To do, May 6

1. Discuss remaining writing assignments:
   - Writing assignment #3, due 5/27 via TritonEd at noon. Note that there is no lecture on this day, but the writing assignment is still due. Final paper is due 6/7 at noon.
   - Final paper (annotated bib)

2. Research and writing strategies for remaining papers

3. Listening ID practice

4. Review last week’s lecture

5. New material: mainstreaming and undergrounding in the second golden age.
   - Advertising, *The Source*
   - West Coast: Dre, Snoop, Tupac, Pharcyde, Freestyle Fellowship, Boss
   - East Coast: Biggie, Nas, Lil Kim, Wu Tang, Mobb Deep
Research strategies

Developing a research question (final paper):

- "Research" is just developing the courage to listen to the voices inside you that want to know more. You may have to do some work to quiet those other voices.

- Think back to lectures, remember those moments where something really interest you. This has to be something that you want to know more about, and that is related to hip hop music (somehow).

- Listen to music you like, keep an open mind, and see what questions it provokes.
For finding "sources" (final paper):

- roger.ucsd.edu -- the library catalog.
- jstor.org -- the University pays to subscribe to services like this so that you can get access to academic research journalism
- best of all: Peter Mueller. Set up a meeting with him and just state your question. "I want to know more about ..." will always yield useful results.
When you're writing about the **music** (both papers), think back to our analytical categories:

- Timbre, mode, pocket, kick/snare/ride, the feel/quality of a rapper's flow, the intricacy of the rhyme schemes, where and when the sampled content comes from, etc.

- Is the piece built around samples? if so, what are they? Is it "interpolated?" i.e. re-performed by studio musicians?

- The meaning of the words a rapper is saying.

- Other parts of the overall presentation: dancing, music videos, fashion, album art, etc.

- The "form" of the piece: Is there a song form? A chorus? Verses? other sections?
Listening ID practice
Review from last week
Mainstreaming and Undergrounding
General shifts in 1990s hip hop:

• 1991: Introduction of Soundscan, which can track music consumption habits more precisely than previous techniques
• Essentially, reveals that hip hop had been undervalued.
• Reveals "niche" markets with economic potential, including large audiences for hip hop.
• Makes possible the evolution of a "mainstream" and an "underground" hip hop.
1988 Special Edition of Village Voice:

The World Behind the Beat...

HIP HOP NATION
A SPECIAL SECTION
The Source, founded in 1988 by two Jewish Harvard students (David Mays and Jon Schecter), but which later includes many hip hop insiders on its editorial staff.

...

First publication covering hip hop "from the inside."

...

"The voice of the rap industry," and, later, "the magazine of hip hop music, culture and politics."

...

By 2000, The Source has circulation of 500,000, a brand name valued at $30 million.
Endorsements

**RUN DMC, My Adidas, 1986**

- First major deal between recording artist and athletic wear company.

*Spike Lee as Mars Blackmon, paired with Michael Jordan to endorse Nike.* Mars Blackmon is from Spike Lee's 1986 *She's Gotta Have It*

"It's gotta be the shoes!"
Malt Liquor:

By 1986, Malt Liquor is a "black" product, as Lando Calrissian proves. It hadn't always been. The mainstreaming of hip hop means that hip hop artists emerge as important endorsers of this product, particularly St. Ides.

The "it's gotta be the shoes" campaign helped to launch Nike past Reebok and is thought of as launching athletic sneakers as a highly profitable part of the fashion industry. Both the young black demographic and the hip hop subculture emerge as important niche markets.

1992 Eric B and Rakim St. Ides Commercial

Snoop Dogg St. Ides

1995 Wu Tang commercial for St. Ides, and the

Rap Genius Transcription

More mainstreaming:

**Yo! MTV Raps premiers in 1988.**

**Wu Tang Nintendo**

**Kid N Play Sprite Commercial, 1991**

**Ludacris, Pepsi Commercial**

Bill O'Reilly was really offended by this commercial because Ludacris "degrades women." Convinced Pepsi to drop Ludacris. O'Reilly since has resigned amidst many sexual misconduct accusations.

**Common, Holiday in Your Hood, 2006,**

and Common loves artificial intelligence

"In marketing terms, hip hop had become the urban lifestyle." (Chang, p. 419)
More mainstreaming: the birth of Hip Hop journalism, beyond just *The Source*

*The Bomb, Flavor, Straight from the Lip, Divine Styler, Stress, Rap Sheet, URB, the Kronick*
Trouble at *The Source*, account given in Chang, pp. 425 and following.

Traditional boundary between editorial and publishing sides of the magazine are threatened by Mays's efforts to publicize a group he manages called the Almighty RSO.

... 

The editorial staff eventually resigns en masse in solidarity with James Bernard, senior editor, who refuses to cover the group.

RSO does badly, but Mays does well. Continues to own a controlling share of the Source, which is a major player in the media.
Listening

We're about to do a bunch of close listening. For every track that I announce "this is a close listening," I want you to think about the same five questions:

1. How would you characterize the timbre of the rapper's voice? And the timbre of the beat/production?
2. Form: is there a song form? A verse, a chorus?
3. How stable is the tonal center?
4. What is the relationship between the voice and the production?
5. What is the pocket like? What is the flow like?
West Coast

Dr. Dre, The Chronic, 1992

"The Chronic wanted to drive hardcore rap into the popstream." (Chang, p. 420)

- Pioneered and popularized the "G-funk" sound.
- Major hit is Nothin but a G Thang
- Also Let Me Ride
- Also Dre Day

"P-funk" of Parliament supporting Gangsta themes.
Classic, beloved G-funk:

Snoop Dogg, *Doggy Style*, 1993

- More G-funk style, even less street stuff, more party centric.
- Sold even better than *The Chronic* -- 800,000 copies in first week

...  

- *Who Am I*
  - Note signature P-funk style fat synth bass
  - *Rap Genius*
- *Doggy Dogg World*
- *Gin and Juice*, which we've already listened to
- Note the party theme -- all about laying back, getting high, etc. Not exactly gangsta.
Tupac Shakur

*Tupac, Keep ya head up*

- Feminist?
- Compare with later sound, more violent, almost paranoid. *e.g.* Hit em up
East Coast

New York hip hop in the 1990s: East Coast resurgence

The rise of West Coast hip hop as a super-popular form temporarily eclipses NY style.

NY Style at this time is the sound of DJ premier and Pete Rock:

Pete Rock and CL Smooth, They Reminisce Over You

- Tribute to their friend Troy, who had just died
- Samples James Brown + Hippy Music by Tom Scott

NAS, The World is Yours, 1994, or the video

- Rap Genius Transcription
- Sample: Ahmad Jamal, I love Music, 1970

Notorious BIG, Kick in the Door -- DJ premier

Jeru the Damaja, Come Clean, also DJ Premier
Wu Tang Clan

- A loose coalition of rappers mostly from Staten Island and Brooklyn.
- Never sold as much as say, Juicy, but super influential -- sorta underground.
- RZA, GZA, Ol' Dirty Bastard, Method Man, Raekwon, Ghostface Killah
- Innovative financial structures give individual artists more financial freedom
- Complex style mixes idiosyncratic storytelling, grimy production, references from 5% nation cosmology, gangster films, martial arts.
Enter the Wu-Tang (36 Chambers), debut album in 1993

Classic Wu-Tang album credited with restoring East Coast rap to prominence after G-funk

Wu Tang, Can it all be so simple

Rap Genius transcription

Protect Ya Neck

Rap Genius Transcription of Protect Ya Neck

• In both tracks, note signature RZA production techniques:
  ◦ Queasy, slightly off-kilter drums
  ◦ Eerie and weird and incongruent but also fun
  ◦ Just out of the pocket

GZA, Liquid Swords

• Tells the street story through the metaphor of martial arts -- samples from Shogun Assasin
• Typical NY style production: samples Al Green, classic soul sound but rendered weird and eerie.
NAS, NY State of Mind

- Production again by DJ premier -- piano sample, stripped down, bare and hard core
- Like Rakim, Nas is often compared to a jazz musician -- and his father was one, Olu Dara.
- *Illmatic* establishes Nas as the premier NY lyricist, as well as defining the new New York sound.
- [NY State of Mind Genius Transcription](#)
Ol' Dirty Bastard, Shimmy Shimmy Ya

- ODB is the trickster/comedian figure in the Wu Tang Clan.
- Draws on comedians -- Rudy Ray Moore and Richard Pryor are sampled
- Goofy sing-song mixed with rap
- Flow is all over the place rhythmically
West Coast underground

• LA: Freestyle Fellowship, Inner City Boundaries

• Bay Area: Souls of Mischief, 93 til infinity

• LA: Pharcyde, Runnin'
  ◦ Samples Bossa Nova from Stan Getz recording, but totally re-shuffled to make new thing altogether.
  ◦ Produced by J Dilla, early example of his super duper influential style.
  ◦ Classic J Dilla beats:
    ■ Two Can Win
    ■ Fuck the Police
    ■ So Far to Go, feat. Common and D'Angelo
  ◦ What makes the J Dilla sound?
Notorious BIG

Records demo "microphone murderer" after release from prison. It's heard by the editors of the Source, who hype it in their Unsung Hype column.

First appearance is with Heavy D and the Boyz Ready to Die, debut record, 1994:

Juicy

• First single, a sort of autobiography in rap

• Rap Genius

Unbelievable, 1993

Warning
BIG at age...17

10 Crack Commandments

• Dog-eat-dog capitalism manual for street entrepreneurship

Shaq, You Can't Stop the Reign
Lil Kim, Queen Bitch

- Part of BIG's Junior Mafia crew. Cultivates overtly sexual persona, perhaps influenced by Madonna? -- e.g. *Erotica, 1992*

- Supposedly written by BIG, which complicates matters in a few ways.
Mobb Deep, Shook Ones

- Prodigy and Havoc (producer)
- Super cold-blooded, similar to Wu Tang but even more stripped down