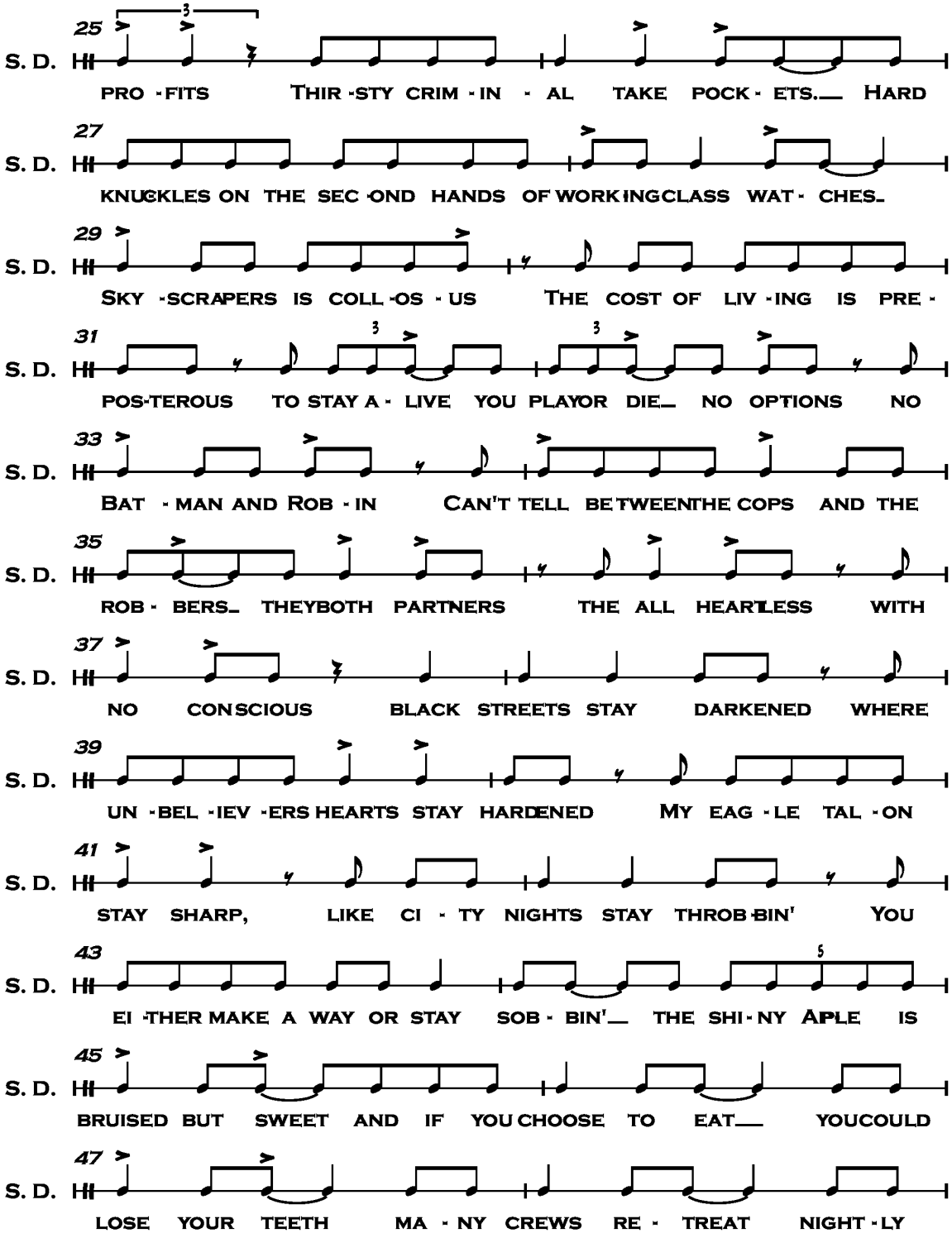
Example 2a-"*Respiration"*-Black Star-Instrumental Transcription

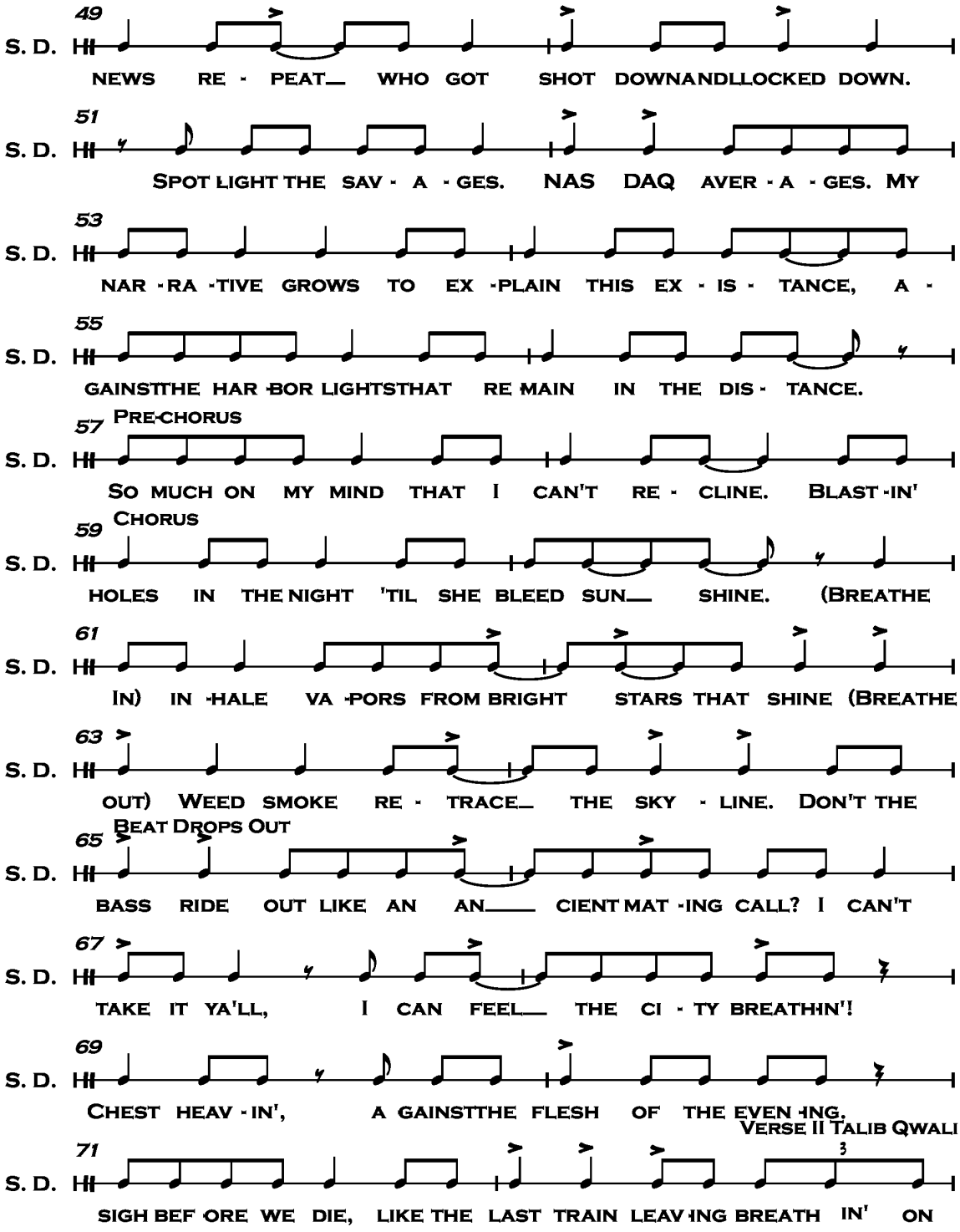


Example 2-*Respiration*-Blackstar-Vocal Transcription

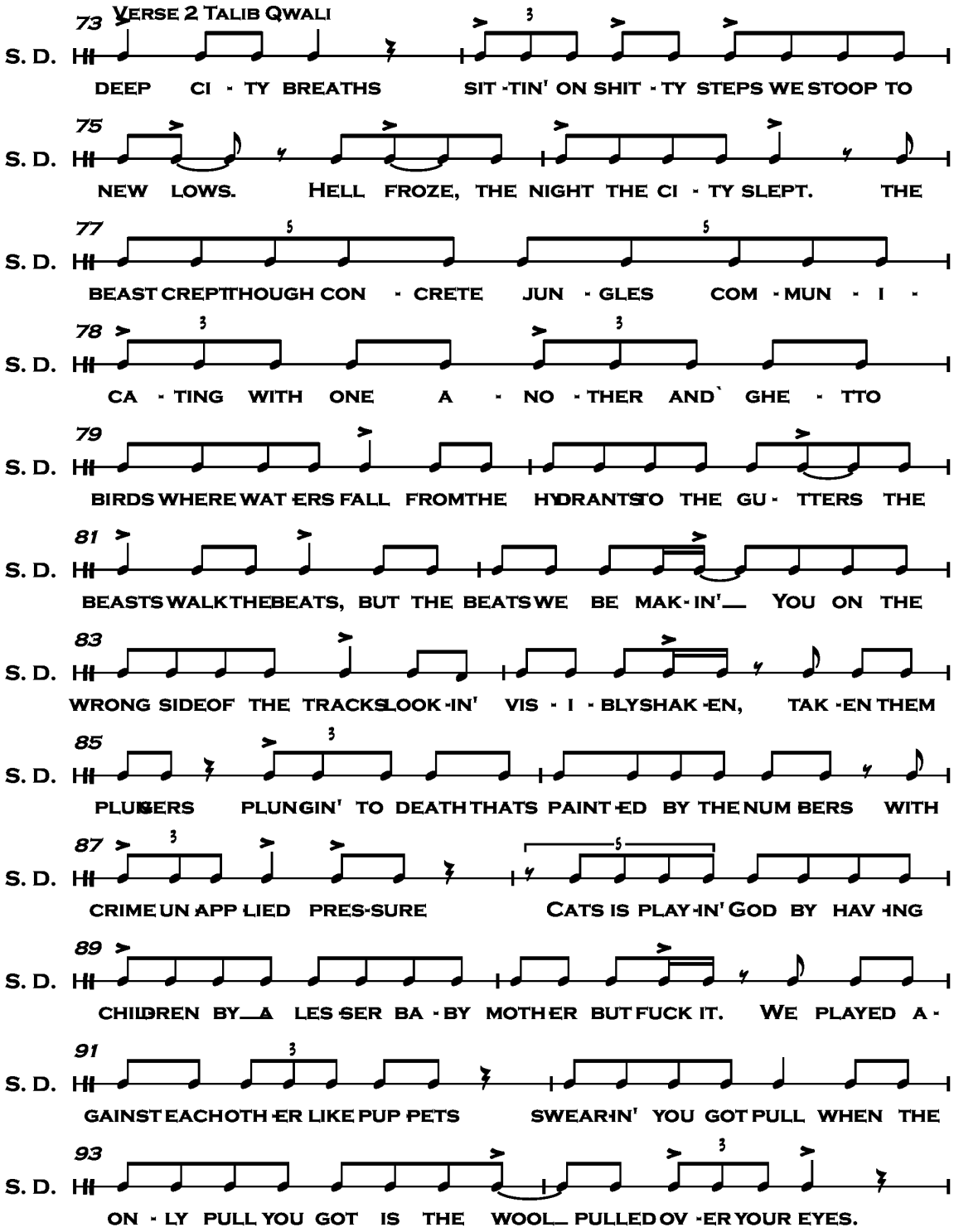


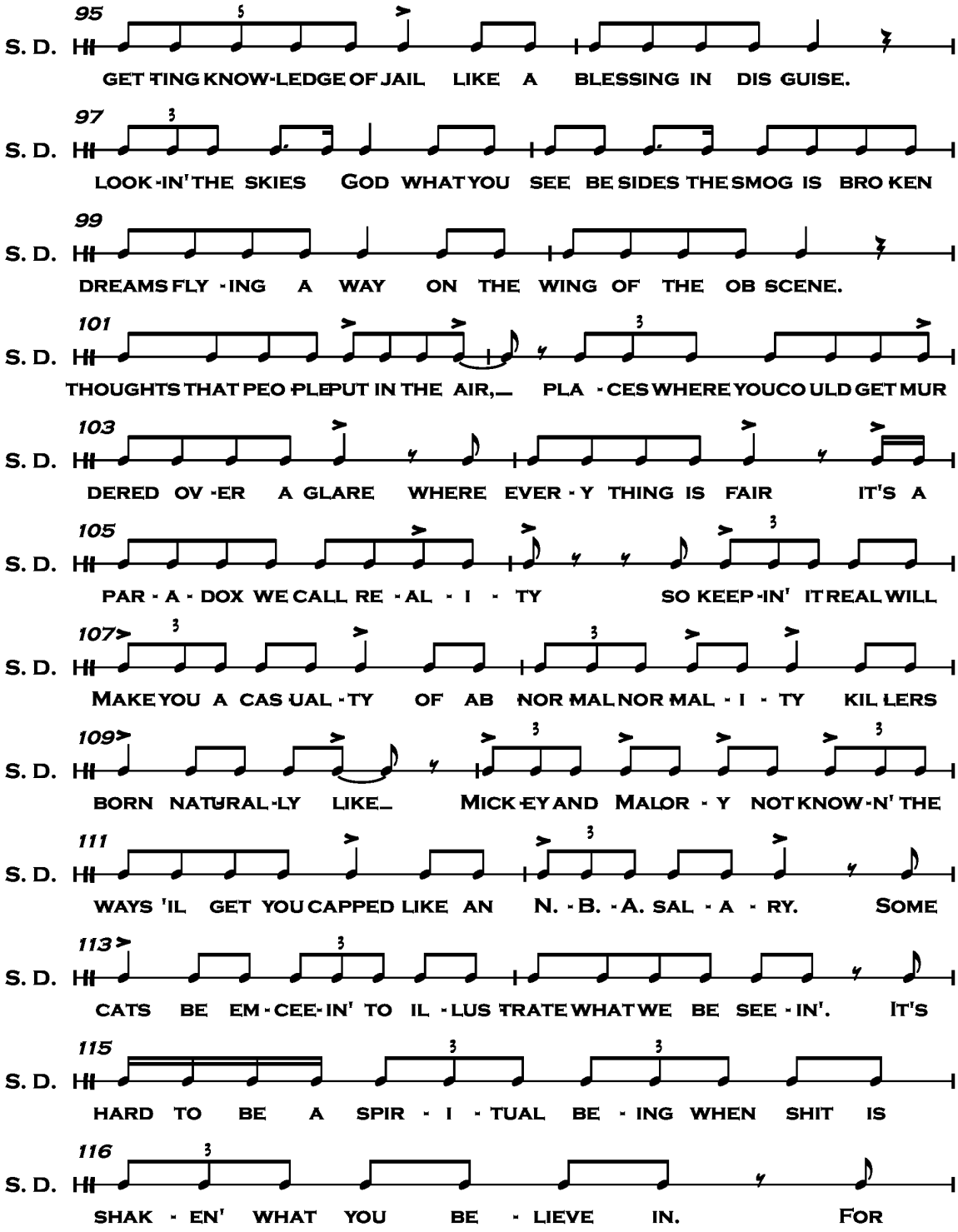
2

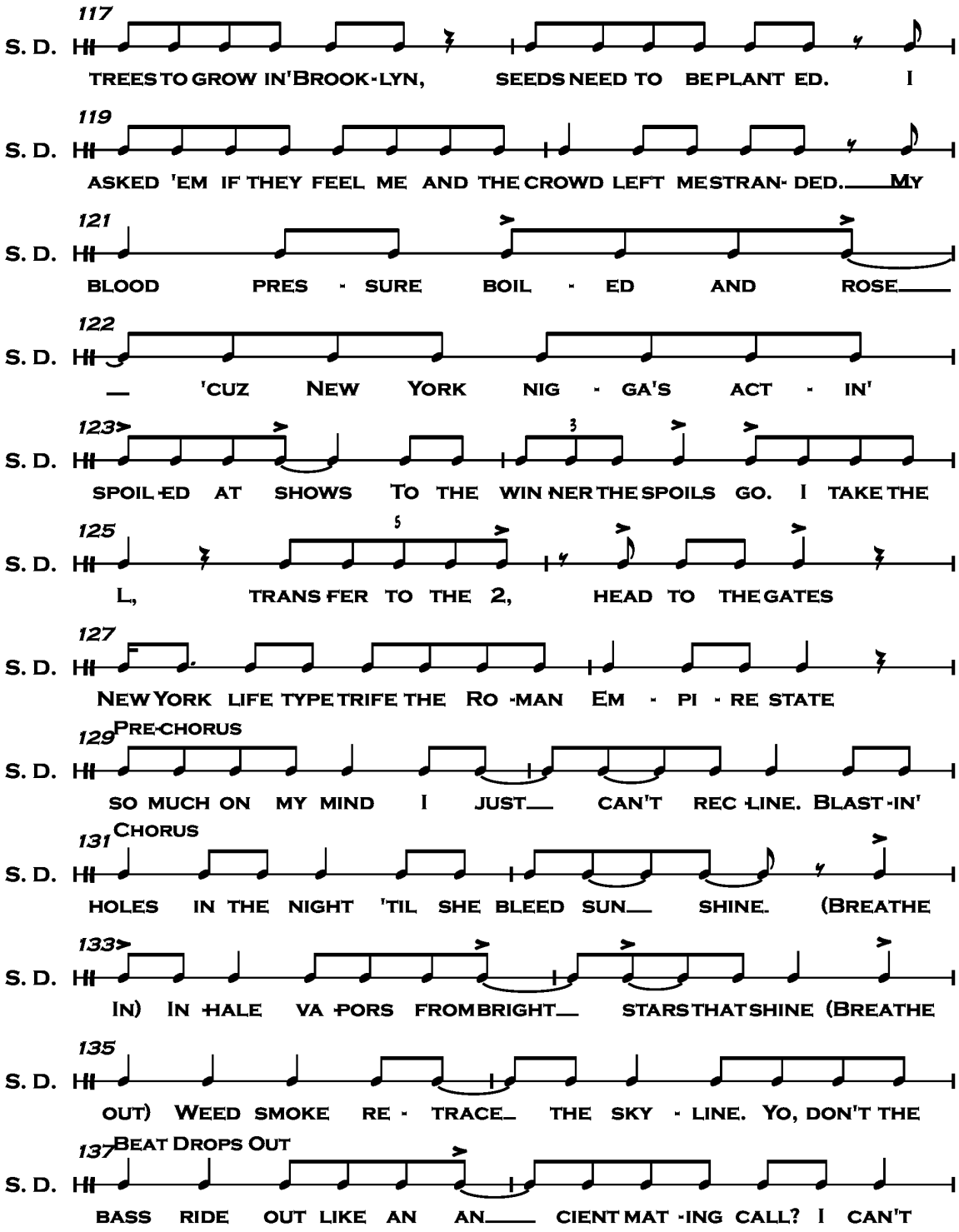

25
S. D.
PRO - FITS THIR - STY CRIM - IN - AL TAKE POCK - ETS.__ HARD
27
S. D.
KNUCKLES ON THE SEC - OND HANDS OF WORK - ING CLASS WAT - CHES_
29
S. D.
SKY - SCRAPERS IS COLL - OS - US THE COST OF LIV - ING IS PRE -
31
S. D.
POS - TEROUS TO STAY A - LIVE YOU PLAY OR DIE_ NO OPTIONS NO
33
S. D.
BAT - MAN AND ROB - IN CAN'T TELL BE - TWEEN THE COPS AND THE
35
S. D.
ROB - BERS_ THEY BOTH PARTNERS THE ALL HEARTLESS WITH
37
S. D.
NO CON - SCIOUS BLACK STREETS STAY DARKENED WHERE
39
S. D.
UN - BEL - IEV - ERS HEARTS STAY HARDENED MY EAG - LE TAL - ON
41
S. D.
STAY SHARP, LIKE CI - TY NIGHTS STAY THROB - BIN' YOU
43
S. D.
EI - THER MAKE A WAY OR STAY SOB - BIN'__ THE SHI - NY APLE IS
45
S. D.
BRUISED BUT SWEET AND IF YOU CHOOSE TO EAT__ YOU COULD
47
S. D.
LOSE YOUR TEETH MA - NY CREWS RE - TREAT NIGHT - LY

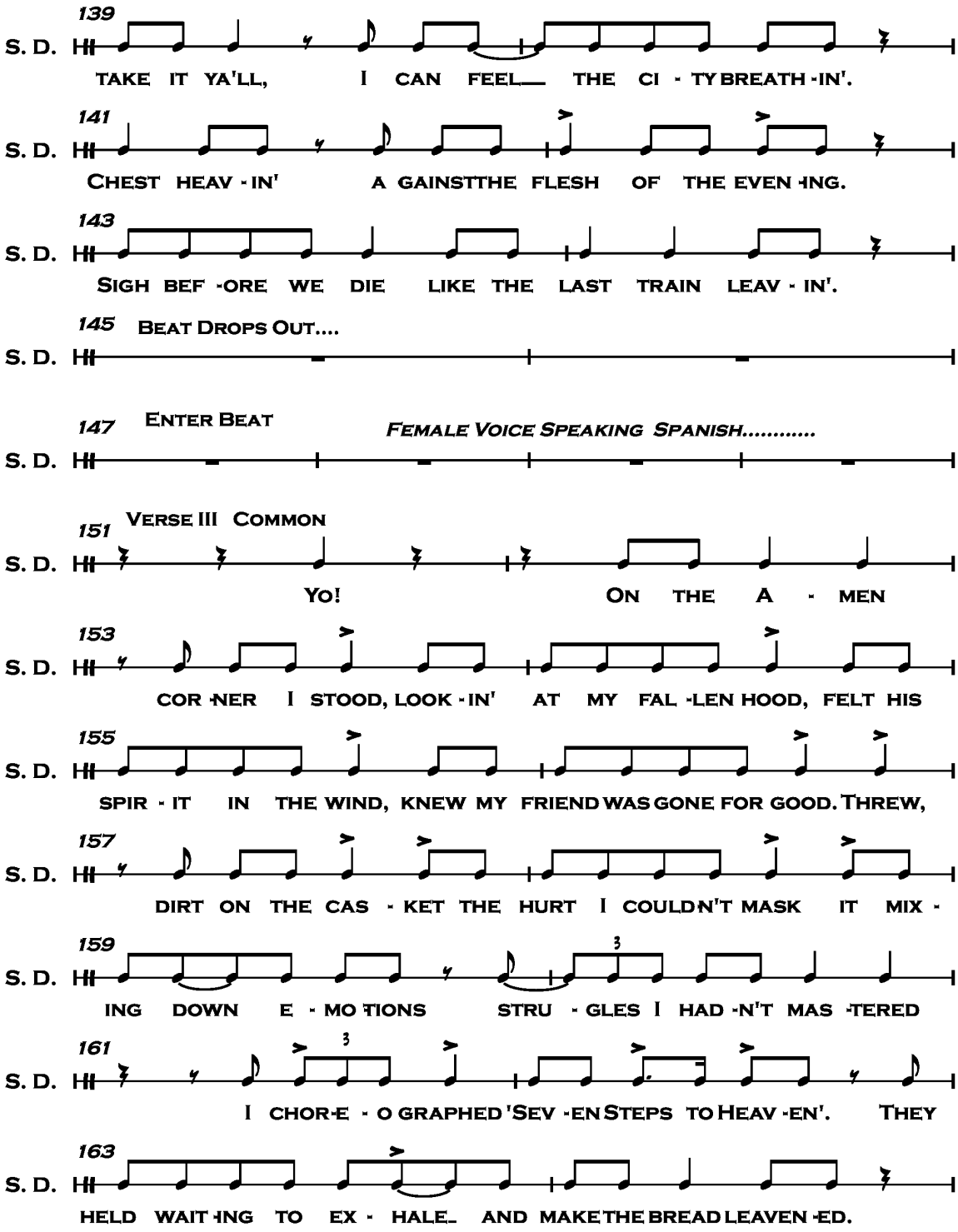

49
S. D.
NEWS RE - PEAT WHO GOT SHOT DOWNANDLLOCKED DOWN.
51
S. D.
SPOT LIGHT THE SAV - A - GES. NAS DAQ AVER - A - GES. MY
53
S. D.
NAR - RA - TIVE GROWS TO EX - PLAIN THIS EX - IS - TANCE, A -
55
S. D.
GAINSTTHE HAR - BOR LIGHTSTHAT RE MAIN IN THE DIS - TANCE.
57
PRE-CHORUS
S. D.
SO MUCH ON MY MIND THAT I CAN'T RE - CLINE. BLAST - IN'
59
CHORUS
S. D.
HOLES IN THE NIGHT 'TIL SHE BLEED SUN SHINE. (BREATHE
61
S. D.
IN) IN - HALE VA - PORS FROM BRIGHT STARS THAT SHINE (BREATHE
63
S. D.
OUT) WEED SMOKE RE - TRACE THE SKY - LINE. DON'T THE
65
BEAT DROPS OUT
S. D.
BASS RIDE OUT LIKE AN AN CIENT MAT - ING CALL? I CAN'T
67
S. D.
TAKE IT YA'LL, I CAN FEEL THE CI - TY BREATHIN'!
69
S. D.
CHEST HEAV - IN', A GAINSTTHE FLESH OF THE EVEN - ING.
VERSE II TALIB QWALI
71
3
S. D.
SIGH BEF ORE WE DIE, LIKE THE LAST TRAIN LEAV - ING BREATH IN' ON

4

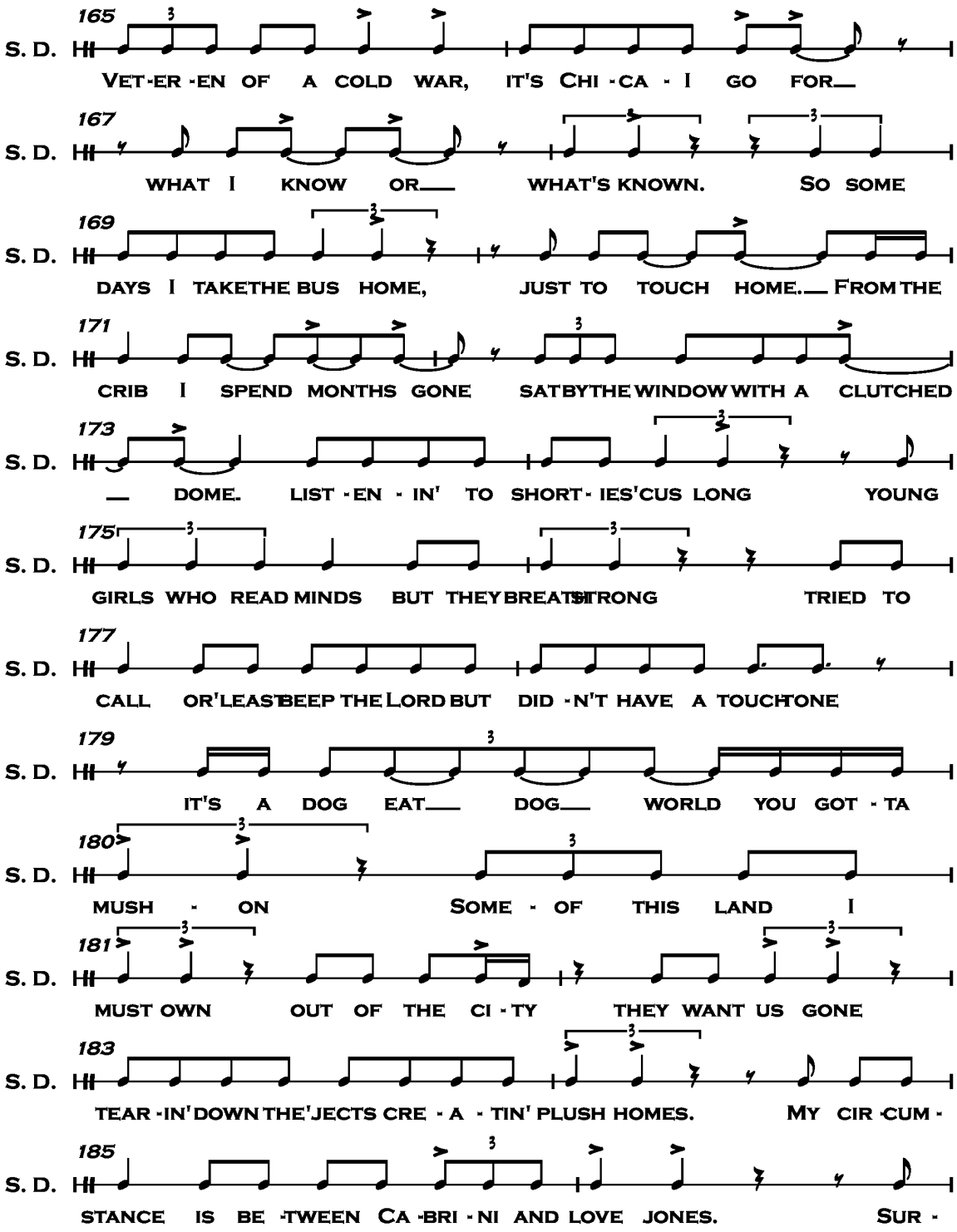

Verse 2 Talib Qwali
73
S. D.
DEEP CI - TY BREATHS SIT -TIN' ON SHIT - TY STEPS WE STOOP TO
75
S. D.
NEW LOWS. HELL FROZE, THE NIGHT THE CI - TY SLEPT. THE
77
S. D.
BEAST CREPT THOUGH CON - CRETE JUN - GLES COM - MUN - I -
78
S. D.
CA - TING WITH ONE A - NO - THER AND` GHE - TTO
79
S. D.
BIRDS WHERE WAT -ERS FALL FROM THE HYDRANTS TO THE GU - TTERS THE
81
S. D.
BEASTS WALK THE BEATS, BUT THE BEATS WE BE MAK - IN'__ YOU ON THE
83
S. D.
WRONG SIDE OF THE TRACKS LOOK -IN' VIS - I - BLY SHAK -EN, TAK -EN THEM
85
S. D.
PLUMBERS PLUNGIN' TO DEATH THATS PAINT -ED BY THE NUM BERS WITH
87
S. D.
CRIME UN -APP -LIED PRES -SURE CATS IS PLAY -IN' GOD BY HAV -ING
89
S. D.
CHILDREN BY__A LES -SER BA - BY MOTH -ER BUT FUCK IT. WE PLAYED A -
91
S. D.
GAINST EACH OTH -ER LIKE PUP -PETS SWEAR -IN' YOU GOT PULL WHEN THE
93
S. D.
ON - LY PULL YOU GOT IS THE WOOL__ PULLED OV -ER YOUR EYES.

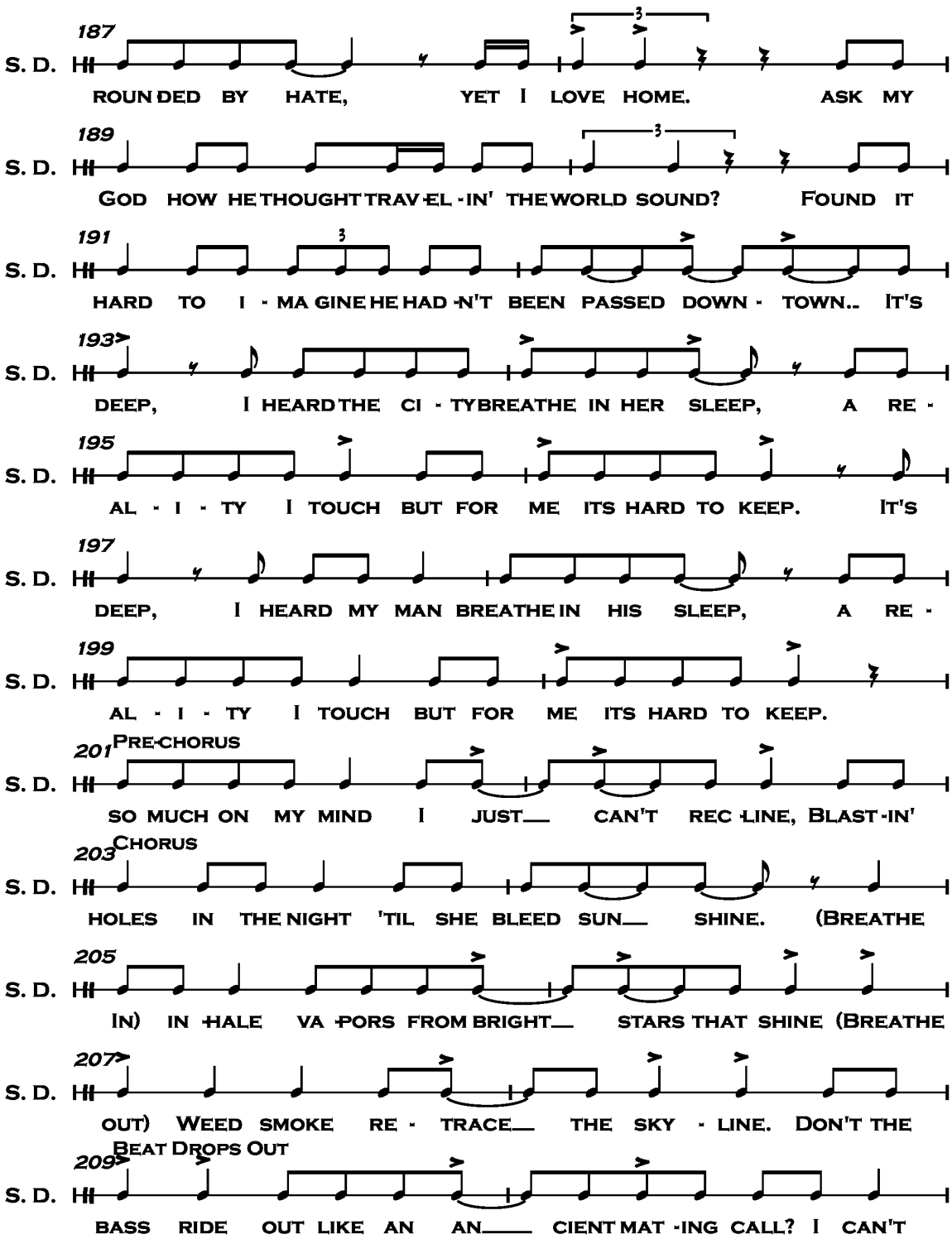

95
S. D.
GET TING KNOW-LEDGE OF JAIL LIKE A BLESSING IN DIS GUISE.
97
S. D.
LOOK-IN' THE SKIES GOD WHAT YOU SEE BE SIDES THE SMOG IS BRO KEN
99
S. D.
DREAMS FLY - ING A WAY ON THE WING OF THE OB SCENE.
101
S. D.
THOUGHTS THAT PEO - PLE PUT IN THE AIR, PLA - CES WHERE YOU COULD GET MUR
103
S. D.
DERED OV - ER A GLARE WHERE EVER - Y THING IS FAIR IT'S A
105
S. D.
PAR - A - DOX WE CALL RE - AL - I - TY SO KEEP-IN' IT REAL WILL
107
S. D.
MAKE YOU A CAS - UAL - TY OF AB NOR MAL NOR MAL - I - TY KIL LERS
109
S. D.
BORN NATURAL-LY LIKE MICK-EY AND MALOR - Y NOT KNOW-N' THE
111
S. D.
WAYS 'IL GET YOU CAPPED LIKE AN N. - B. - A. SAL - A - RY. SOME
113
S. D.
CATS BE EM - CEE-IN' TO IL - LUS TRATE WHAT WE BE SEE - IN'. IT'S
115
S. D.
HARD TO BE A SPIR - I - TUAL BE - ING WHEN SHIT IS
116
S. D.
SHAK - EN' WHAT YOU BE - LIEVE IN. FOR


117
S. D.
TREES TO GROW IN' BROOK - LYN, SEEDS NEED TO BE PLANT ED. I
119
S. D.
ASKED 'EM IF THEY FEEL ME AND THE CROWD LEFT ME STRAN - DED. MY
121
S. D.
BLOOD PRES - SURE BOIL - ED AND ROSE
122
S. D.
'CUZ NEW YORK NIG - GA'S ACT - IN'
123
S. D.
SPOIL - ED AT SHOWS TO THE WIN - NER THE SPOILS GO. I TAKE THE
125
S. D.
L, TRANS - FER TO THE 2, HEAD TO THE GATES
127
S. D.
NEW YORK LIFE TYPE TRIFE THE RO - MAN EM - PI - RE STATE
129 Pre-Chorus
S. D.
SO MUCH ON MY MIND I JUST CAN'T REC - LINE. BLAST - IN'
131 Chorus
S. D.
HOLES IN THE NIGHT 'TIL SHE BLEED SUN SHINE. (BREATHE
133
S. D.
IN) IN - HALE VA - PORS FROM BRIGHT STARS THAT SHINE (BREATHE
135
S. D.
OUT) WEED SMOKE RE - TRACE THE SKY - LINE. YO, DON'T THE
137 Beat Drops Out
S. D.
BASS RIDE OUT LIKE AN AN CIENT MAT - ING CALL? I CAN'T

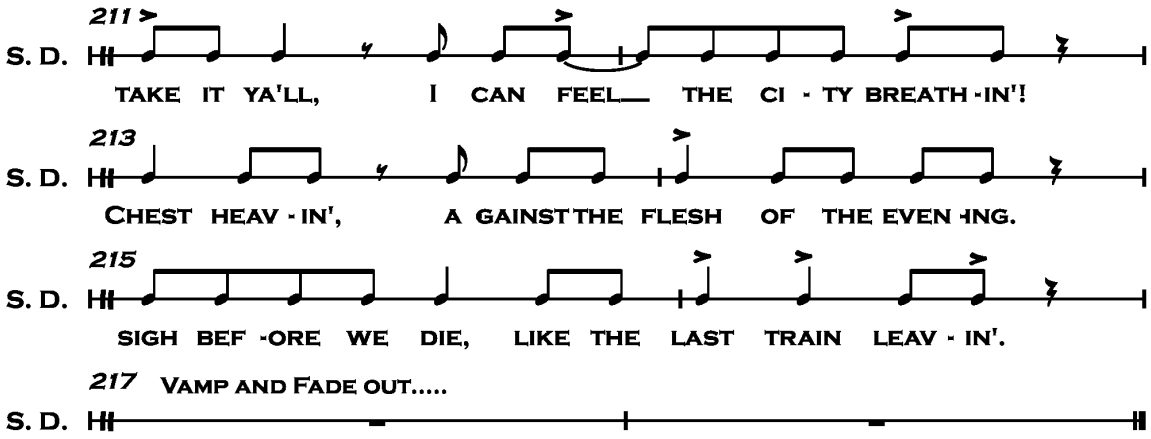

139
S. D.
TAKE IT YA'LL, I CAN FEEL THE CI - TY BREATH -IN'.
141
S. D.
CHEST HEAV - IN' A GAINSTTHE FLESH OF THE EVEN -ING.
143
S. D.
SIGH BEF -ORE WE DIE LIKE THE LAST TRAIN LEAV - IN'.
145 BEAT DROPS OUT....
S. D.
147 ENTER BEAT
FEMALE VOICE SPEAKING SPANISH.....
S. D.
VERSE III COMMON
151
S. D.
YO! ON THE A - MEN
153
S. D.
COR -NER I STOOD, LOOK - IN' AT MY FAL -LEN HOOD, FELT HIS
155
S. D.
SPIR - IT IN THE WIND, KNEW MY FRIEND WAS GONE FOR GOOD. THREW,
157
S. D.
DIRT ON THE CAS - KET THE HURT I COULD-N'T MASK IT MIX -
159
S. D.
ING DOWN E - MO -TIONS STRU - GLES I HAD -N'T MAS -TERED
161
S. D.
I CHOR-E - O GRAPHED 'SEV -EN STEPS TO HEAV -EN'. THEY
163
S. D.
HELD WAIT -ING TO EX - HALE AND MAKE THE BREAD LEAVEN -ED.

8

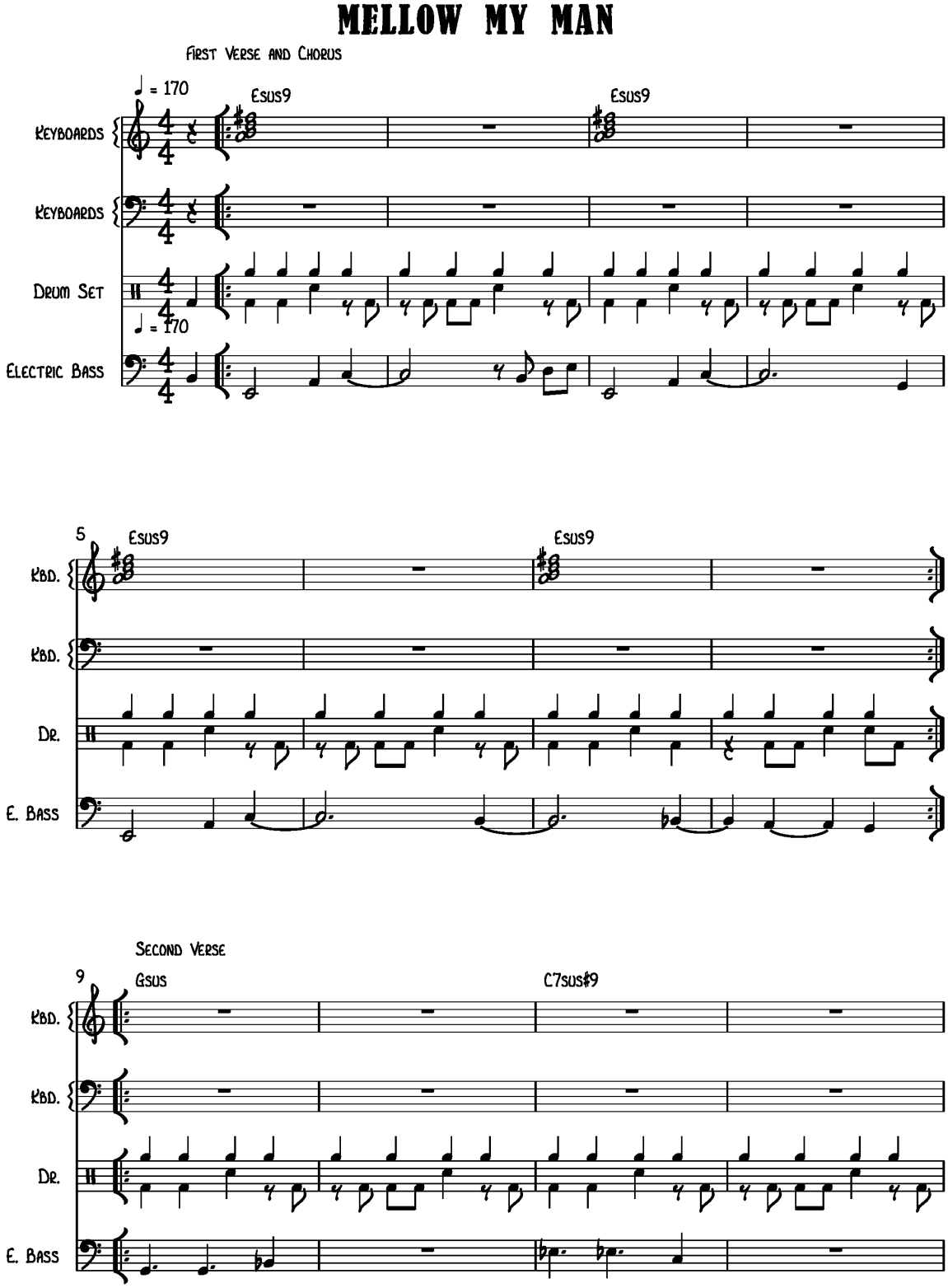

165
S. D.
VET-ER-EN OF A COLD WAR, IT'S CHI-CA-I GO FOR—
167
S. D.
WHAT I KNOW OR— WHAT'S KNOWN. SO SOME
169
S. D.
DAYS I TAKE THE BUS HOME, JUST TO TOUCH HOME.— FROM THE
171
S. D.
CRIB I SPEND MONTHS GONE SAT BY THE WINDOW WITH A CLUTCHED
173
S. D.
— DOME. LIST-EN-IN' TO SHORT-IES'CUS LONG YOUNG
175
S. D.
GIRLS WHO READ MINDS BUT THEY BREATSTRONG TRIED TO
177
S. D.
CALL OR'LEAST BEEP THE LORD BUT DID-N'T HAVE A TOUCHTONE
179
S. D.
IT'S A DOG EAT— DOG— WORLD YOU GOT-TA
180
S. D.
MUSH-ON SOME-OF THIS LAND I
181
S. D.
MUST OWN OUT OF THE CI-TY THEY WANT US GONE
183
S. D.
TEAR-IN' DOWN THE'JECTS CRE-A-TIN' PLUSH HOMES. MY CIR-CUM-
185
S. D.
STANCE IS BE-TWEEN CA-BRI-NI AND LOVE JONES. SUR-


187
S. D.
ROUN DED BY HATE, YET I LOVE HOME. ASK MY
189
S. D.
GOD HOW HE THOUGHT TRAV-EL-IN' THE WORLD SOUND? FOUND IT
191
S. D.
HARD TO I - MA GINE HE HAD-N'T BEEN PASSED DOWN - TOWN.. IT'S
193
S. D.
DEEP, I HEARD THE CI - TY BREATHE IN HER SLEEP, A RE -
195
S. D.
AL - I - TY I TOUCH BUT FOR ME ITS HARD TO KEEP. IT'S
197
S. D.
DEEP, I HEARD MY MAN BREATHE IN HIS SLEEP, A RE -
199
S. D.
AL - I - TY I TOUCH BUT FOR ME ITS HARD TO KEEP.
201 Pre-chorus
S. D.
SO MUCH ON MY MIND I JUST__ CAN'T REC-LINE, BLAST-IN'
203 Chorus
S. D.
HOLES IN THE NIGHT 'TIL SHE BLEED SUN__ SHINE. (BREATHE
205
S. D.
IN) IN-HALE VA-PORS FROM BRIGHT__ STARS THAT SHINE (BREATHE
207
S. D.
OUT) WEED SMOKE RE - TRACE__ THE SKY - LINE. DON'T THE
209 Beat Drops Out
S. D.
BASS RIDE OUT LIKE AN AN____ CIENT MAT-ING CALL? I CAN'T

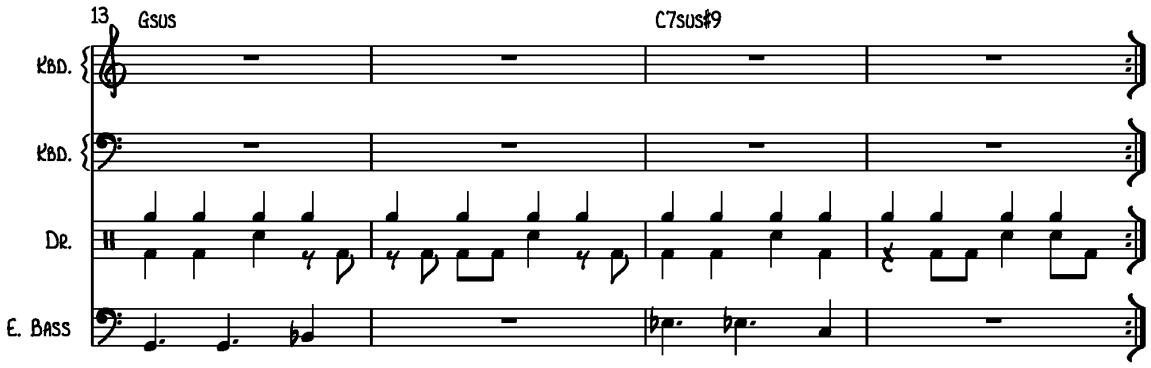
10


211
S. D.
TAKE IT YA'LL, I CAN FEEL THE CI - TY BREATH - IN'!
213
S. D.
CHEST HEAV - IN', A GAINST THE FLESH OF THE EVEN - ING.
215
S. D.
SIGH BEF - ORE WE DIE, LIKE THE LAST TRAIN LEAV - IN'.
217 VAMP AND FADE OUT.....
S. D.

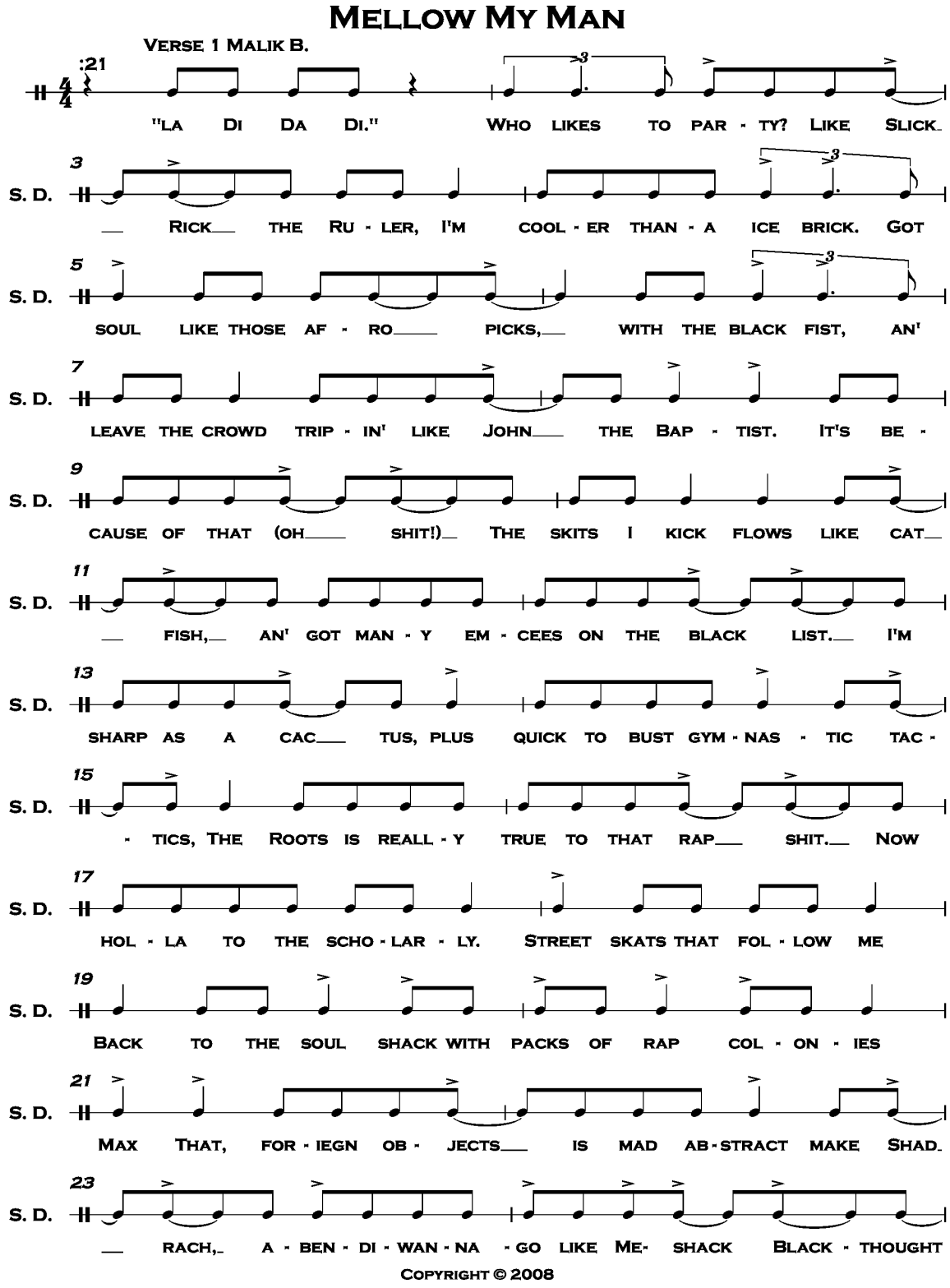
Example 3a- "*Mellow My Man"*-The Roots-Instrumental Transcriptions



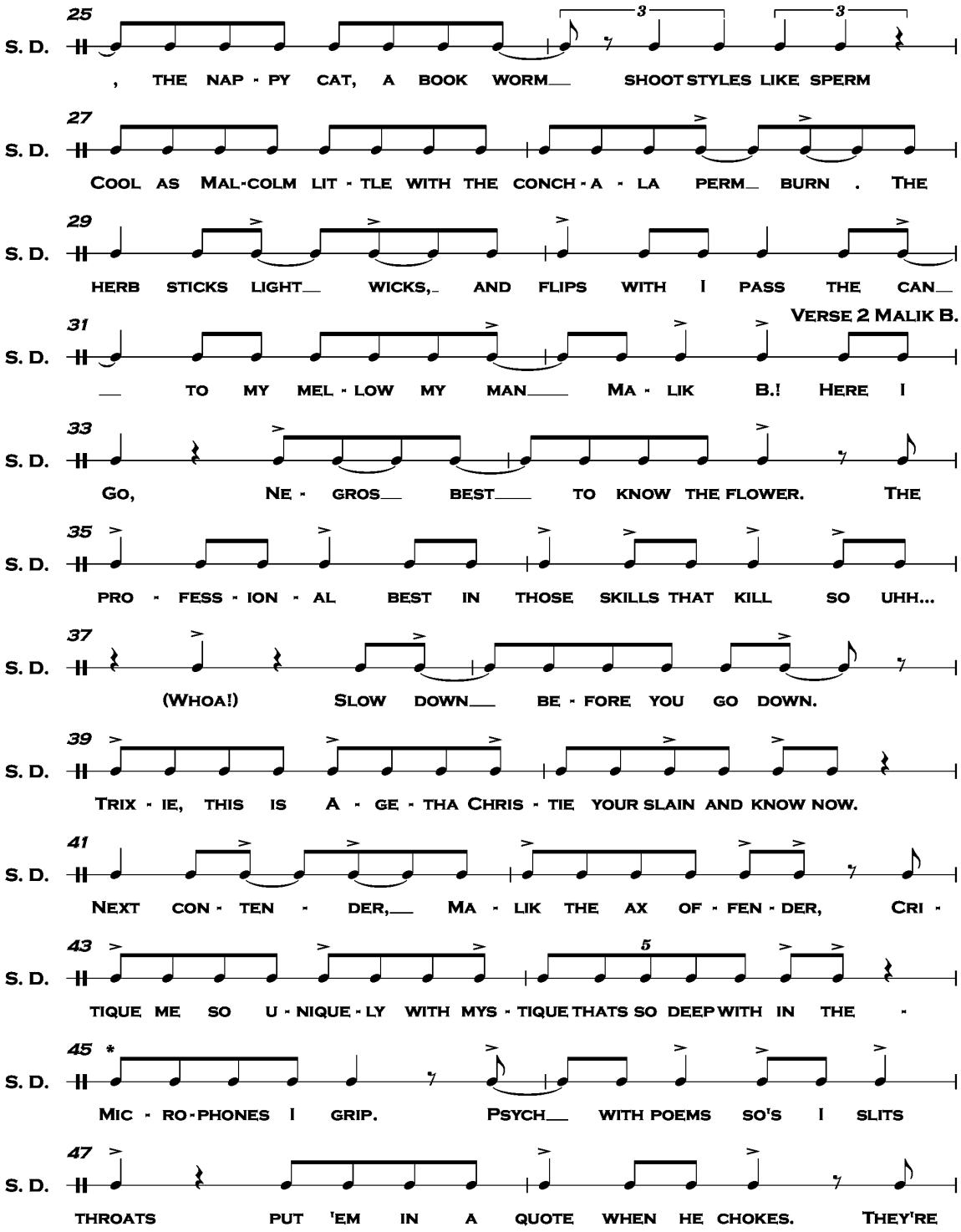
2

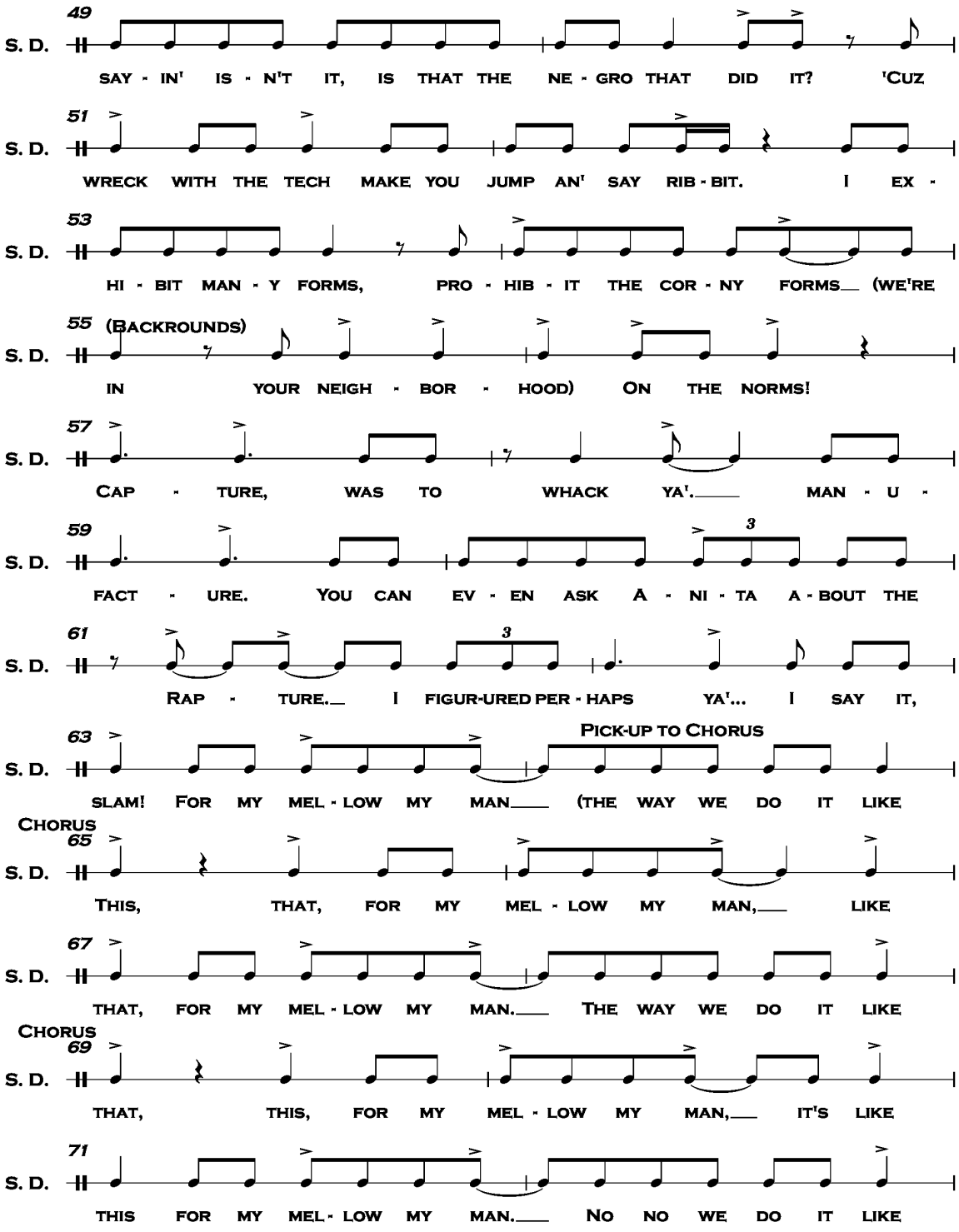


Example 3- "*Mellow My Man"*-The Roots-Vocal Transcriptions

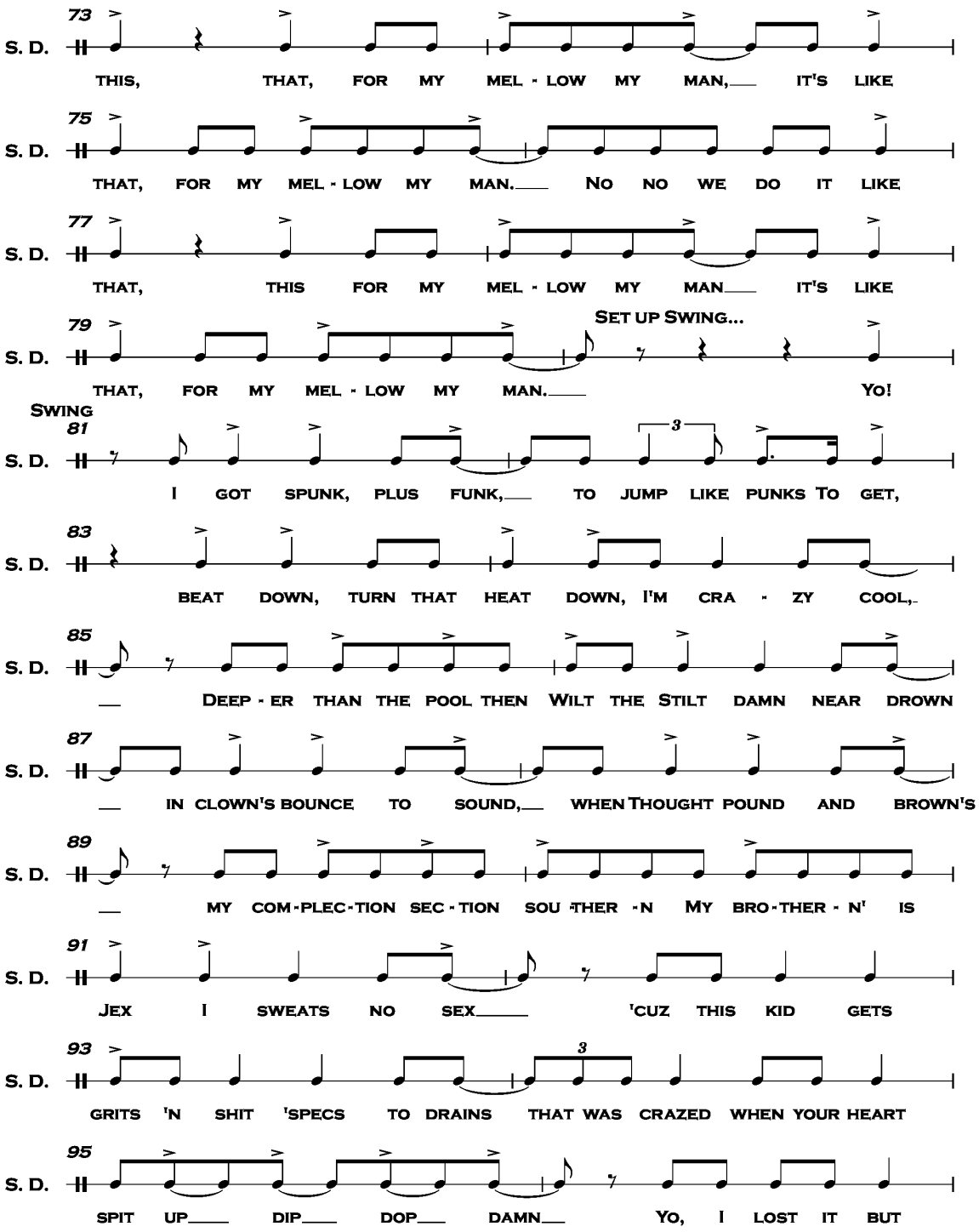


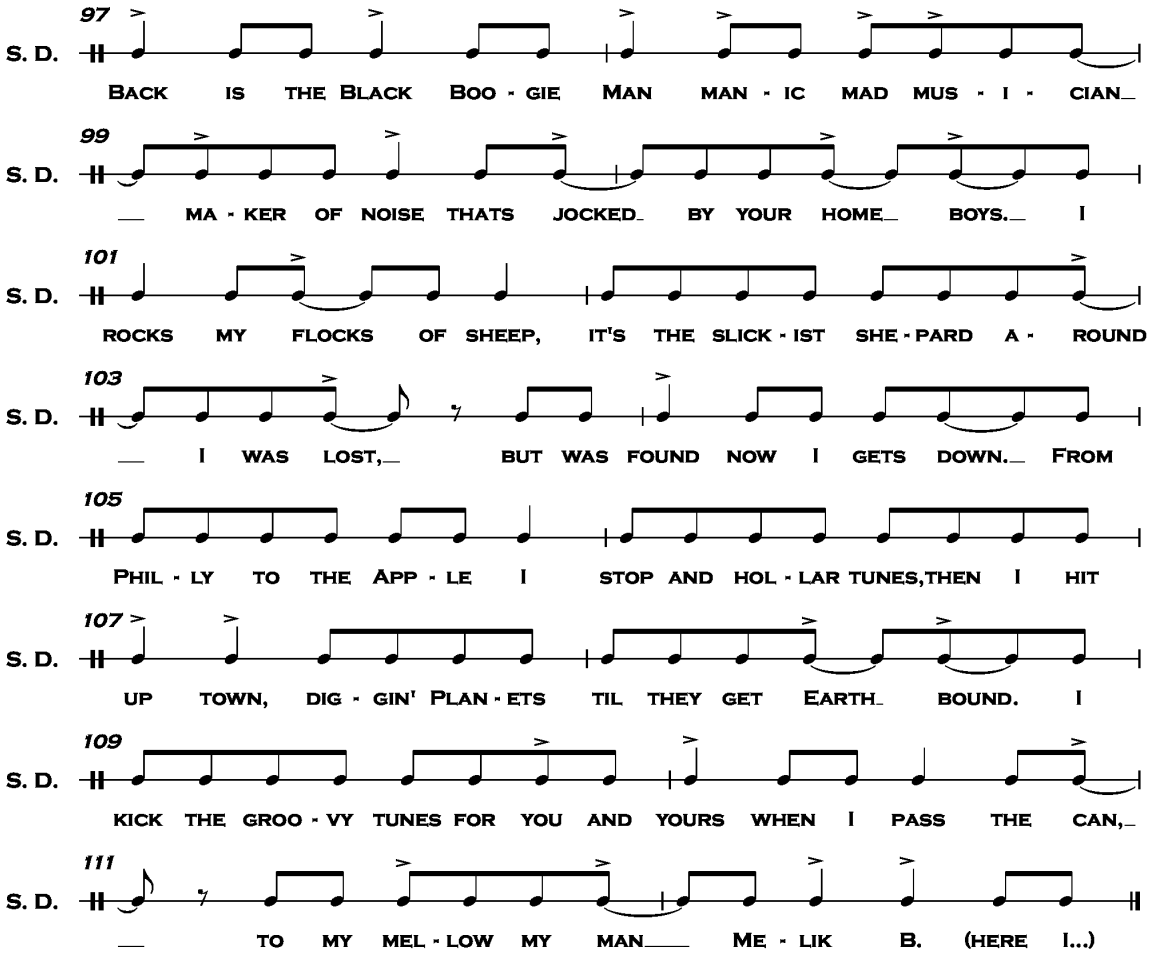
2


25
S. D.
, THE NAP - PY CAT, A BOOK WORM SHOOT STYLES LIKE SPERM
27
S. D.
COOL AS MAL-COLM LIT - TLE WITH THE CONCH - A - LA PERM BURN . THE
29
S. D.
HERB STICKS LIGHT WICKS, AND FLIPS WITH I PASS THE CAN
31
VERSE 2 MALIK B.
S. D.
TO MY MEL - LOW MY MAN MA - LIK B.! HERE I
33
S. D.
GO, NE - GROS BEST TO KNOW THE FLOWER. THE
35
S. D.
PRO - FESS - ION - AL BEST IN THOSE SKILLS THAT KILL SO UHH...
37
S. D.
(WHOA!) SLOW DOWN BE - FORE YOU GO DOWN.
39
S. D.
TRIX - IE, THIS IS A - GE - THA CHRIS - TIE YOUR SLAIN AND KNOW NOW.
41
S. D.
NEXT CON - TEN - DER, MA - LIK THE AX OF - FEN - DER, CRI -
43
S. D.
TIQUE ME SO U - NIQUE - LY WITH MYS - TIQUE THATS SO DEEP WITH IN THE -
45 *
S. D.
MIC - RO - PHONES I GRIP. PSYCH WITH POEMS SO'S I SLITS
47
S. D.
THROATS PUT 'EM IN A QUOTE WHEN HE CHOKES. THEY'RE

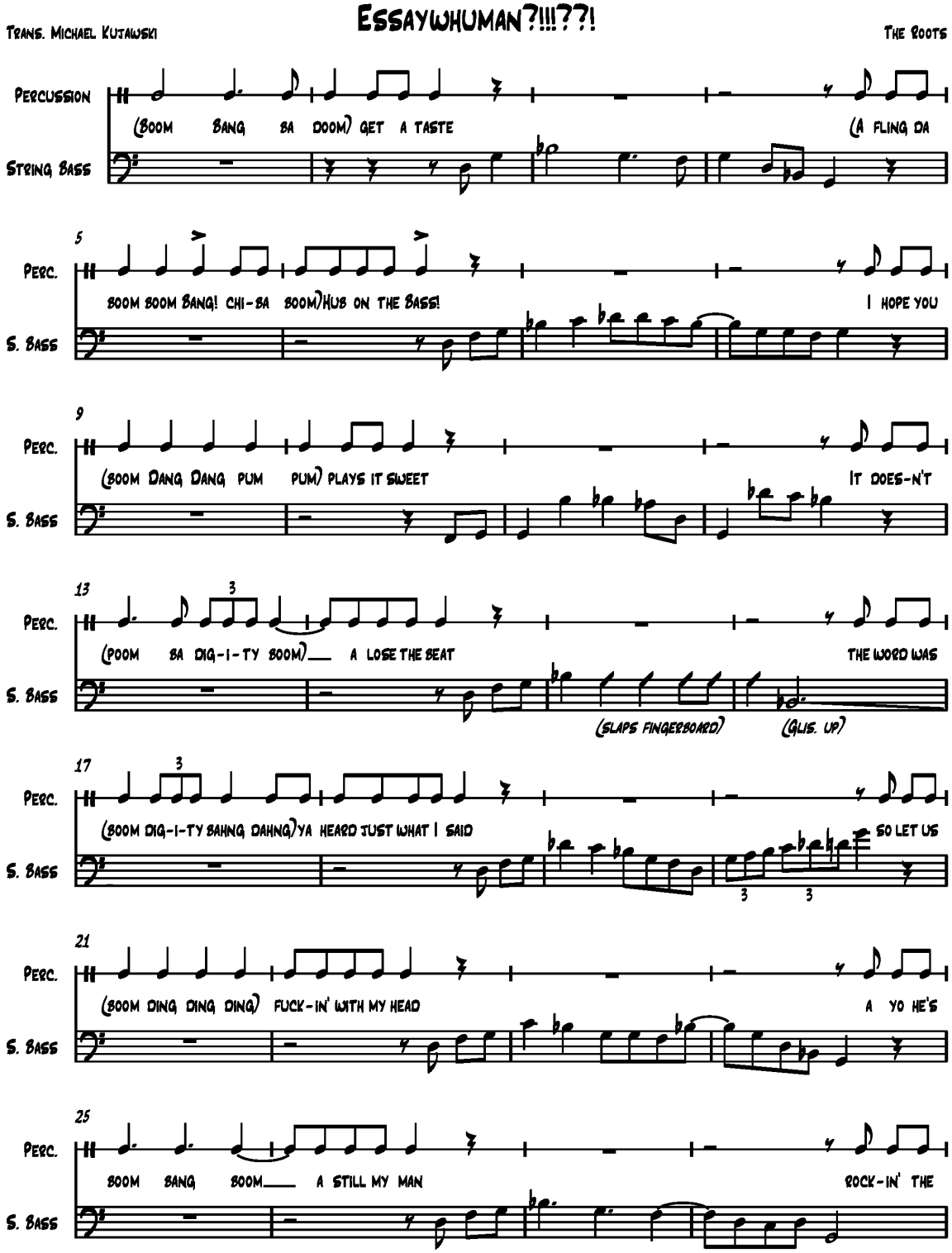

49
S. D.
SAY - IN' IS - N'T IT, IS THAT THE NE - GRO THAT DID IT? 'CUZ
51
S. D.
WRECK WITH THE TECH MAKE YOU JUMP AN' SAY RIB - BIT. I EX -
53
S. D.
HI - BIT MAN - Y FORMS, PRO - HIB - IT THE COR - NY FORMS (WE'RE
55
(BACKROUNDS)
S. D.
IN YOUR NEIGH - BOR - HOOD) ON THE NORMS!
57
S. D.
CAP - TURE, WAS TO WHACK YA'. MAN - U -
59
3
S. D.
FACT - URE. YOU CAN EV - EN ASK A - NI - TA A - BOUT THE
61
3
S. D.
RAP - TURE. I FIGUR-URED PER - HAPS YA'... I SAY IT,
63
PICK-UP TO CHORUS
S. D.
SLAM! FOR MY MEL - LOW MY MAN (THE WAY WE DO IT LIKE
CHORUS
65
S. D.
THIS, THAT, FOR MY MEL - LOW MY MAN, LIKE
67
S. D.
THAT, FOR MY MEL - LOW MY MAN. THE WAY WE DO IT LIKE
CHORUS
69
S. D.
THAT, THIS, FOR MY MEL - LOW MY MAN, IT'S LIKE
71
S. D.
THIS FOR MY MEL - LOW MY MAN. NO NO WE DO IT LIKE

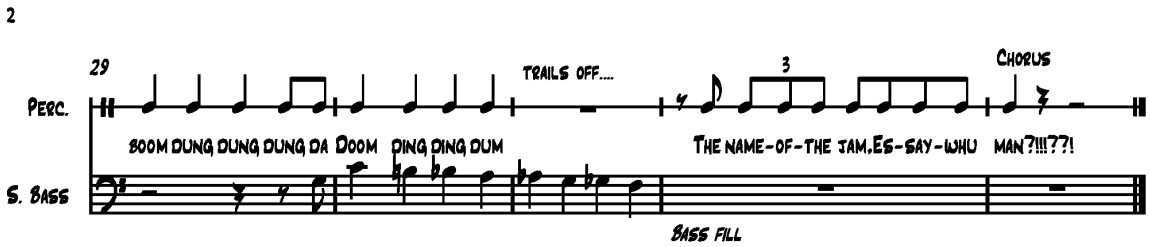
4


73
S. D.
THIS, THAT, FOR MY MEL - LOW MY MAN, IT'S LIKE
75
S. D.
THAT, FOR MY MEL - LOW MY MAN. NO NO WE DO IT LIKE
77
S. D.
THAT, THIS FOR MY MEL - LOW MY MAN IT'S LIKE
79
SET UP SWING...
S. D.
THAT, FOR MY MEL - LOW MY MAN. YO!
SWING
81
S. D.
I GOT SPUNK, PLUS FUNK, TO JUMP LIKE PUNKS TO GET,
83
S. D.
BEAT DOWN, TURN THAT HEAT DOWN, I'M CRA - ZY COOL,
85
S. D.
DEEP - ER THAN THE POOL THEN WILT THE STILT DAMN NEAR DROWN
87
S. D.
IN CLOWN'S BOUNCE TO SOUND, WHEN THOUGHT POUND AND BROWN'S
89
S. D.
MY COM - PLEC - TION SEC - TION SOU - THER - N MY BRO - THER - N' IS
91
S. D.
JEX I SWEATS NO SEX 'CUZ THIS KID GETS
93
S. D.
GRITS 'N SHIT 'SPECS TO DRAINS THAT WAS CRAZED WHEN YOUR HEART
95
S. D.
SPIT UP DIP DOP DAMN YO, I LOST IT BUT

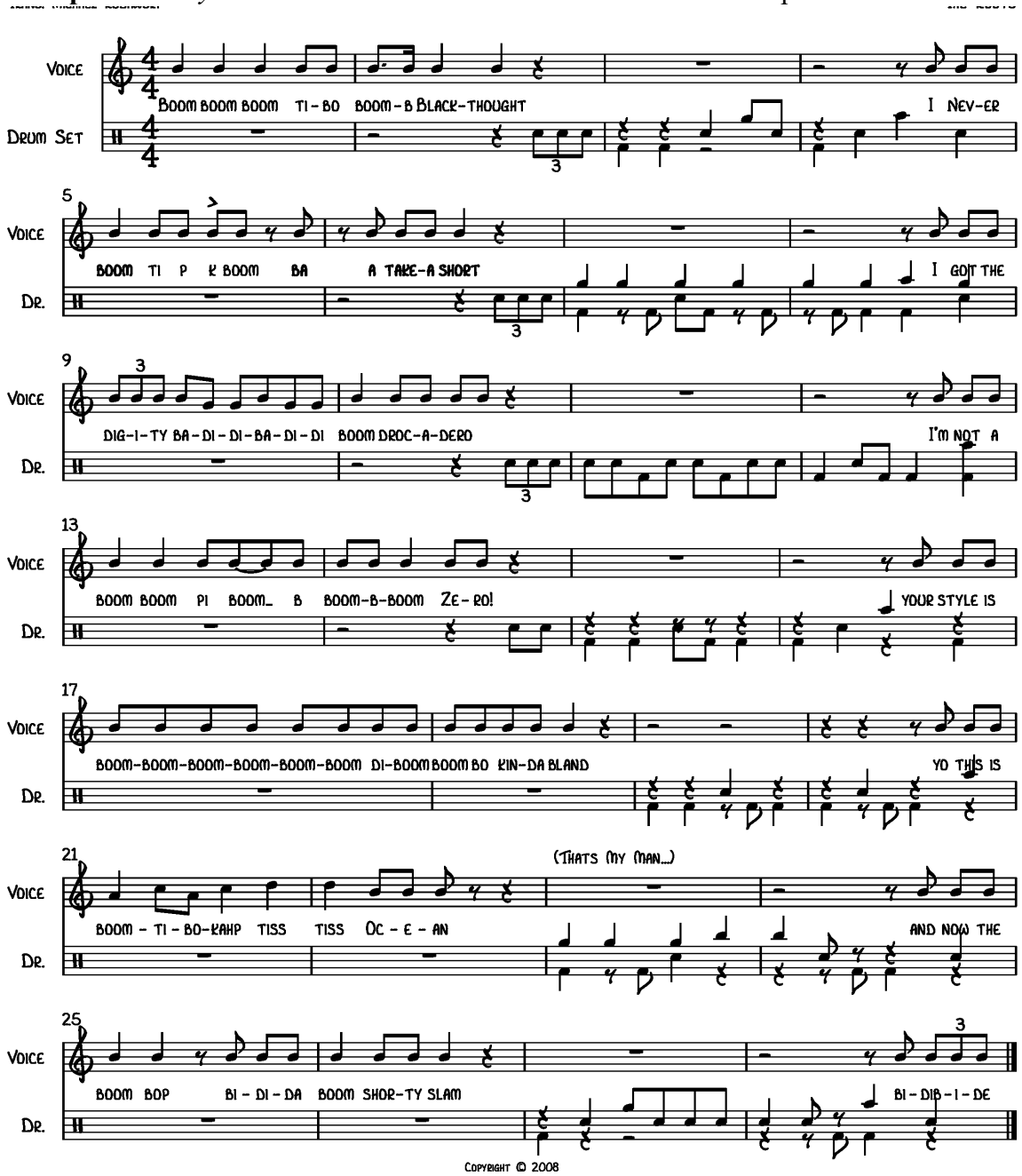

97
S. D.
BACK IS THE BLACK BOO - GIE MAN MAN - IC MAD MUS - I - CIAN_
99
S. D.
__ MA - KER OF NOISE THATS JOCKED_ BY YOUR HOME_ BOYS._ I
101
S. D.
ROCKS MY FLOCKS OF SHEEP, IT'S THE SLICK - IST SHE - PARD A - ROUND
103
S. D.
__ I WAS LOST,_ BUT WAS FOUND NOW I GETS DOWN._ FROM
105
S. D.
PHIL - LY TO THE APP - LE I STOP AND HOL - LAR TUNES,THEN I HIT
107
S. D.
UP TOWN, DIG - GIN' PLAN - ETS TIL THEY GET EARTH_ BOUND. I
109
S. D.
KICK THE GROO - VY TUNES FOR YOU AND YOURS WHEN I PASS THE CAN,_
111
S. D.
__ TO MY MEL - LOW MY MAN____ ME - LIK B. (HERE I...)

Example 4-"*Essaywhuman?!!!??!*" Vocal and Instrumental Transcription 1

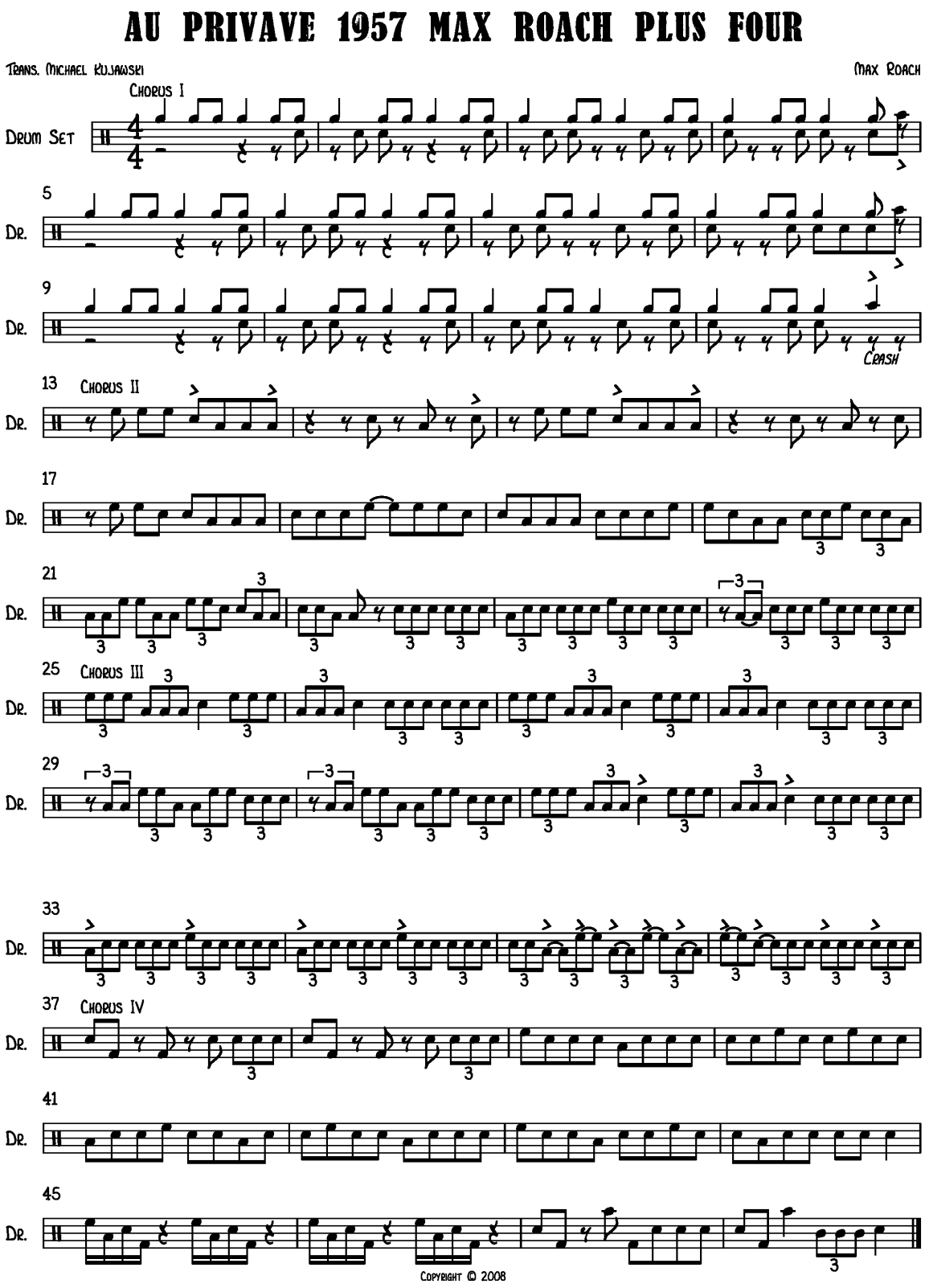




Example 5 "*Essaywhuman?!!!??!*" Vocal and Instrumental Transcription 2



Example 6-*Au Privave*-Max Roach Drum Solo



Appendix B
Audio CD

Track 1- "Rapper's Delight", The Sugarhill Gang

Track 2- "The Corner"- Common and The Last Poets

Track 3- "Respiration"- Black Star (Talib Qwali and Mos Def)

Track 4- "Mellow My Man"-The Roots

Track 5- Excerpt from "Respiration"- Common/ 3rd Verse

Track 6- Excerpt from "Mellow My Man"- Transition into swing

Track 7- Excerpt from "Essaywhuman?!!!??!"- Vocal/Bass Duo

Track 8- Excerpt from "Essaywhuman?!!!??!"- Vocal/Drum Duo

Track 9- "Au Privave"- Max Roach- Max Roach Plus Four

Bibliography

Magazines and Scholarly Journals

JSTOR

Bebop and the Recording Industry: The 1942 AFM Recording Ban Reconsidered
Scott DeVeaux
Journal of the American Musicological Society, Vol. 41, No. 1, (Spring, 1988), pp. 126- 165
University of California Press on behalf of the American Musicological Society

'Funky Drummer': New Orleans, James Brown and the Rhythmic Transformation of American Popular Music
Alexander Stewart :
Popular Music, Vol. 19, No. 3, (Oct., 2000), pp. 293-318
Published by: Cambridge University Press

At the Crossroads: Rap Music and Its African Nexus
Cheryl L. Keyes
Ethnomusicology, Vol. 40, No. 2. (Spring - Summer, 1996), pp. 223-248.

In Search of Time in African Music
Ruth M. Stone
Music Theory Spectrum, Vol. 7, Time and Rhythm in Music. (Spring, 1985), pp. 139-148.

Double V, Double-Time: Bebop's Politics of Style
Eric Lott
Callaloo, No. 36. (Summer, 1988), pp. 597-605.

Hip-Hop Drumming: The Rhyme May Define, but the Groove Makes You Move
Jeff Greenwald, Black Music Research Journal, Vol. 22, No. 2. (Autumn, 2002), pp. 259-271.

Hip Hop: From Live Performance to Mediated Narrative
Greg Dimitriadis
Popular Music, Vol. 15, No. 2. (May, 1996), pp. 179-194.

Hybridity, the Rap Race, and Pedagogy for the 1990s
Houston A. Baker, Jr.
Black Music Research Journal, Vol. 11, No. 2. (Autumn, 1991), pp. 217-228.

Review: Ellington, Rap Music, and Cultural Difference
Reviewed Work(s):
Black Studies, Rap, and the Academy by Houston A. Baker, Jr.
The Black Atlantic: Modernity and Double Consciousness by Paul Gilroy
Beyond Category: The Life and Genius of Duke Ellington by John Edward Hasse
The Jazz Scene by Eric Hobsbawm
The Duke Ellington Reader by Mark C. Tucker

Paul A. Anderson The Musical Quarterly, Vol. 79, No. 1. (Spring, 1995), pp. 172-206.

"Dizzy Atmosphere": The Challenge of Bebop
Eric Porter
American Music, Vol. 17, No. 4. (Winter, 1999), pp. 422-446.
Books

Rap and Race: It's Got a Nice Beat, but What about the Message?
Rachel E. Sullivan, Journal of Black Studies, Vol. 33, No. 5. (May, 2003), pp. 605-622.

Improvisation in African-American Vernacular Dancing Jonathan David Jackson, Dance Research Journal, Vol 33, No.2, Social and Popular Dance. (Winter, 2001), pp. 40-53

Music Index Online and RILM: Abstracts of Music Literature

"...A way out of no way": Jazz, hip-hop, and black social improvisation (Main Record) By: Neal, Mark Anthony. Collected Work: The other side of nowhere: Jazz, improvisation, and communities in dialogue, published: United States.

Getting Down With Hip Hop Steve Graybow, BILLBOARD. The International Authority on Music, Video, and Digital Entertainment; June 1, 2002, Vol. 114, p32

'Kaleidoscope' a reflection of Kelis: jazz & gospel meet hip-hop on 20-year-old's Virgin debut. By: Bessman, J.. BILLBOARD, The International Authority on Music, Video and Digital Entertainment, Nov 13, 1999, Vol. 111, p26;

The Roots roll away from the jazz-hip-hop tree. By: MOON, TOM. ROLLING STONE, Nov 28, 1996, Issue n748, p44;

Roots seek roots of hip-hop/jazz. By: ATWOOD, BRETT. BILLBOARD, The International Authority on Music, Video and Digital Entertainment, Sep 3, 1994, Vol. 106, p38. 2p;

Soulquarians

Soulquarians. By: Bry, D.. VIBE, Sep 2000, Vol. 8, p170;
http://en.wikipedia.org/wiki/Soulquarians

Common

Ten ways to save hip-hop (interview with artist Common). By: BRACKETT, NATHAN. ROLLING STONE, Mar 20, 2003, Issue n918, p36. 2p; Language

'Electric' recharges Common's career: MCA artist building on the gold success of 'Like Water for Chocolate.' By: Hall, R.. BILLBOARD, The International Authority on Music, Video and Digital

Entertainment, Dec 21, 2002, Vol. 114, p23;

Questlove

Deep roots: Ahmir '?uestlove' Thompson may be a hip-hop pioneer, but his beats influence jazz and beyond. By: ODELL, JENNIFER (writer). DOWN BEAT, Jazz, Blues & Beyond, Nov 2006, Vol. 73 Issue n11, p34. 3p;

Shop.talk: ?uestlove (interview). By: MOON, TOM. REMIX, Electronic · Urban, Production · Performance|; Jul 2005, Vol. 7, p26. 2p; Language:

The ?uest for a change: on tour with The Roots (trying to change cultural mindset of hip-hop). By: SWEET, JAY. PASTE, Signs of Life in Music and Culture, Oct Nov 2004, Issue n12, p50. 7p;

-My life in music: artists celebrate the albums that shaped their sound--?uestlove. By: Milner, G.. SPIN, Mar 2003, Vol. 19, p62. 2p;

-Q&A: ?uestlove of the Roots. By: Binelli, M.. ROLLING STONE, Apr 29, 1999, Issue n811, p40;

-The immortals--83: N.W.A. By: QUESTLOVE (?uestlove - r.n. Ahmir Khalib-Thompson). ROLLING STONE, Apr 21, 2005, Issue n972, p90;

Q-tip/A Tribe Called Quest

-Q-Tip/Kamaal Fareed: jazz, blues and the abstract's truth. By: MURPH, JOHN. JAZZTIMES, America's Jazz Magazine, (formerly RADIO FREE JAZZ); Mar 2002, Vol. 32, p32. 7p;
-'Round midnight (interview). Toure. ROLLING STONE, Mar 24, 1994, Issue n678, p9. 2p;
-The rebirth of Q.. By: Mitchell, G.. BILLBOARD, The International Authority on Music, Video and Digital Entertainment, Jan 27, 2007, Vol. 119 Issue n4, p51;
Status Ain't Hood
by Tom Breihan The Village Voice

Websites

In the Beginning: Hip Hop's Early Influences by Raymond Codrington 2006
Oxford University Press http://blog.oup.com/2006/08/in_the_beginnin/

MAX ROACH: From Hip Hop to Bebop by Mike Zwerin
http://www.culturekiosque.com/jazz/miles/rhemile29.htm

Erykah Badu, Common Get Loose At Soulquarians Show By David Basham
http://www.mtv.com/news/articles/1438993/02012001/badu_erykah.jhtml

A Glossary of Rhetorical Terms with Examples
http://www.uky.edu/AS/Classics/rhetoric.html
Division of Classics University of Kentucky
Department of Modern & Classical Languages, Literatures, & Cultures

"Riding The Hip-Hop Ferris Wheel At The Electric Circus" Todd E. Jones 2003
Interview: COMMON

http://www.geocities.com/hiphopinterview/common.html

Two Turntables and a Saxophone How jazz plays off hip-hop. By David R. Adler 2005
http://www.slate.com/id/2130906/

Legendary Drummer & Hip-Hop Supporter Max Roach Dies By Nolan Strong 2007
John Faddis, personal communication

Keeping up with Jones - Quincy Jones - Pop Legend - Interview- Queen Latifah
http://findarticles.com/p/articles/mi_m1285/is_n11_v25/ai_17632978

Quincy Jones: A Life Less Ordinary Part Two By Kathy Iandoli 2007
http://allhiphop.com/stories/alternatives/archive/2007/12/05/18960193.aspx

Books

Jazz Arranging and Composing, Bill Dobbins. Advance Music 2005
The History of Jazz Ted Gioia, Oxford University Press, New York 1997
Audio Culture, edited by Christoph Cox and Daniel Warner, Continuum, New York, 2004
Thinking in Jazz: the infinite art of improvisation.
P. Berliner, Chicago: University of Chicago Press.
That's the Joint!- Edited by Murray Forman & Mark Anthony Neal 2002
Hip-Hop Matters- S. Craig Watkins, Beacon Press, Boston, 2005

Discography

Quincy Jones- Q's Jook Joint Qwest Records/Warner Bros. 1995

Soulquarians

A Tribe Called Quest, The Low End Theory, Jive Records 1991
A Tribe Called Quest, Beats, Rhymes, and Life, Jive, 1996
Common, Like Water for Chocolate, MCA, 2000
Common, Be, Geffen, 2005
Common, Electric Circus, MCA, 2002
D'Angelo, Voodoo, Virgin, 2000
The Roots, Do You Want More??? Universal/MCA, 1994
The Roots, Things Fall Apart, MCA, 1999
The Roots, Phrenology, MCA, 2002
Erykah Badu, Mama's Gun, Kedar, 2000
Mos Def and Talib Qwali, Black Star-Rawkus/UMVD, 1998

Max Roach

Abbey Lincoln and Max Roach-We Insist! Max Roach's Freedom Now Suite
Candid Records-1960
Bud Powell, The Amazing Bud Powell Vol. 1 &2 Blue Note
Clifford Brown, Brown and Roach, Inc, EXPR-1010, EmArcy, 1955
Clifford Brown, Clifford Brown and Max Roach, MG 26043 EmArcy, 1954
Clifford Brown and Max Roach, Clifford Brown and Max Roach Quintet(1955)- Verve 2000
Compilation, Bebop NW 271 New World Records, 1945-56
Dizzy Gillespie, Stan Getz, Diz and Getz, Verve, 1955
Max Roach- The Complete Mercury Max Roach Plus Four Sessions-2000

The Quartet of Charlie Parker, Now's the time, P2-25671 Verve 1957

Video

Dave Chapelle's Block Party(2006)
A film by Michel Gondry
Rogue Pictures/Universal Studios/Bob Yari Productions/Pilot Boy/Kabuki Brothers Films