Week 7 - May 13
• Logistics check in
• papers
• exam
• other
1. Review
2. Wu-Tang Clan, East Coast Renaissance and West Coast Underground
3. Tricia Rose reading
4. The South
   ◦ New Orleans, Memphis, Atlanta, Houston
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.
- A whole universe unto themselves, with hugely devoted fan base.

- Wu Tang Clan District, Staten Island
- Of Mics and Men, Wu Tang Documentary just released 2 days ago! on showtime.
- Wu Tang Manual and the Tao of Wu
- Wu Tang Scripted Drama for Hulu coming soon: Wu Tang: An American Saga
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, "hardcore hip hop"

1. Protect Ya Neck
   - Rap Genius Transcription of Protect Ya Neck

2. Can it all be so simple
   - Rap Genius transcription

3. CREAM
   - Rap genius

4. Da Mystery of Chessboxin
Note signature RZA production techniques:

- Queasy, slightly off-kilter drums
- Eerie and weird and incongruent but also fun
- Just out of the pocket
The Source review of *Enter the Wu Tang*, 1993:

"This album is a throwback to the days of 1986-1987 when rap was filled with honesty, greatness and skill. The days when incredible crowd moving demonstrations were backed with sparse, rhythmic and **incredibly hard, chest-pounding beats. Beats that concentrated on raw dopeness instead of slick production and beauty.**"

"The record is harsh, but so is the world we live in. For B Boys'n'girls who come from the core of the hard..."
CREAM

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.
"East Coast Renaissance" following *Enter the Wu Tang*, 1993

- Notorious BIG, *Ready to Die*, 1994
  - 10 Crack Commandments
  - BIG at age 18
  - Come Clean
- Nas, *Illmatic*, 1994
  - NY State of Mind
  - The world is yours
  - Shook Ones
  - "Ain't no such thing as halfway crooks"
  ◦ *Brooklyn's Finest*

• Lil Kim, *Hard Core*, 1996
  ◦ *Queen Bitch*
  ◦ *Dreams*
West Coast underground (contrast with G-funk style, which is dominant across the country)

LA:

• Freestyle Fellowship, *Innercity Griots* 1993
  ◦ *Inner City Boundaries*
  ◦ Explicit jazz sensibility, half-singing throwback.
  ◦ I gotta be conscious...I gotta be stable, I gotta be black.

• Pharcyde, *Labcabincalifornia*, 1995
  ◦ *Runnin'*
  ◦ Samples Bossa Nova from Stan Getz recording, but totally re-shuffled to make new thing altogether.
  ◦ Produced by J Dilla (Jay Dee), early example of his super duper influential style.
  ◦ *Drop*
  ◦ Very influential video directed by Spike Jonze
Bay Area:

- Souls of Mischief (Hieroglyphics), *93 til infinity*, 1993
  - *93 til infinity*

Detroit:

*Slum Village, Fan-Tas-Tic Vol. 1, 1997*

- Production by the great J Dilla
- 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?
Last two lectures have covered important sub-genres in early 1990s hip hop:

Gangsta Rap, G-funk, New York underground, West Coast underground.

**Which one do you like most?** Name two songs and think of three compelling reasons why you like it. Turn to your neighbor, discuss -- which one of these sub-genres is the best? Have a 10 minute debate and prepare a summary of your debate to present to the class.
"New World Order"

Phrase used by George H W Bush after the fall of the Soviet Union in 1991. George H W Bush and Gorbachev both used it (or variations). **End of the cold war.**

On the other hand, 1990-1991 also saw the first Gulf War -- the Persian Gulf War.

Media covers the war in a totally new way: live!. Creates a "war drama," with a futuristic twist, especially CNN. "The Video Game war."

**Examples**

1992 also saw, to take just one example, the police beating of Rodney King and resulting uprising in LA. **Also covered live on TV**
Milton William Cooper, conspiracy theorist in AZ. Former Navy. shortwave radio host, lecturer.

- HIV/AIDS is a government plot to target black people
- extraterrestrials
- The Illuminati and US Government struck a deal with the aliens in 1954, who live among us.
- JFK was killed because he was about to reveal this secret.
- But also, CIA is smuggling drugs in a crack pipeline from Nicaragua to LA.
- *Shortwave radio program, Hour of the Time*
- Killed in shootout with police in 2001
Behold is sold in great numbers by the book vendors on 125th street and has a particularly large profile in the hip hop community (and the incarcerated community).

Cooper inspired rap:

**LL Cool J. I Shot Ya, 1995**

- Prodigy (from Mobb Deep), on that track: "Illuminati want my mind soul and my body, secret societies trying to keep their eye on me."

Sampled in **Jay Z. D'Evils, 1996**

Rapper named "William Cooper," **American Gangsters, 2009**, from album **Beware the Pale Horse**
Chang, p. 439:

"Planet Rock had entered the new order: a world in which the War on Youth was being driven to new heights of hysteria and repression, and government-deregulated, globalized media monopolies were colonizing and branding hip hop's countercultural spirit."
1996 Telecommunications Act

• Radio had been an important part of hip hop culture since its very beginnings.

• Part of trend in 1990s for industry deregulation and corporate conglomeration, the 1996 Act passes without any real opposition.

• Allows many more radio stations to be controlled by one entity than before.

• Clear Channel, Cumulus, Citadel, and Viacom emerge as basically the sole controllers of American radio.

• Decimates local programming, creates syndicated playlists that everyone hears.

• The same basic process takes place in the record industry, with the five "majors" (Universal Vivendi, Sony, EMI, Bertelsman, AOL Time Warner) squeezing out the independent labels.

• Big labels have the "blockbuster or bust" mentality. Bigger bets on fewer projects in the hopes of bigger payoffs.

• Big artists have much bigger payoffs. On the other hand, there are fewer artists overall.
Women in Rap post 1996

• One result of the consolidation seems to be that there are fewer women rappers.

• Think back to the 1980s: Queen Latifah, Salt-n-Pepa, MC Lyte, Boss, all the "Roxannes"

• "A decade later, successful female artists like Missy Elliot and Lauryn Hill were the exceptions rather than the rule...big money clearly had a distorting effect." (Chang, p. 445)

..."Neo Soul" artists mount a sort of a critique of this turn, most famously in Lauryn Hill, *Miseducation of Lauryn Hill*, 1998. Also India.Arie, D'Angelo, Erykah Badu.

• Lauryn Hill, *That Thing*

• India.Arie

• Erykah Badu
Commodification


Political --> "conscious"

Jay Z vs. e.g. Talib Kweli - marketing. Chang:

"Media monopolies saw jay z as an artist with universal appeal, Kweli as a 'conscious rapper.' A matter of taste, perhaps, except that the niche of 'conscious rap' might be industry shorthand for reaching a certain kind of market -- say, college educated, iPod rocking, Northface backpacking, vegan, hiphop fans." (Chang, 448)

Interested in commodification in rap music?

Lester Spence, *Knocking the Hustle*, 2015
Tricia Rose, Mutual Denials

Establishes a handful of contentious issues in hip hop culture, which both the art form's proponents and its detractors agree on:

1. Creative Disregard - both sides apply low creative standards

2. Unadulterated Products - both sides deny the mediating influence of corporate profit seeking

3. Profiting from black suffering - both sides "accept the realities of black suffering" without attempting to change things.

4. Invisible White consumption - both sides fail to explore what makes white audiences want to consume images of black suffering

5. Sexism isn't really a problem - both sides fail to take on the problem of sexism. Hip hop proponents point to pro-woman anthems without considering their shortcomings, while anti-hip hop crusaders "act as if hip hop invented sexism."

6. Homophobia is OK - homophobia tacitly accepted on both sides.
"In the absence of serious attention to these issues, the creative future of hip hop is in jeopardy, and progressive musical community where justice matters, where trading in violence, insult, and domination are rejected, is stymied. The powerful possibility of meaningful, gender-equal, and collaborative cross-racial exchanges through music and culture is squandered, and progressive values are pushed to margins, while the myths of black dysfunctionality remain profitable and perilous for black people and for America as a whole."
Beyond the coasts

Until now, most of hip hop has been in NY or LA.

Nevertheless, there had actually been local scenes in cities all over the US.

These were frequently very local, full of regional slang and references, nurtured by local radio and independent local radio stations.

Rap in the south was, in other words, not just a copy of NY/LA styles, but folded in various features of well-defined southern culture.

Southern Centers:

1. Houston (Suave House and Rap-a-Lot records)
2. New Orleans (No Limit and Cash Money records)
3. Atlanta (LaFace records, Organized Noize production)
4. Memphis
New Orleans

- Perhaps the most unique and specific culture of any American city, especially in its music.
  - Legacy of French colony
  - Port
  - Black/Creole/White/Cajun -- "gens de couleur libre"
  - Proximity to the Caribbean
  - Unique musical culture -- e.g. birthplace of Jazz

- Parades
  - Community events, musical training grounds
  - Sites of African retentions as well as distinctly American practices.
  - Parades in New Orleans have influenced all its music: jazz, rap, R and B
New Orleans Funeral March -- slow
Same Funeral, on the way back
2017 Footage of the Zulu Indians Parade
New Orleans Bounce Music

• kind of a sub-style of hip hop local to New Orleans, starting in 1990s
• Distinctive dance style, electro synth sounds, goofy call and response
• Super sexualized and often queer-friendly
• No long narratives or performative complexity. Instead, call-response and chants. e.g. UHHHH! from Master P.
• Constant reference to local spots and local words - "ward", "Uptown Villains", "Melpomene Projects", "Magnolia Projects"
• "Bounce music...it's just stupid" -- Rapper James Joseph, president of Pack Records

Bounce examples:

Showboys, Drag Rap

MC T Tucker, Where dey at "Shake that ass like a salt shaker", "Fuck David Duke!", "Fuck the 5 0"

Response song from MC E, Lick the Cat

Dirty, lewd, but really distinctive, so unlike Coastal sound. Repetitive.
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Dance

Devious, P-Popper -- about P Poppin -- also here
Residents of the Melpomene (later C. J. Peete) housing project dance to music played by Jerome “DJ Jubilee” Temple at a 2002 block party. Catch the Wall Productions.
DJ Jubilee, innovator of the "twerk":

- **DJ Jubilee, Back dat ass up** -- the first back dat ass track
- **DJ Jubille, Do the Jubilee** -- note that they're about dance styles, which were part of local culture in NO

Katey Red, originator of "sissy bounce":

- **Katey Red, Where da Melph At**
  - melph refers to Melpomene Projects, where she's from
  - note the localism!
- **Big Freedia Documentary**
- **Big Freedia, Explode**
- **Big Freedia, Duffy**
Southern Rappers influenced by/originating in Bounce:

No Limit Records:

Master P “Make em Say Unnhhh”

• party chant "uhhh!"

• Master P ran the label No Limit, some of whose other artists are on this track: Mystikal.

Mystikal, Danger

• Also on Master P's No Limit label. Much more successful than Master P.

• Super distinctive, unusual (by NY/LA standards) delivery. James Brown derived.

• Still, he got famous while distancing himself from the Bounce Subgenre. Mystikal, Never Gonna Bounce

• Mystikal fought in Desert Storm!

Cash Money Records:

A very young Juvenile, on DJ jimi's it's Jimi, Bounce for Juvenile

Juvenile, Ha, 1998

• Rap Genius

• Close look at project life in New Orleans 1998

BG, Bling Bling, 1998

• Little more to the gangsta style
Note lots of regional slang: rap genius
Interested in New Orleans and Bounce?

Memphis:

8 Ball and MJG, *Comin Out Hard*, 1993

- **Comin' out Hard**
- Started in Memphis but this is on Suave House records out of Houston.
- Street themes but subtle political content
- Sound is soul-inflected, smooth and easy to like. Tempo is somewhat slower.

3 6 Mafia, *Come With Me to Hell*, 1993

- **Three Six Mafia, Tear da Club Up**
- Horror movie imagery and sound: horrocore?
- Pioneered and sorta popularized the "crunk" style: repeated "tear da club up" line, call and response style. Also can refer simply to all southern rap.
Houston

- We know Houston a little already from the Geto Boyz and Rap-a-lot records. Remember them?
- We heard their *Mind Playing Tricks on Me*
- Perhaps more important is **DJ screw**.
- Pioneered the practice of slowing tracks down and cutting them into new formations: "chopped and screwed" that T Payne is singing about
- **DJ Screw Performing**
- **DJ Screw and Fat Pat, Swang Down**
  - Famously, this sound is associated with codeine and cough syrup. It's still influential these days.
  - DJ Screw died of codeine overdose in 2000
• Screw would remix national hits for local rappers.
• Luniz, I got Five On it
• DJ Screw Remix for lil Keke, Big Pokey and Bird
Miami

• We've already met 2 Live Crew...
• Trick Daddy knew them
• Note usage of marching bands -- the sound of HBCU marching bands.
• Trick Daddy, Shut Up
• This riff has become a common part of the HBCU marching band repertoire.

Mississippi: David Banner, Caddilac on 22s

• Critiques materialistic culture that had come to be associated with Southern rap
• Acoustic guitar reference to Mississippi blues?
Atlanta

- Atlanta has a large music production community, especially in R and B — e.g. LaFace records.
- This meant that Atlanta rappers were able to break into the national scene better than, say, New Orleans rappers.
- Organized, production team with lots of influence on Atlanta scene
- Rico Wade, Ray Murray and Sleepy Brown
- Soul influences, R and B, live instrumentation
- Outkast, Goodie Mobb, TLC, En Vogue,
Outkast

- Big Boi as Streetwise rapper + Andre 3000 is eccentric and flamboyant
- Had worked with Organized Noize but eventually wrote their own beats.
- Debut album *Southerplayalisticadillacmusik*, 1994
- *Player's Ball*, vid. directed by Sean Combs
  - Outkast, *Elevators*
- *Aquemini*, 1998
- *SpottieOttieDopalicious*
- one night out told through two personalities.
- rap mixed with song and spoken word
Other Atlanta Acts:

Goodie Mob

- Local Atlanta group associated with Organized Noize
- Uses ON production but has political content in lyrics
- *Soul Food*, 1995 *Cell Theraphy*
- Who's that creepin in my window? Blau! nobody now.
- What kind of conspiracy theories are these?

Ludacris, *Southern Hospitality*

- Mocking Southern Rap -- is Ludacris performance art?
Take out a sheet of paper, turn to your neighbor and discuss your favorite southern track from today. Between the two of you, list three things that differentiate Southern hip hop from Coastal.