



Rap Music

Adam Krims



Rap Music:

Zum Thema HipHop, Rap und Rap-Music Martin Straka, 2007-04-12 Studienarbeit aus dem Jahr 2001 im Fachbereich Musik Sonstiges Note 1,0 Universität Hamburg Musikwissenschaftliches Institut Veranstaltung Historische und aktuelle Aspekte afro-amerikanischer Musik Sprache Deutsch Abstract HipHop entstand Mitte der 70er Jahre in New York City auf den Straßen der Bronx und in Wohnvierteln Harlems in denen schwarze Jugendliche eine Alternative zu den Bandenkriegen entwickelten die in den späten 60ern wieder aufgeflammt waren 1Ausgangspunkt dieser Subkultur war vor allem der DJ der Disc Jockey Er nahm sein Soundsystem dessen Kernstück zwei Plattenspieler und ein Mischpult waren mit auf die Straße und spielte vorrangig Ausschnitte von Funk Soul und Jazz Funk Stücken die sogenannten Breaks Ein Break ist eine instrumentale Passage eines Stückes meist von einem Schlagzeug dominiert wie z.B. die bekannten ersten Takte des Funky Drummervon James Brown Die DJs besorgten sich also jeweils zwei Schallplatten mit den gleichen Songs die geeignete Breaks enthielten und mit Hilfe der beiden Plattenspieler und eines Mischpultes blendeten sie im Wechsel die ausgewählten Musikausschnitte im passenden Moment ein so dass aus einem kurzen Break ein beliebig langes Instrumental wurde In DJ Kreisen nennt man diese Technik des Hin und Herwechselns zwischen zwei Breaks auch Crossbacks oder Backspins Dieser Break Beat bildete für den Rapper den MC Master of Ceremony den musikalischen Hintergrund über welchen er seine Texte in stark rhythmisiert akzentuierter Form vortrug und der für den Breakdancer der richtige Beat war um in verrückter akrobatischer Form darauf zu tanzen Bei solchen Blockpartys kamen die Gangs die nun eher als Crews zu bezeichnen waren weitgehend friedlich zusammen und veranstalteten Wettbewerbe untereinander sogenannte Battles Sie tanzten und rappten gegeneinander und versuchten die Gunst des Publikums für sich zu gewinnen um als Sieger daraus hervor zu gehen Wettbewerb ist das Prinzip von HipHop 3Dieses Prinzip trug dazu bei dass in der damaligen schlechten sozialen Situation in jenen Stadtteilen und aufgrund der primitiven technischen Möglichkeiten die zur Verfügung standen Kreativität und Erfindungsgeist verlangt waren Aktivitäten dieser Art führten zum Rückgang von Gewaltausbrüchen und zum Nachlassen des Drogenkonsums

Therapeutic Uses of Rap and Hip-Hop Susan Hadley, George Yancy, 2012-05-22 Therapeutic Uses of Rap Hip Hop introduces a more complex understanding of the ways in which rap and hip hop is attentive to the live experiences both positive and negative of many therapy clients

British and German Rap Music. A Cross-Cultural Analysis of its Metaphorical Conceptions Maximilian Reilly, 2021-01-28 Seminar paper from the year 2020 in the subject English Language and Literature Studies Linguistics grade 1,3 University of Leipzig Institut für Anglistik language English abstract Since Hip Hop became a global phenomenon that frequently produces new celebrities the question arises whether national varieties of terms of metaphorical conceptions exist and how they are manifested in contemporary artists lyrics In this paper after an insight into the subculture's history is gained it is necessary to clarify what conceptual metaphors are before an analysis and comparison of selected metaphorical conceptions in Rap lyrics by German and British Hip Hop artists

can be accomplished Finally this term paper will try to explain possible cross cultural as well as intra cultural differences Over the past decades Hip Hop and Rap music manifested itself in mainstream music culture up to the point to become the top selling music genre in the US by 2017 surpassing Rock and Country music Nielsen What started with the use of turntables to reduce songs to their percussive elements and combine existing records merging them to innovative beats established the most attractive genre of the present day music industry This phenomenon can be understood as the result of an ever changing genre that develops distinct subgenres frequently which offer a fertile ground for new sounds and lyrical themes Whether it is the Gangsta Rap with lyrics focussing on drug abuse and violence often providing a stereotypical image of gang members or Political Hip Hop that reflects on crucial issues of contemporary society like police brutality and discrimination Although hip hop music is often considered to be aggressive by nature promoting rebellious behaviour and spoiling youths an analysis of artists belonging to various genres reveals that critical claims tend to be generalized Given the circumstances Hip Hop developed in and partially still develops the themes of violence and drug abuse in the songs are fundamental to be authentic representations of the rappers lives Hip Hop or Rap music like other forms of poetic expression provides the possibility to employ several stylistic devices encoding deeper meanings in often hard sounding verses One of the most prominent devices found in songs is the metaphor used to visualize the similarity between two or more objects in order to create a blend that partakes the characteristics of both Britannica **Rap Music** Jennifer Keeley,2001 About rap music in the United States *Drug Culture Depiction in Rap Music* Christopher Skrypzak,2023-03-01 Seminar paper from the year 2021 in the subject English Language and Literature Studies Other grade 1 0 Ernst Moritz Arndt University of Greifswald Anglistik Amerikanistik course Drug Cultures language English abstract Drugs have been a part of virtually every society that ever existed and I guess it is safe to say that that will continue to be the case in the future But societies relationship with drugs has also always be a complicated one While attitudes towards certain drugs have shifted over time in post industrial societies drug use became a mass phenomena and with it addiction Since then cultural references to the effects of drugs have been plentiful and seem to have grown more frequent as well as more explicit over time especially in popular music While these references had been limited to metaphorical allusions during the 1960s and 70s modern music listeners will hardly be surprised to hear mentions of drugs in popular songs that play on the radio or to see a wide variety of soft and hard drugs in music videos of almost every genre cf Primack 2008 Many politicians critics and anti drug advocates blamed this escalation on the emergence of rap music Past analyses mostly focused on quantitative surveys of drug references in popular music or tried to answer the question to which extent listener s musical preferences influence their relationship with drugs Rather than gathering even more quantitative information this paper will explore how legal and illegal drugs are depicted in rap music It will utilize a broad definition of rap music regardless of sub genres in order to examine drug references from early rap recorded in the 1980s up to the present day It will argue that although based in

reality popular criticism is due to misinterpretations which distort rap and hip hop culture's representation. Furthermore they hinder our chances as a society to improve how we deal with drugs and addiction as well as to find a healthy way of approaching them. As it will show in addition to rappers encouraging drug use they also effectively lay bare the impact drugs have on themselves, their friends, their families and their communities.

The Genres, Prosody and Pragmatics of Rap Said Abir Anbari, 2011-05-20 Bachelor Thesis from the year 2010 in the subject English Language and Literature Studies Linguistics grade 1.1 Bielefeld University language English abstract Preliminaries The first song whose rhythmic style of singing predates rapping was already published in the 1920s. About 50 years later the first historically known rap song was published. Since then this genre has undergone many changes and has been examined from diverse angles. Various cultural, historical and language centered studies have been conducted on rap music. There is however little research particularly concerned with the different musical categories of rap, vocal deliveries of rap and the usage and understanding of language in contexts of rap from a pragmatical point of view. To investigate some of the genre's linguistic properties the main focus of this paper will be on the genre's prosody and pragmatics of rap music. The paper is divided into five chapters and three major parts. After the introduction and some general thoughts about the history of rap music the first major part deals with the generic classification of this genre in chapter three. A general overview of the different genres of rap is given here by focusing on their musical thematic and vocal style variations. It will be explored whether genres of rap are related to each other, overlap and whether each genre encompasses a different style of vocal delivery. All the lyrics of the songs which will be mentioned and discussed in this thesis are available in the appendix accompanied by a CD of songs and files. Taking into account the different vocal styles which will be mentioned in chapter three in chapter four particular focus will be drawn to the prosodic variations of vocal styles especially to stress. In this respect an experiment has been conducted by which prosodic differences of vocal styles will be discussed in chapter four. It is not the objective of this thesis to focus on the physical nature of musical sounds, i.e. instrumental sounds of rap music or the musical styles of different rap genres.

Metaphorical Conceptions in Rapmusic Florian Arleth, 2012-03 Seminar paper from the year 2011 in the subject English Language and Literature Studies Linguistics grade 1.3 University of Heidelberg Anglistisches Seminar course PS II Cultural Dimensions of Language Variation and Communication language English abstract In recent studies on cultural aspects of languages subcultures have been given more and more importance. On the metaphorical potential of such groups Kvecses noted that Subcultures develop their own metaphors and these metaphors may define the group. There is of course no subculture that defines itself through an entirely new set of metaphors but some of the metaphors members use may be new relative to the mainstream. Kvecses 2009: 286f. And this might be especially true for the subculture of Hip Hop with its most important manifestation being rap music. Despite the fact that the genre is in existence since the Seventies linguistic studies in this field are still rare and investigations into the metaphorical inventory of rap music literally not existent. A first and

important step into that direction has been undertaken by Scott Crossley whose study shows the linguistic potential of rap music as well as its variety of metaphors As a product of a historically oral culture that embodies familiar metaphorical traits African American rap music is especially rich in metaphoric language Its roots along with other African American linguistic traditions including signifying the dozens and narrativizing give rap music its exceptional linguistic variety Crossley 2005 503 The present term paper will continue Crossley s research on metaphorical conceptions in rap music by illustrating further conceptual metaphors but it also likes to develop it into a new direction by including German rap music as well The relationship between American and German rap music is especially interesting because it is coined by a linguistic impact that is by far not as strong on a more general level Cer *Bronx - Rap: Zur Rolle der Rap-Music bei der Identitätsbildung in Segregationsräumen* Martin Straka, 2007-04-12 Studienarbeit aus dem Jahr 2004 im Fachbereich Musik Sonstiges Note 1 0 Rheinische Friedrich Wilhelms Universität Bonn Abteilung Musikwissenschaft Sound Studies Veranstaltung Musik und Urbanistik Metropolitane Kontexte Sprache Deutsch Abstract Der Fokus der musikwissenschaftlichen Forschung richtete sich lange Zeit vorwiegend auf musikimmanente akustische Gegebenheiten auf eine primär tonsatzorientierte Analyse Heute findet im Zuge einer Ausweitung des musikwissenschaftlichen Erkenntnisinteresses eine methodologische Umorientierung hin auf Analysen auch nicht akustischer Ausdrucksmittel statt Aufgrund gravierender gesellschaftlicher Wandlungsprozesse und dadurch bedingt auch der Forschungsgegenstände hervorgerufen durch Migration strukturelle Veränderungen von Metropolen Medien etc wurde nun auch im Zusammenhang mit den entstandenen Diskussionen des Begriffs Identität und damit der gesteigerten Sensibilität von kulturgeschichtlichen Identitätsfragen die Hinwendung zu einer auf Mentalitätsgeschichte ausgerichteten Kulturwissenschaft eingeleitet Die musikwissenschaftliche Analyse von Kulturprozessen sollte nun also auch unter Berücksichtigung mentaler Prozesse erfolgen Repräsentationen und Darstellungsformen wie Spiele Tnze Aufzüge Theaterdarstellungen aber auch Handlungen und Farben etc die ja ebenso essentiell für das Gesamtrepertoire von Kulturmustern sind und deren Einbung und Wiederholung identifikatorische Prozesse steuern werden zu mentalitätsgeschichtlichen Forschungsgegenständen Bispo 2002 1 S 17 u ebd 2002 2 S 6ff In dieser Arbeit steht der Versuch einer Analyse der Funktion von Rap Music als Darstellungsweise und als konstituierender Vorgang von Identitätsprozessen beispielhaft am Segregationsraum Bronx zur Debatte Dabei geht es nicht nur um die Frage was Rap Music bei deren Produzenten und Rezipienten verrät sondern auch um das Problem wie die Herstellung und der Gebrauch von Musik die Menschen als Persönlichkeiten als Gewebe von Identitäten erst erschafft Frith 1999 S 164 In diesem Zusammenhang soll die Aufmerksamkeit auch auf das urbane Umfeld in seiner Form gerichtet werden das auch Ausdruck des Prozesses kulturidentifikatorischer Formung ist Gliederungspunkt 2 Sowohl A Bispo als auch S Frith betonen die zeitlich verlaufende Prozesshaftigkeit der identifikatorischen Konstituierung und deshalb die Notwendigkeit unter dieser Prämisse Darstellungsformen und Repräsentationsformen von Kulturphänomenen wie Musik in dieser Arbeit speziell der Rap Music zu

untersuchen *Underground Codes* Katheryn Russell-Brown, 2004-02 An active sociologist questions deeply seeded racism and codes that influence the US law enforcement

Hip-hop Revolution Jeffrey Ogbonna Green Ogbar, 2007 As hip hop artists constantly struggle to keep it real this fascinating study examines the debates over the core codes of hip hop authenticity as it reflects and reacts to problematic black images in popular culture placing hip hop in its proper cultural political and social contexts

Rap Music and Street Consciousness Cheryl Lynette Keyes, 2002 In this first musicological history of rap music Cheryl L Keyes traces the genre's history from its roots in West African bardic traditions the Jamaican dancehall tradition and African American vernacular expressions to its permeation of the cultural mainstream as a major tenet of hip hop lifestyle and culture Rap music according to Keyes is a forum that addresses the political and economic disfranchisement of black youths and other groups fosters ethnic pride and displays culture values and aesthetics Blending popular culture with folklore and ethnomusicology Keyes offers a nuanced portrait of the artists themes and varying styles reflective of urban life and street consciousness Drawing on the music lives politics and interests of figures including Afrika Bambaataa the godfather of hip hop and his Zulu Nation George Clinton and Parliament Funkadelic Grandmaster Flash Kool DJ Herc MC Lyte LL Cool J De La Soul Public Enemy Ice T DJ Jazzy Jeff and the Fresh Prince and The Last Poets Rap Music and Street Consciousness challenges outsider views of the genre The book also draws on ethnographic research done in New York Los Angeles Detroit and London as well as interviews with performers producers directors fans and managers Keyes's vivid and wide ranging analysis covers the emergence and personas of female rappers and white rappers the legal repercussions of technological advancements such as electronic mixing and digital sampling the advent of rap music videos and the existence of gangsta rap Southern rap acid rap and dance centered rap subgenres Also considered are the crossover careers of rap artists in movies and television rapper turned mogul phenomenons such as Queen Latifah the multimedia empire of Sean P Diddy Combs the cataclysmic rise of Death Row Records East Coast versus West Coast tensions the deaths of Tupac Shakur and Christopher The Notorious B I G Wallace and the unification efforts of the Nation of Islam and the Hip Hop Nation

Rap Music and the Poetics of Identity Adam Krims, 2000-04-24 This is the first book to discuss in detail how rap music is put together musically and how it contributes to the formation of cultural identities for both artists and audiences It also argues that current skeptical attitudes toward music analysis in popular music studies are misplaced and need to be reconsidered if cultural studies are to treat seriously the social force of rap music popular musics and music in general Drawing extensively on recent scholarship in popular music studies cultural theory communications critical theory and musicology Krims redefines music theory as meaning simply theory about music in which musical poetics the study of how musical sound is deployed may play a crucial role when its claims are contextualized and demystified Theorizing local and global geographies of rap Krims discusses at length the music of Ice Cube the Goodie MoB KRS One Dutch group the Spookrijders and Canadian Cree rapper Bannock

Rap Music in the 1980s Judy McCoy, 1992 An

annotated bibliography that lists 1 070 articles books and reviews pertaining to rap music artists culture and politics and published from 1980 through 1990 A 76 entry discography covers rap albums released during those years that contributed to rap music s evolution or popularity or to the development or popularity of a subgenre Includes date and subject indexes

From Grassroots to Commercialization: Hip Hop and Rap Music in the USA Karl Kovacs,2014-04-15 In the past three decades hip hop has developed from an underground movement in one of New York City s poorest boroughs the Bronx to a worldwide multi billion dollar industry Nowadays one could not imagine chart shows discos or house parties without rap music According to Guthrie P Ramsey Jr rap music which belongs under the cultural umbrella called hip hop is virtually everywhere television radio film magazines art galleries and in underground culture In this work Karl Kovacs will examine the reasons for hip hop s international success the dangers of it and the motivations rappers had and still have to pursue their art It is yet to be answered if the success of this form of art has been a blessing or a curse for its performers and their audience the so called hip hop generation

The History of Rap and Hip-Hop Soren Baker,2012-06-22 Hip hop culture has grown from its humble beginnings in the South Bronx section of New York City into a significant and influential cultural movement This volume examines the rich history and promising future of this musical genre Created in the mid 1970s by poor Bronx residents with few resources hip hop has become a billion dollar industry whose reach now stretches around the world Hip hop has influenced the way people make music the way they dance and the way they wear their clothes It has also shaped people s political views and turned many people into entrepreneurs

Rap in Deutschland Ayla Güler

Saied,2014-03-15 Rap f r die einen der Inbegriff des subversiven Widerstands einer marginalisierten Unterschicht f r die anderen klanglicher Ausdruck von Homophobie Misogynie und Gewaltverherrlichung Vergessen wird dabei oft dass Rap in erster Linie Partymusik ist Seit der Entstehung des Stils in den 1970er Jahren ist die HipHop Kultur ein stark umk mpftes Terrain Ayla G ler Saieds Studie legt den empirischen Fokus auf die Biographien von Rapperinnen und Rappern verschiedener Genres und bettet diese in die theoretische Analyse der Entstehungsgeschichten des HipHop in Deutschland und den USA ein Auf diese Weise wird eine neue Perspektive auf das Ph nomen Rap enth llt welche die Grenzen der hegemonialen Diskurse verschiebt

Die Sprache und Multimodalität im Rap anhand des Beispiels 'Like toy soldiers' Barbara Taschner,2006-09-24 Studienarbeit aus dem Jahr 2006 im Fachbereich Germanistik Linguistik Universit t Bayreuth Sprache Deutsch Abstract What is hip hop It s the world s most popular exciting and controversial music The lifestyle and the voice of an entire generation Bei kaum einer anderen Musikrichtung gehen die Meinungen der Fans und Verchter so weit auseinander als beim Rap Von Jugendlichen als Kultur und Lebensart gefeiert wird Rap von Liebhabern der klassischen Musikrichtungen als k nstlerisch und musikalisch wenig wertvoll abgetan Was vor ber einem Vierteljahrhundert in den New Yorker Slums begann ist heute ein fester Bestandteil einer hybriden und performativen Jugendkultur mit zahlreichen globalen und lokalen Einfl ssen die Raum f r Kreativit t freie Worte individuelle Abgrenzung und stabiles

Sozialgef ge bietet Doch wie konnte sich Rap derart schnell von urspr nglichen Protestliedern der Sklaven S damerikas zu einer popul ren Jugendkultur entwickeln Schon viele Wissenschaftler haben sich mit diesem Thema besch ftigt und ihre Arbeiten und Forschungen sollen ausreichend Antworten auf diese Frage geben Deshalb soll im Rahmen meiner Hauptseminararbeit das Thema Rap unter linguistischen und medialen Gesichtspunkten behandelt werden Nach einem kurzen berblick ber die Entstehung und die Geschichte des Rap soll auf Verbindung von Sprache und Musik im Rap eingegangen werden sowie auf seine musikalischen und sprachlichen Besonderheiten Der Schwerpunkt dieser Arbeit wird auf dem multimodalen Textbegriff der das Zusammenspiel von Sprache Musik und Bildern in dieser Musikrichtung untersucht liegen Dies soll anhand des Liedes Like toy soldiers des amerikanischen Rappers Eminem dargestellt werden Ziel meiner Arbeit soll es sein aufzuzeigen dass ein Rap Song nicht durch Sprache und Musik sondern nur in Verbindung mit einem gut produzierten Video Erfolg haben kann Dazu werde ich das Lied Like toy soldiers analysieren und abschlie end kurz darzustellen warum Rap nur in dieser Einheit zum erfolgreichen kommunikativ sozialen Jugendstil geworden ist

Race and Ideology Arthur Kean Spears, 1999 Race and Ideology proposes an understanding of racism as a divide and conquer mechanism Race and Ideology reveals how various strands of racial thinking and behavior are crucial for maintaining the unequal distribution of wealth that is more pronounced in the U S than in any other advanced industrial country Though primarily concerned with the U S this collection contains chapters on other societies in order to highlight commonalties and the global nature of the race color problem This book proposes a new understanding of racism by examining a variety of issues that show how racism and colorism along with other forms of oppression are interconnected and maintained by language symbolism and popular culture It includes such topics as how blackness is the symbolic bottom of the U S social structure how the teaching of language and culture can be a tool for understanding inequality and how the media contribute to the dissemination of stereotypes of people of color Race and Ideology offers provocative ideas that must be confronted if we are to construct an understanding of racism that can be useful for social change

Catalogue of (printed) music. Music. Accessions, pt.[1]-94 British museum dept. of pr. books, 1884

Check it While I Wreck it Gwendolyn D. Pough, 2004 Examines how young black women who came of age during the hip hop era are grappling with the gender politics of a predominately masculine space

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