

Hip-Hop is more than music. Hip-Hop has crossed cultural boundaries that other music genres never crossed. Hip-Hop is not only the music you listen to, but the way you walk, talk, dress and act. Hip-Hop is a state of mind. An entire generation, thirty years strong. We are the Hip-Hop generation. Rap is what we do. Hip-Hop is how we live!

- KRS One

Hip-Hop has different elements dealing with music, rap, graffiti art, b-boys (what you call break boys)... and also dealing with culture, and a whole movement dealing with wisdom and understanding, as well as peace unity and fun.

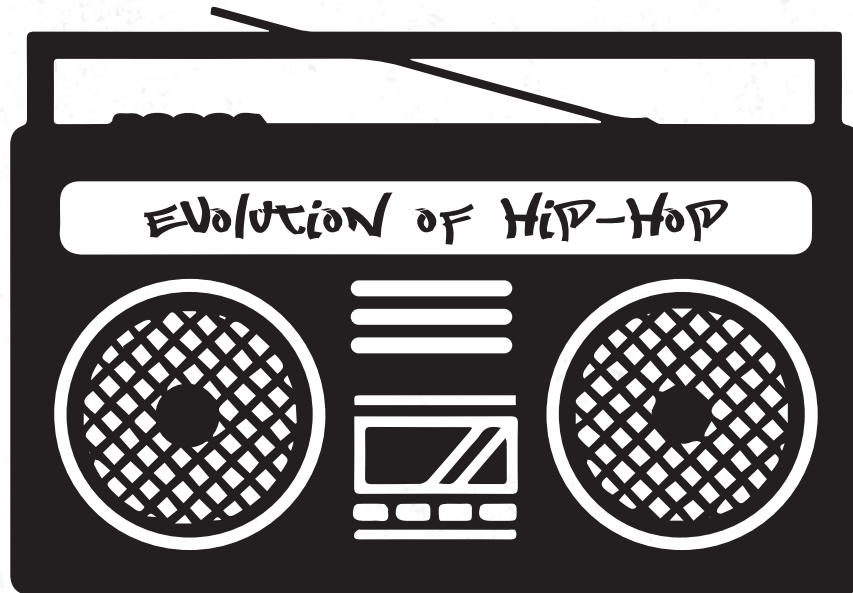
- Afrika Bambaataa

DEVIN MOORE

Evolution of Hip-Hop

2019





MADE IN
★ ★ ★ ★ ★
AMERICA

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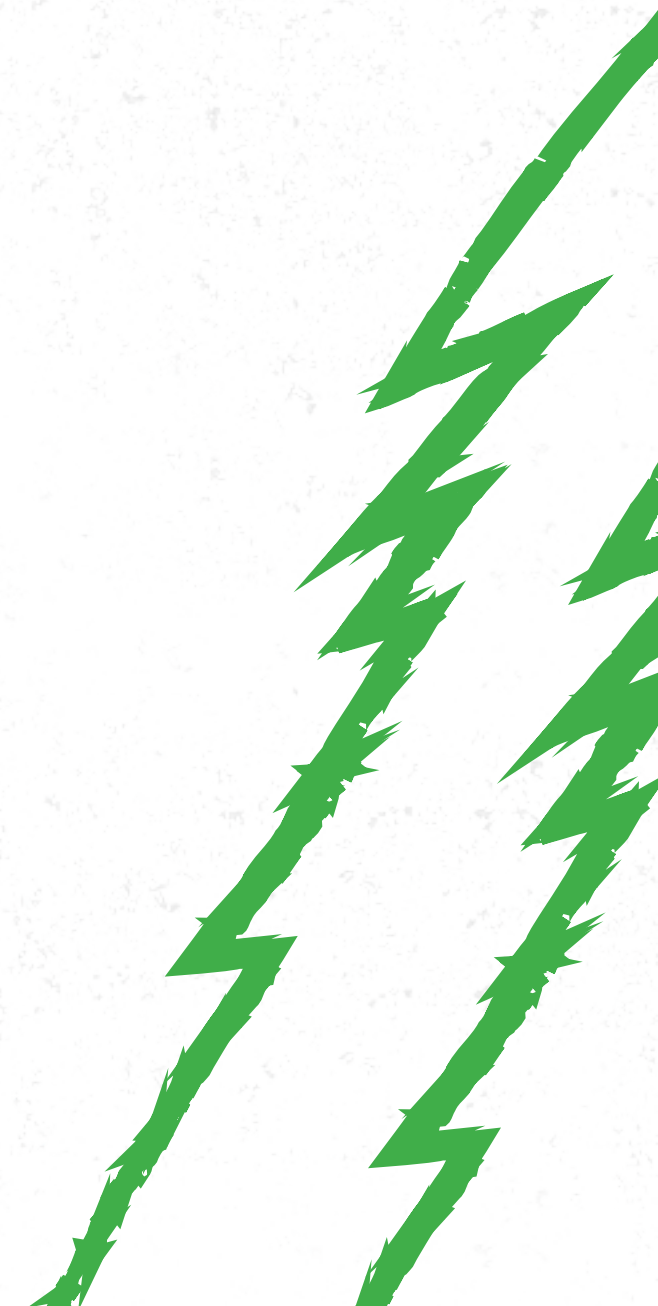
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FOUNDATION

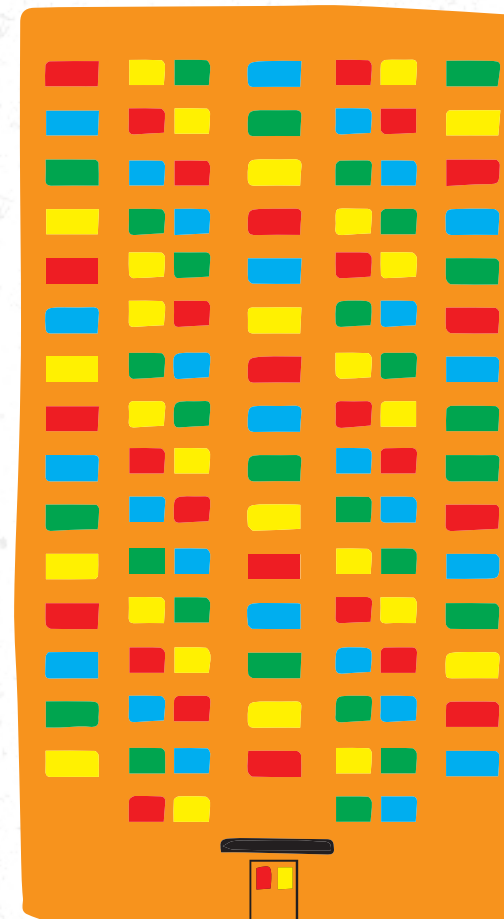
Hip-hop as music and culture formed during the 1970s when block parties became increasingly popular in New York City, particularly among African-American youth residing in the Bronx. Block parties incorporated DJs, who played popular genres of music, especially funk and soul music. Due to the positive reception, DJs began isolating the percussive breaks of popular songs. This technique was then common in Jamaican dub music, and was largely introduced into New York by immigrants from Jamaica and in the Caribbean, including DJ Kool Herc, who has been called a “founding father of hip hop”.

1520 Sedgwick Avenue, the Bronx, a venue used by Kool Herc that is often considered the birthplace of hip hop in 1973. The percussive breaks in funk, soul and disco records were generally short, Herc and other DJs began using two turntables to extend the breaks. Hip hop’s early evolution into a form distinct from R&B occurred around the time that sampling technology and drum-machines became

available to the general public at a cost that was affordable to the average consumer—not just professional studios. Drum-machines and samplers were combined in machines that came to be known as MPC’s or ‘Music Production Centers’, early examples of which would include the Linn 9000. The first sampler that was broadly adopted to create this new kind of music was the Mellotron used in combination with the TR-808 drum machine. Mellotrons and Linn’s were succeeded by the AKAI.

in the late 1980s. Turntablist techniques – such as scratching (attributed to Grand Wizzard Theodore), beat mixing and/or matching, and beat juggling – eventually developed along with the breaks, creating a base that could be rapped over, in a manner similar to signifying, as well as the art of toasting, another influence found in Jamaican dub music. Hip hop music in its infancy has been described as an outlet and a “voice” for the disenfranchised youth of low-economic areas, as the culture reflected the social, economic and political realities of their lives.

1520 SEDGWICK AVE.



Birth Place of Hip-Hop
August 11th 1973

Introduction of Rapping

Rapping, also referred to as MCing or emceeing, is a vocal style in which the artist speaks lyrically, in rhyme and verse, generally to an instrumental or synthesized beat. Beats, almost always in 4/4 time signature, can be created by sampling and/or sequencing portions of other songs by a producer. They also incorporate synthesizers, drum machines, and live bands. Rappers may write, memorize, or improvise their lyrics and perform their works a cappella or to a beat.

DJ Kool Herc and Coke La Rock provided an influence on the vocal style of rapping by delivering simple poetry verses over funk music breaks, after party-goers showed little interest in their previous attempts to integrate reggae-infused toasting into musical sets. DJs and MCs would often add call and response chants, often consisting of a basic chorus, to allow the performer to gather his thoughts.

Later, the MCs grew more varied in their vocal and rhythmic delivery, incorporating brief rhymes, often with a sexual or scatological theme, in an effort to differentiate themselves and to entertain the audience. These early raps incorporated the dozens, a product of African-American culture. Kool Herc & the Herculoids were the first hip hop group to gain recognition in New York, but the number of MC teams increased over time.

Often these were collaborations between former gangs, such as Afrikaa Bambaataa's Universal Zulu Nation—now an international organization. Melle Mel, a rapper who is often credited with being the first rap lyricist to call himself an "MC". During the early 1970s B-boying arose during block parties, as b-boys and b-girls got in front of the audience to dance in a distinctive and frenetic style.

The style was documented for release to a worldwide audience for the first time in documentaries and movies such as *Style Wars*, *Wild Style*, and *Beat Street*. The term "B-boy" was coined by DJ Kool Herc to describe the people who would wait for the break section of the song, getting in front of the audience to dance in a distinctive, frenetic style. Although there were many early MCs that recorded solo projects of note, such as DJ Hollywood, Kurtis Blow and Spoonie Gee,

the frequency of solo artists did not increase until later with the rise of soloists with stage presence and drama, such as LL Cool J. Most early hip hop was dominated by groups where collaboration between the members was integral to the show. An example would be the early hip hop group Funky Four Plus One, who performed in such a manner on *Saturday Night Live* in 1981.





Disco Influence

Hip hop music was both influenced by disco music and a backlash against it. According to Kurtis Blow, the early days of hip-hop were characterized by divisions between fans of disco music at the time. Hip hop had largely emerged as “a direct response to the watered down, Europeanised, disco music that permeated the airwaves” and the earliest hip hop was mainly based on hard funk loops.

However, by 1979, disco instrumental loops/tracks had become the basis of much hip hop music. This genre got the name of “disco rap”. Ironically, hip hop music was also a proponent in the eventual decline in disco popularity. DJ Pete Jones, Eddie Cheeba, DJ Hollywood, and Love Bug Starski were disco-influenced hip hop DJs. Their styles differed from other hip hop musicians who focused on rapid-fire rhymes and more complex rhythmic schemes.

Afrika Bambaataa, Paul Winley, Grandmaster Flash, and Bobby Robinson were all members of this latter group. In Washington, D.C. go-go emerged as a reaction against disco and eventually incorporated characteristics of hip hop during the early 1980s. The genre of electronic music behaved similarly, eventually evolving into what is known as house music in Chicago and techno in Detroit.



Transition to Recording

Prior to 1979, recorded hip hop music consisted mainly of PA system recordings of parties and early hip hop mixtapes by DJs. Puerto Rican DJ Disco Wiz is credited as the first hip hop DJ to create a “mixed plate,” or mixed dub recording, when, in 1977, he combined sound bites, special effects and paused beats to technically produce a sound recording.

The first hip hop record is widely regarded to be The Sugarhill Gang’s “Rapper’s Delight”, from 1979. However, much controversy surrounds this assertion as some regard “King Tim III (Personality Jock)” by The Fatback Band, which was released a few weeks before “Rapper’s Delight”, as a rap record. There are various other claimants for the title of first hip hop record.

By the early 1980s, all the major elements and techniques of the hip hop genre were in place, and by 1982, the electronic (electro) sound had become the trend on the street and in dance clubs. New York City radio station WKTU featured Warp 9’s “Nunk,” in a commercial to promote the station’s signature sound of emerging hip hop.

Though not yet mainstream, hip-hop had begun to permeate the music scene outside of New York City; it could be found in cities as diverse as Atlanta, Los Angeles, Chicago, Washington, D.C., Baltimore, Dallas, Kansas City, San Antonio, Miami, Seattle, St. Louis, New Orleans, Houston, and Toronto.



FOUR PILLARS OF HIP-HOP



GRAFFITI



B-BOYING



RAP



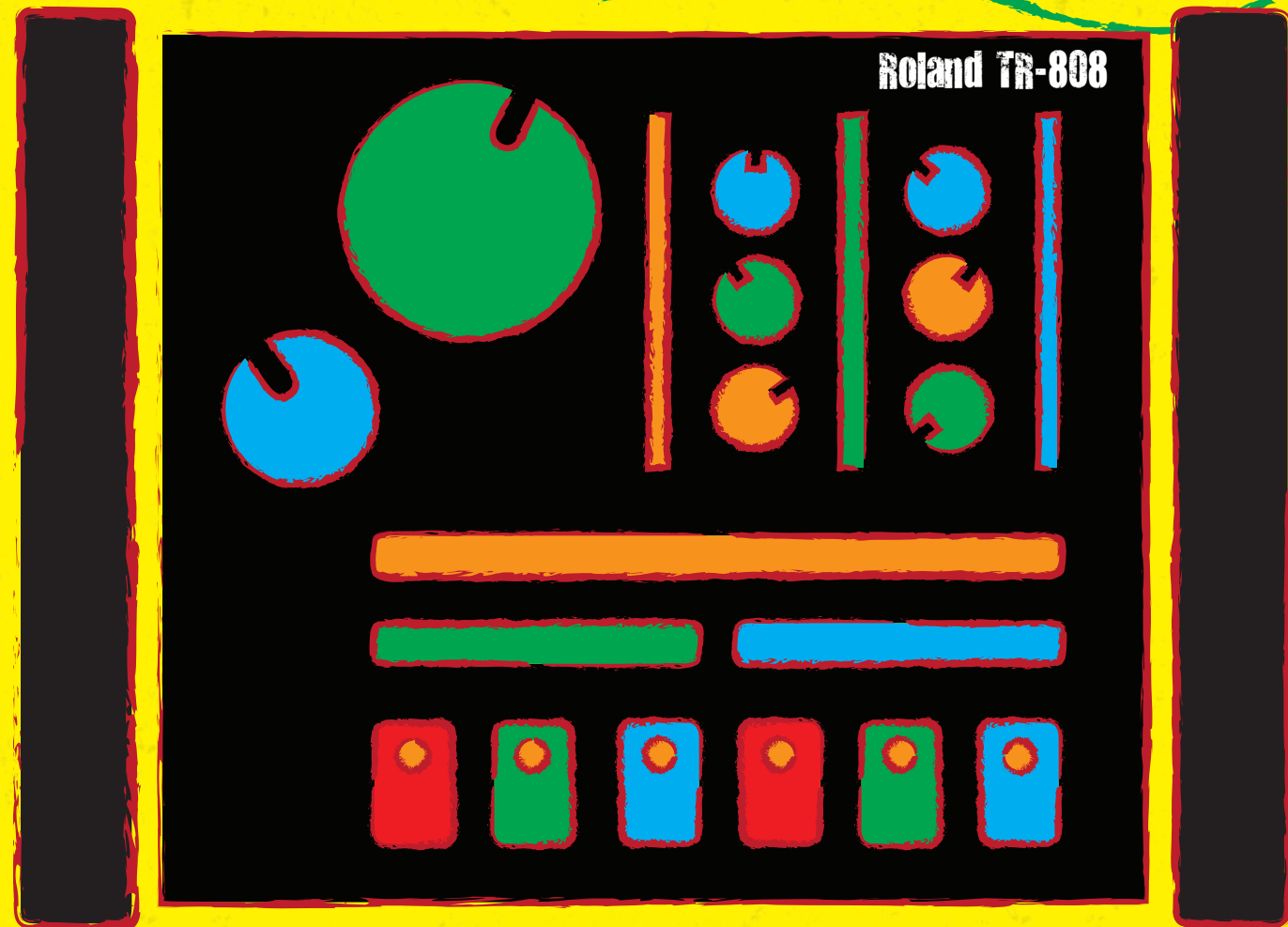
DJING

The early roots of South Bronx hip hop scene stems from block parties thrown by the Ghetto Brothers, when they plugged in the amplifiers for their instruments and speakers into the lampposts on 163rd Street and Prospect Avenue and used music to break down racial barriers, and from DJ Kool Herc at 1520 Sedgwick Avenue, where Herc mixed samples of existing records with his own shouts to the crowd and dancers.

DJ Afrika Bambaataa of the hip hop collective Zulu Nation outlined the pillars of hip hop culture, to which he coined the terms: “Rap”, “DJing”, B-boying and graffiti writing. Since its evolution throughout the South Bronx, hip hop culture has spread to both urban and suburban communities throughout the world. Hip hop music first emerged with Kool Herc and contemporary disc jockeys and imitators creating rhythmic beats by looping breaks (small portions of songs emphasizing a percussive pattern) on two separate turntables.

This was later accompanied by “rap”, a rhythmic style of chanting of poetry often presented in 16-bar measures or time frames, and beatboxing, a vocal technique mainly used to provide percussive elements of music and various technical effects of hip hop DJs. An original form of dancing and particular styles of dress arose among fans of this new music. These elements were adapted and developed considerably over the history of the culture.

Hip-hop is simultaneously a new and old phenomenon; the importance of sampling to the art form means that much of the culture has revolved around the idea of updating classic recordings, attitudes, and experiences for modern audiences—called “flipping” within the culture. It follows in the footsteps of earlier American musical genres such as blues, salsa, jazz, rag-time, funk, disco, and rock and roll in having become one of the most practiced genres of music worldwide.



1980's

The 1980s marked the diversification of hip hop as the genre developed more complex styles. New York City became a veritable laboratory for the creation hip hop. Early examples of the diversification process can be identified through such tracks as Grandmaster Flash's "The Adventures of Grandmaster Flash on the Wheels of Steel" (1981), a single consisting entirely of sampled tracks as well as Afrika Bambaataa's "Planet Rock" (1982), and Warp 9's "Nunk," (1982) which signified the fusion of hip hop music with electro.

The mid-1980s, marked a paradigm shift in the development of hip-hop, with the introduction of samples from rock music, as demonstrated in the albums King of Rock and Licensed to Ill. Hip-hop prior to this shift is characterized as old-school hip-hop.

The proliferation of electro hip hop and hip hop records in the early 1980s can be largely attributed to the Roland TR-808 becoming commercially available. Hitting the market in 1980, it became the drum machine of choice for producers and artists because of its affordability and the unique character of its analog sounds, especially the bass drum which translated well in clubs.

Heavy usage of the new generation of drum machines such as the Roland TR-808 and Oberheim DMX was a defining characteristic of many 1980s songs, allowing record companies to pump out electro and electro hip hop records to meet the demand on the street. Even today, the 808 kick drum is used by hip hop producers. Over time sampling technology became more advanced.

New School Hip-Hop

The new school of hip-hop was the second wave of hip hop music, originating in 1983–84 with the early records of Run-D.M.C. and LL Cool J. As with the hip hop preceding it (which subsequently became known as old school hip hop), the new school came predominately from New York City. The new school was initially characterized in form by drum machine-led minimalism, with influences from rock music, a hip-hop “metal music for the 80’s—a hard-edge ugly/beauty trance as desperate and stimulating as New York itself.” It was notable for taunts and boasts about rapping, and socio-political commentary, both delivered in an aggressive, self-assertive style. In image as in song, its artists projected a tough, cool, street b-boy attitude.

These elements contrasted sharply with the funk and disco influenced outfits, novelty hits, live bands, synthesizers and party rhymes of artists prevalent prior to 1984 (although this characterization does not include all, or most artists prior to 1984). New school artists made shorter songs that could more easily gain radio play, and more cohesive LPs than their old school counterparts. By 1986 their releases began to establish the hip-hop album as a fixture of the mainstream. Hip hop music became commercially successful, as exemplified by the Beastie Boys’ 1986 album *Licensed to Ill*, which was the first rap album to hit No. 1 on the Billboard charts.

Golden Age Hip-Hop

Hip hop’s “golden age” (or “golden era”) is a name given to a period in mainstream hip hop—usually cited as between the mid-1980s and the early 1990s—said to be characterized by its diversity, quality, innovation and influence. There were strong themes of Afrocentrism and political militancy, while the music was experimental and the sampling, eclectic. There was often a strong jazz influence. The artists most often associated with the phrase are Public Enemy, Boogie Down Productions, Eric B. & Rakim, De La Soul, A Tribe Called Quest, Gang Starr, Big Daddy Kane and the Jungle Brothers. The golden age is noted for its innovation – a time “when it seemed that every new single reinvented the genre” according to Rolling Stone.

Referring to “hip-hop in its golden age”, Spin’s editor-in-chief Sia Michel says, “there were so many important, groundbreaking albums coming out right about that time”, and MTV’s Sway Calloway adds: “The thing that made that era so great is that nothing was contrived. Everything was still being discovered and everything was still innovative and new”. Writer William Jelani Cobb says “what made the era they inaugurated worthy of the term golden was the sheer number of stylistic innovations that came into existence... in these golden years, a critical mass of mic prodigies were literally creating themselves and their art form at the same time”.



PUBLIC ENEMY

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MELLE MEI

RAKIM

CHUCK.D

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Public Enemy's first album was created with the help of large tape loops. The process of looping break into a breakbeat now became more common with a sampler, now doing the job which so far had been done manually by the DJ. In 1989, DJ Mark James under the moniker "45 King", released "The 900 Number", a breakbeat track created by synchronizing samplers and vinyl. The lyrical content of hip hop evolved as well. The early styles presented in the 1970s soon were replaced with metaphorical lyrics over more complex, multi-layered instrumentals.

KURTIS BLOW

KRS-ONE

Gangsta Rap and West Coast Hip-Hop

Gangsta rap is a subgenre of hip hop that reflects the violent lifestyles of inner-city American black youths. Gangsta is a non-rhotic pronunciation of the word gangster. The genre as a whole was pioneered in the mid-1980s by rappers such as Schoolly D and Ice-T and was popularized in the later part of the 1980s by groups like N.W.A. Ice-T released “6 in the Mornin’”, which is often regarded as the first gangsta rap song, in 1986. After the national attention that Ice-T and N.W.A created in the late 1980s and early 1990s, gangsta rap became the most commercially lucrative subgenre of hip hop.

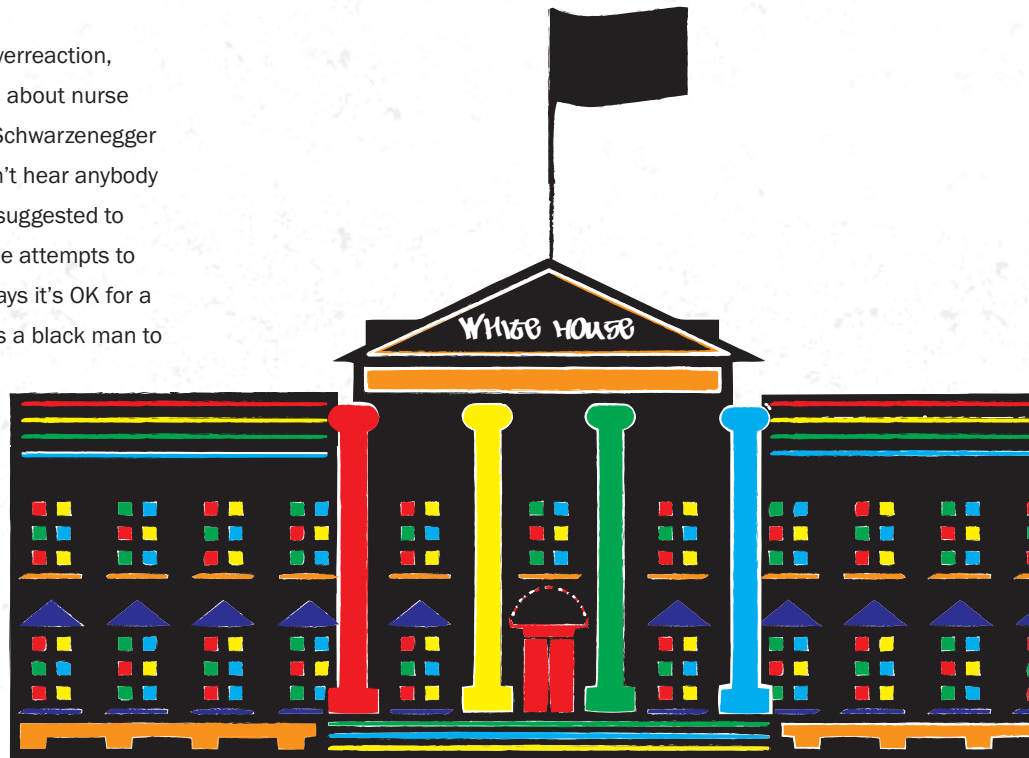
N.W.A is the group most frequently associated with the founding of gangsta rap. Their lyrics were more violent, openly confrontational, and shocking than those of established rap acts, featuring incessant profanity and, controversially, use of the word “nigger”. These lyrics were placed over rough, rock guitar-driven beats, contributing to the music’s hard-edged feel. The first blockbuster gangsta rap album was N.W.A’s *Straight Outta Compton*, released in 1988.

Straight Outta Compton would establish West Coast hip hop as a vital genre, and establish Los Angeles as a legitimate rival to hip hop’s long-time capital, New York City. *Straight Outta Compton* sparked the first major controversy regarding hip hop lyrics when their song “Fuck Tha Police” earned a letter from FBI Assistant Director, Milt Ahlerich, strongly expressing law enforcement’s resentment of the song.



Controversy surrounded Body Count's debut album *Body Count*, in particular over its song "Cop Killer." The band's front man Ice-T said the song was intended to speak from the viewpoint of a criminal getting revenge on racist, brutal cops. Ice-T's rock song infuriated government officials, the National Rifle Association, and various police advocacy groups. Consequently, Time Warner Music refused to release Ice-T's upcoming album *Home Invasion* because of the controversy surrounding "Cop Killer".

Ice-T suggested that the furor over the song was an overreaction, telling journalist Chuck Philips "...they've done movies about nurse killers and teacher killers and student killers. Arnold Schwarzenegger blew away dozens of cops as the Terminator. But I don't hear anybody complaining about that." In the same interview, Ice-T suggested to Philips that the misunderstanding of *Cop Killer* and the attempts to censor it had racial overtones: "The Supreme Court says it's OK for a white man to burn a cross in public. But nobody wants a black man to write a record about a cop killer."



The subject matter inherent in gangsta rap more generally has caused controversy. The White House administrations of both George Bush senior and Bill Clinton criticized the genre. "The reason why rap is under attack is because it exposes all the contradictions of American culture ...What started out as an underground art form has become a vehicle to expose a lot of critical issues that are not usually discussed in American politics."

The problem here is that the White House and wannabes like Bill Clinton represent a political system that never intends to deal with inner city urban chaos," Sister Souljah told *The Times*. Due to the influence of Ice T and N.W.A, gangsta rap is often viewed as an originally West Coast phenomenon, despite the contributions of East Coast acts like Boogie Down Productions in shaping the genre.

"I spread the message of hope and of unity. That's what gets me up in the morning. I can tell you what is wrong, but I can't tell you how to fix it. I'm a raptivist, not a politician. I deal in hope."

- Chuck D

1990's

In 1990, Public Enemy's *Fear of a Black Planet* was a significant and important success with music critics and consumers. It was highly contributory to hip hop's mainstream emergence in 1990, dubbed by *Billboard* editor Paul Grein as "the year that rap exploded". In a 1990 article on its commercial breakthrough, Janice C. Thompson of *Time* wrote that hip hop "has grown into the most exciting development in American pop music in more than a decade."

Thompson noted the impact of Public Enemy's 1989 single "Fight the Power", rapper Tone Lōc's single *Wild Thing* being the best-selling single of 1989, and that at the time of her article, nearly a third of the songs on the *Billboard* Hot 100 were hip hop songs.

In a similar 1990 article, Robert Hilburn of the *Los Angeles Times* put hip hop music's commercial emergence into perspective: It was 10 years ago that the Sugarhill Gang's "Rapper's Delight" became the first rap single to enter the national Top 20. Whoever figured then that the music would even be around in 1990, much less produce attractions that would command as much pop attention as Public Enemy and N.W.A.



“Rapper’s Delight” was a novelty record that was considered by much of the pop community simply as a lightweight offshoot of disco—and that image stuck for years. Occasional records—including Grandmaster Flash’s “The Message” in 1982 and Run-DMC’s “It’s Like That” in 1984—won critical approval, but rap, mostly, was dismissed as a passing fancy—too repetitious, too one dimensional. Yet rap didn’t go away, and an explosion of energy and imagination in the late ‘80s leaves rap today as arguably the most vital new street-oriented sound in pop since the birth of rock in the ‘50s.

However, hip hop was still met with resistance from black radio, including urban contemporary, of which Russell Simmons said in 1990, “Black radio hated rap from the start and there’s still a lot of resistance to it”. MC Hammer hit mainstream success with the multi-platinum album *Please Hammer, Don’t Hurt ‘Em*. The record reached #1 and the first single, “U Can’t Touch This” charted on the top ten of the Billboard Hot 100.

MC Hammer became one of the most successful rappers of the early nineties and one of the first household names in the genre. The album raised rap music to a new level of popularity. It was the first hip-hop album certified diamond by the RIAA for sales of over ten million. It remains one of the genre’s all-time best-selling albums. To date, the album has sold as many as 18 million units. Released in 1990, “Ice Ice Baby” by Vanilla Ice was the first hip hop single to top the Billboard charts in the U.S.



It also reached number one in the UK, Australia among others and has been credited for helping diversify hip hop by introducing it to a mainstream audience. In 1992, Dr. Dre released *The Chronic*. As well as helping to establish West Coast gangsta rap as more commercially viable than East Coast hip hop, this album founded a style called G Funk, which soon came to dominate West Coast hip hop. The style was further developed and popularized by Snoop Dogg’s 1993 hit album *Doggystyle*.

Hip hop became a best-selling music genre in the mid-1990s and the top selling music genre by 1999 with 81 million CDs sold. By the late 1990s, hip hop was artistically dominated by the Wu-Tang Clan, Diddy, and the Fugees. The Beastie Boys continued their success throughout the decade crossing color lines and gaining respect from many different artists.

Record labels based out of Atlanta, St. Louis and New Orleans gained fame for their local scenes. The midwest rap scene was also notable, with the fast vocal styles from artists such as Bone Thugs-n-Harmony, Tech N9ne, and Twista. By the end of the decade, hip hop was an integral part of popular music, and many American pop songs had hip hop components.



West Coast Hip-Hop

Following the dissolution of N.W.A. due to in-fighting, the group's members Eazy-E, Dr. Dre, Ice Cube and MC Ren would later become platinum-selling solo artists in the 1990s. Ice Cube released some of the West Coast's most critically acclaimed albums, such as 1990's AmeriKKKa's Most Wanted and 1991's Death Certificate, as well as making film and television appearances such as in John Singleton's Boyz n the Hood in 1991.

The early 1990s was a period in which hip hop went from strength to strength. Tupac Shakur's debut album 2Pacalypse Now was released in 1991, demonstrating a social awareness, with attacks on social injustice, poverty and police brutality. Shakur's music and philosophy was rooted in various philosophies and approaches, including the Black Panther Party, Black nationalism, egalitarianism, and liberty. Also in 1991, Suge Knight founded Death Row Records using money he had extorted from the pop-rapper Vanilla Ice - the West Coast saw the debut of arguably its most influential and popular rapper.

In 1992, Dr. Dre released his solo debut, The Chronic; this marked the birth of the G-funk sound that became a hallmark of the West Coast sound in the 1990s, with the album's lead single "Nuthin' but a 'G' Thang" peaking at Number 2 on the Billboard Hot 100. Other Death Row releases such as Snoop Doggy Dogg's Doggystyle (1993) and 2Pac's All Eyez on Me (1996) became huge sellers and were also critically acclaimed.

After N.W.A. broke up, Dr. Dre (a former member) released The Chronic in 1992, which peaked at #1 on the R&B/hip-hop chart, #3 on the pop chart and spawned a #2 pop single with "Nuthin' but a 'G' Thang." The Chronic took West Coast rap in a new direction, influenced strongly by P funk artists, melding smooth and easy funk beats with slowly drawled lyrics.

This came to be known as G-funk and dominated mainstream hip hop for several years through a roster of artists on Death Row Records, including Tupac Shakur, whose double disc album All Eyez on Me was a big hit with hit songs "Ambitionz az a Ridah" and "2 of Amerikaz Most Wanted", and Snoop Dogg, whose Doggystyle included the songs "What's My Name?" and "Gin and Juice", both top ten hits.

As the Los Angeles-based label Death Row Records built an empire around Dr. Dre, Snoop Dogg, and the rapper-actor Tupac Shakur. It also entered into a rivalry with New York City's Bad Boy Records. Detached from this scene were other artists such as Freestyle Fellowship, The Pharcyde as well as more underground artists such as the Solesides collective (DJ Shadow and Blackalicious amongst others) Jurassic 5, Ugly Duckling, People Under The Stairs, Tha Alkaholiks, and earlier Souls of Mischief represented a return to hip hop roots of sampling and well planned rhyme schemes.



East Coast Hip-Hop

In the early 1990s, East Coast hip hop was dominated by the Native Tongues posse which was loosely composed of De La Soul with producer Prince Paul, A Tribe Called Quest, the Jungle Brothers, as well as their loose affiliates 3rd Bass, Main Source, and the less successful Black Sheep & KMD. Although originally a “daisy age” conception stressing the positive aspects of life, darker material soon crept in.

The Wu-Tang Clan revitalized the New York hip hop scene by pioneering an East coast hardcore rap equivalent to what was being produced on the West Coast. According to Allmusic, the production on two Mobb Deep albums, *The Infamous* and *Hell on Earth* (1996), are “indebted” to RZA’s early production with Wu-Tang Clan. The success of artists such as Nas and Notorious B.I.G. during 1994–95 cemented the status of the East Coast during a time of West Coast dominance. In a March 2002 issue of *The Source Magazine*, Nas referred to 1994 as “a renaissance of New York Hip-Hop.”

The productions of RZA became influential with artists such as Mobb Deep due to the combination of somewhat detached instrumental loops, highly compressed and processed drums and gangsta lyrical content. Wu-Tang solo albums such as Raekwon the Chef’s *Only Built 4 Cuban Linx*, Ghostface Killah’s *Ironman*, and GZA’s *Liquid Swords* are now viewed as classics along with Wu-Tang “core” material.



Producers such as DJ Premier (primarily for Gangstarr but also for other affiliated artists such as Jeru the Damaja), Pete Rock (With CL Smooth and supplying beats for many others), Buckwild, Large Professor, Diamond D and The 45 King supplying beats for numerous MCs regardless of location. Albums such as Nas’s *Illmatic*, Jay-Z’s *Reasonable Doubt*, and O.C.’s *Word...Life* are made up of beats from this pool of producers.

The rivalry between the East Coast and the West Coast rappers eventually turned personal. Later in the decade, the business acumen of the Bad Boy Records tested itself against Jay-Z and his Roc-A-Fella Records and, on the West Coast, Death Row Records. The mid to late 1990s saw a generation of rappers such as the members of D.I.T.C. such as the late Big L and Big Pun.

On the East Coast, although the “big business” end of the market dominated matters commercially the late 1990s to early 2000s saw a number of relatively successful East Coast indie labels such as Rawkus Records (with whom Mos Def and Talib Kweli gained great success) and later Def Jux; the history of the two labels is intertwined, the latter having been started by EL-P of Company Flow in reaction to the former, and offered an outlet for more underground artists such as Mike Ladd, Aesop Rock, Mr. Lif, RJD2, Cage and Cannibal Ox. Other acts such as the Hispanic Arsonists and slam poet turned MC Saul Williams met with differing degrees of success.

Hip-hop is the streets. Hip-hop is a couple of elements that it comes from back in the days... that feel of music with urgency that speaks to you. It speaks to your livelihood and it’s not compromised. It’s blunt. It’s raw, straight off the street - from the beat to the voice to the words.

- Nas

East vs. West Rivalry

The East Coast–West Coast hip hop-rivalry was a feud from 1991 to 1997 between artists and fans of the East Coast hip-hop and West Coast hip hop scenes in the United States, especially from 1994–1997. Focal points of the feud were East Coast-based rapper The Notorious B.I.G. and his New York-based label, Bad Boy Records and West Coast-based rapper Tupac Shakur and his Los Angeles-based label, Death Row Records.

In 1993, fledgling A&R executive and record producer “Puff Daddy” Sean Combs founded the New York-centered hip-hop label, Bad Boy Records. The next year, the label’s debut releases by Brooklyn-based rapper “The Notorious B.I.G.” and Long Island-based rapper Craig Mack became immediate critical and commercial successes and seemed to revitalize the East Coast hip-hop scene by 1995. New York born and California-based rapper Tupac Shakur publicly accused The Notorious B.I.G, Andre Harrell, and Sean Combs of involvement in his shooting and robbery in the lobby of Quad Recording Studios in Manhattan on November 30, 1994.

Shortly after 2Pac’s shooting, “Who Shot Ya?,” a B-side track from BIG’s “Big Poppa” single was released. Although Combs and Wallace denied having anything to do with the shooting and stated that “Who Shot Ya?” had been recorded before the shooting, 2Pac and the majority of the hip-hop community interpreted it as B.I.G.’s way of taunting him.



In August 1995, Death Row CEO Suge Knight took a dig at Bad Boy and Combs at that year’s Source Awards; announcing to the assembly of artists and industry figures:

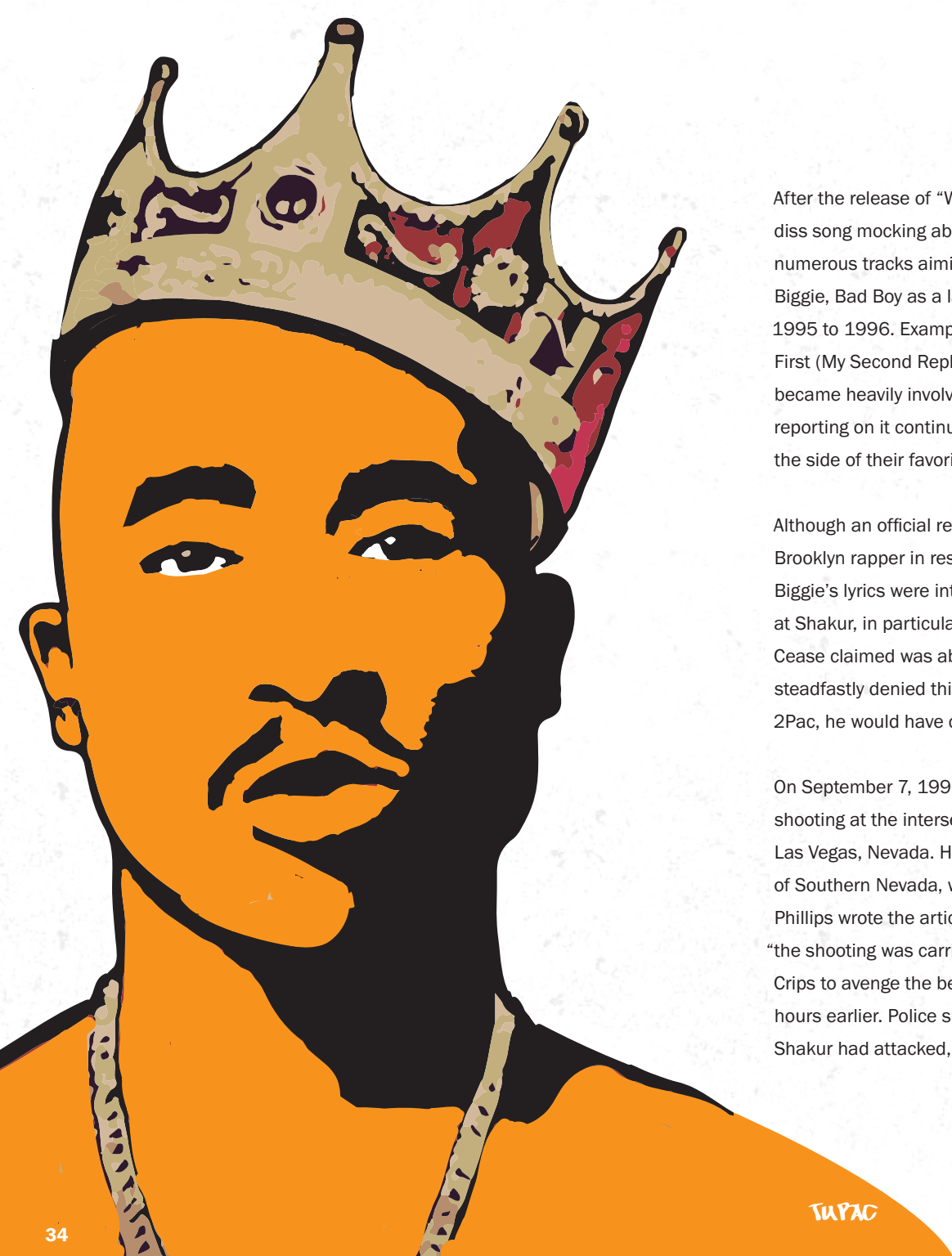
“Any artist out there that want to be an artist and stay a star, and don’t have to worry about the executive producer trying to be all in the videos ... All on the records ... dancing, come to Death Row!”

It was a direct reference to Combs tendency of ad-libbing on all his artists’ songs and dancing in their videos. With the ceremony being held in New York, to the audience, Knight’s comments seemed a slight to the entire East Coast hip-hop scene and resulted in boos from the crowd. Problems continued when Knight later attended a party for producer Jermaine Dupri in Atlanta.

During the bash, a close friend of Knight’s (Jake Robles) was fatally shot. Knight accused Combs of having something to do with the shooting. The same year, Knight posted the \$1.4 million bail of the then-incarcerated 2Pac, in exchange for his signing with Death Row Records. Shortly after the rapper’s release for five counts of sex abuse in October 1995, he proceeded to join Knight in furthering Death Row’s feud with Bad Boy Records.

Tensions were further escalated with the release of West Coast hip hop duo Tha Dogg Pound’s single “New York, New York”, supported by a music video featuring a gigantic Snoop Dogg destroying various NYC buildings, interpreted as a direct insult towards New York and the East Coast. Tha Dogg Pound was allegedly even shot at while making the video in New York City. In response to the song, East Coast hip hop duo Capone-N-Noreaga, released the single “L.A L.A”.





After the release of “Who Shot Ya?”, which Shakur interpreted as a diss song mocking about his robbery/shooting, 2Pac appeared on numerous tracks aiming threatening and/or antagonistic insults at Biggie, Bad Boy as a label, and anyone affiliated with them from late 1995 to 1996. Examples include the songs “Against All Odds”, “Bomb First (My Second Reply)” and “Hit ‘Em Up”. During this time the media became heavily involved and dubbed the rivalry a coastal rap war, reporting on it continually. This caused fans from both scenes to pick the side of their favorite artist.

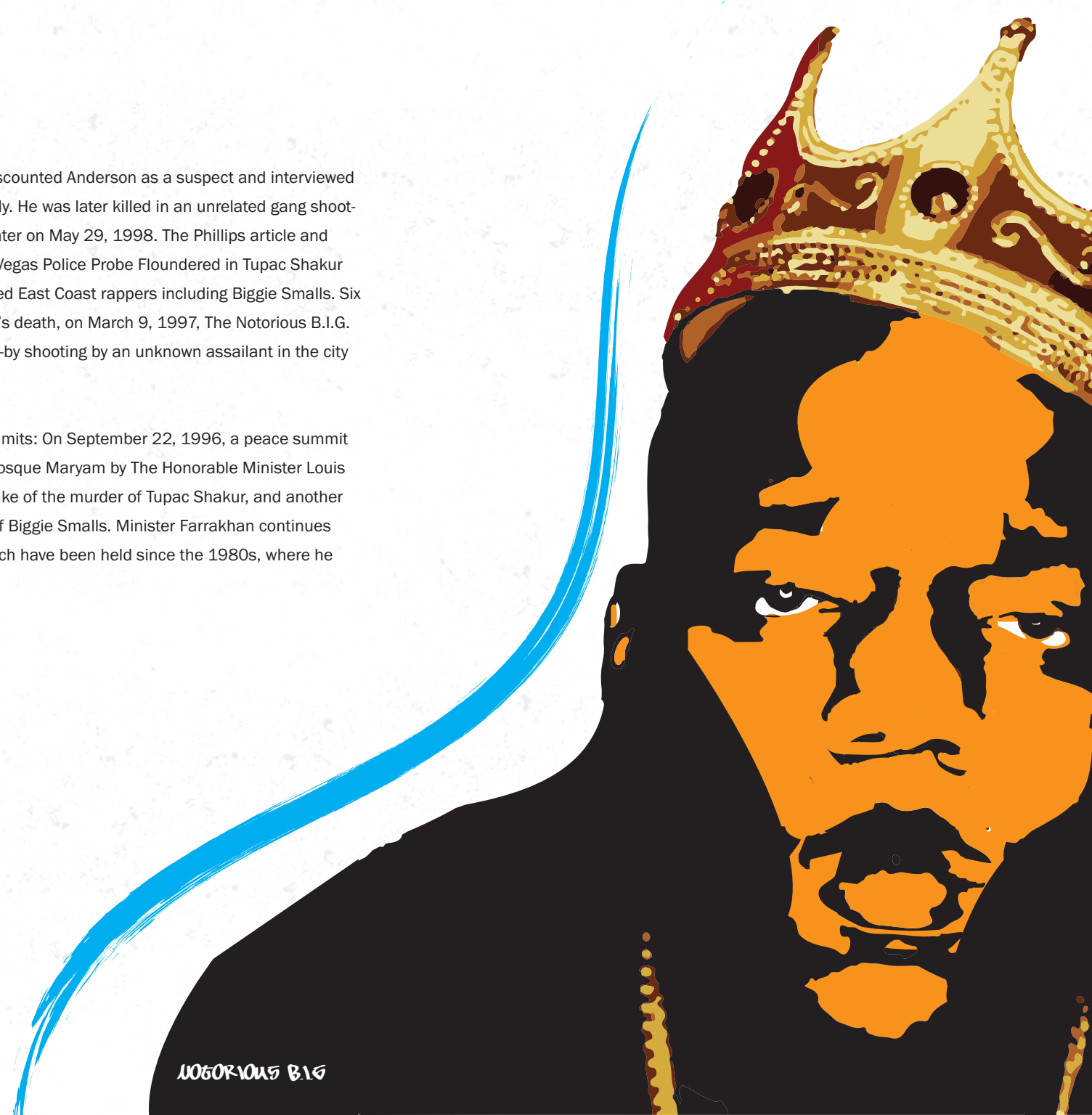
Although an official retaliation record was never released by the Brooklyn rapper in response to Shakur’s slurs, a certain number of Biggie’s lyrics were interpreted by listeners as subliminal shots aimed at Shakur, in particular, the track “Long Kiss Goodnight”, which Lil’ Cease claimed was about 2Pac in an XXL interview. Puffy, however, steadfastly denied this theory, affirming that if Biggie were to diss 2Pac, he would have called him out by name.

On September 7, 1996, Tupac Shakur was fatally shot in a drive-by shooting at the intersection of Flamingo Road and Koval Lane in Las Vegas, Nevada. He was taken to the University Medical Center of Southern Nevada, where he died six days later. In 2002, Chuck Phillips wrote the article “Who Killed Tupac Shakur?” reporting that, “the shooting was carried out by a Compton gang called the Southside Crips to avenge the beating of one of its members by Shakur a few hours earlier. Police suspected Orlando Anderson, the Crip whom Shakur had attacked, of firing the fatal shots.

TUPAC

Las Vegas police discounted Anderson as a suspect and interviewed him only once, briefly. He was later killed in an unrelated gang shooting nearly 2 years later on May 29, 1998. The Phillips article and its follow-up, “How Vegas Police Probe Floundered in Tupac Shakur Case” also implicated East Coast rappers including Biggie Smalls. Six months after Tupac’s death, on March 9, 1997, The Notorious B.I.G. was killed in a drive-by shooting by an unknown assailant in the city of Los Angeles.

Hip-Hop Peace Summits: On September 22, 1996, a peace summit was convened at Mosque Maryam by The Honorable Minister Louis Farrakhan in the wake of the murder of Tupac Shakur, and another after the shooting of Biggie Smalls. Minister Farrakhan continues these summits, which have been held since the 1980s, where he calls for peace.



NOTORIOUS B.I.G.

Diversification of Styles

In the 1990s, hip-hop began to diversify with other regional styles emerging on the national scene. Southern rap became popular in the early 1990s. The first Southern rappers to gain national attention were the Geto Boys out of Houston, Texas. Southern rap's roots can be traced to the success of Geto Boy's Grip It! On That Other Level in 1989, the Rick Rubin-produced The Geto Boys in 1990, and We Can't Be Stopped in 1991. The Houston area also produced other artists that pioneered the early southern rap sound such as UGK and the solo career of Scarface.

Atlanta hip-hop artists were key in further expanding rap music and bringing southern hip-hop into the mainstream. Releases such as Arrested Development's 3 Years, 5 Months & 2 Days in the Life Of... in 1992, Goodie Mob's Soul Food in 1995 and OutKast's ATLiens in 1996 were all critically acclaimed. Later, Master P (Ghetto D) built up a roster of artists (the No Limit posse) based out of New Orleans. Master P incorporated G-funk and Miami bass influences; and distinctive regional sounds from St. Louis, Chicago, Washington D.C., Detroit and others began to gain popularity.

Elements of hip hop continued to be assimilated into other genres of popular music. Neo soul, for example, combined hip-hop and soul music. In the 1980s and 1990s, rap rock, rapcore and rap metal, fusions of hip hop and rock, hardcore punk and heavy metal became popular among mainstream audiences. Rage Against the Machine and Limp Bizkit were among the most well-known bands in these fields. Dignable Planets' 1993 release Reachin' (A New Refutation of Time and Space) was an influential jazz rap record sampling the likes of Don Cherry, Sonny Rollins, Art Blakey, Herbie Mann, Herbie

Hancock, Grant Green, and Rahsaan Roland Kirk. It spawned the hit single "Rebirth of Slick (Cool Like Dat)" which reached #16 on the Billboard Hot 100. Although white rappers like the Beastie Boys, House of Pain and 3rd Bass had had some popular success or critical acceptance from the hip hop community, Eminem's success, started in 1999 with the platinum The Slim Shady LP, which surprised many hip-hop critics.



2000's

The popularity of hip hop music continued through the 2000's. Dr. Dre remained an important figure, and in the year 2000 produced, The Marshall Mathers LP by Eminem. Dre also produced 50 Cent's, 2003 album Get Rich or Die Tryin' which debuted at number one on the U.S. Billboard 200 charts. Hip-hop influences also found their way increasingly into mainstream pop during this period mainly the mid-2000's, as the Los Angeles style of the 1990's lost power.

Nelly's debut LP, Country Grammar, sold over 9 million copies. In the 2000's, crunk music, a derivative of Southern hip hop, gained considerable popularity via the likes of Lil Jon and the Ying Yang Twins. Jay-Z represented the cultural triumph of hip-hop. He went from performing artist to label president, head of a clothing line, club owner, & market consultant. Along the way he broke Elvis Presley's record for most number one albums on the Billboard magazine charts by a solo artist.



Innovation and Revitalization

It was during the mid-2000s that alternative hip hop finally secured a place within the mainstream, due in part to the crossover success of artists such as OutKast, Kanye West, and Gnarls Barkley. Not only did OutKast's *Speakerboxxx/The Love Below* receive very high acclaim from music critics, manage to appeal to listeners of all ages, & span numerous musical genres – including rap, rock, R&B, punk, jazz, indie, country, pop, electronica and gospel.

It also spawned two number-one hit singles and has been certified diamond by selling 11 times platinum by the RIAA for shipping more than 11 million units. It also became one of the best-selling hip-hop albums of all time and winning a Grammy Award for Album of the Year being only the second rap album to do so.

The sales race between Kanye West's album *Graduation* and 50 Cent's *Curtis* as a turning point for hip hop. West emerged the victor, selling almost a million copies in the first week alone. It proved that innovative rap music could be just as successful as gangsta rap.

Kanye's following *808s & Heartbreak* would have a significant effect on hip hop music. While his decision to sing about love, loneliness, and heartache for the entirety of the album was at first heavily criticized by music audiences. It was critically acclaimed and commercial success encouraged other mainstream rappers to take greater creative risks with their music.



During the release of *The Blueprint 3*, New York rap mogul Jay-Z revealed that next studio album would be an experimental effort, stating, "... it's not gonna be a #1 album. That's where I'm at right now. I wanna make the most experimental album I ever made." Jay-Z elaborated that like Kanye, he was unsatisfied with contemporary hip hop, was being inspired by indie-rockers like Grizzly Bear and asserted his belief that the indie rock movement would play an important role in the continued evolution of hip-hop.

The alternative hip hop movement is not limited only to the United States, as rappers such as Somali-Canadian poet K'naan, Japanese rapper Shing02, and Sri Lankan British artist M.I.A. have achieved considerable worldwide recognition. In 2009, TIME magazine placed M.I.A in the Time 100 list of "World's Most Influential people" for having "global influence across many genres. Global themed movements have also sprung out of the international hip-hop scene with microgenres like "Islamic Eco-Rap" addressing issues of worldwide importance through traditionally disenfranchised voices.



DRAKE



J. COLE



KID CUDI

Today, due in part to the increasing use of music distribution through the internet, many alternative rap artists find acceptance by far-reaching audiences. Several artists such as Kid Cudi and Drake have managed to attain chart-topping hit songs, "Day 'n' Nite" and "Best I Ever Had" respectively, by releasing their music on free online mixtapes without the help of a major record label. Artists such as Wale, J. Cole, Lupe Fiasco, The Cool Kids, Jay Electronica, and B.o.B, some of whom mention being directly influenced by their nineties alt-rap predecessors, in addition to the southern rap sound, while their music has been noted by critics as expressing eclectic sounds, life experiences, and emotions rarely seen in mainstream hip hop.

Crunk and Snap Music

Crunk originated in Tennessee in the 1990s. The style was pioneered and commercialized by artists from Memphis, Tennessee, & Atlanta, Georgia. Looped, stripped-down drum machine rhythms are used. The Roland TR-808 and 909 are among the most popular. The drum machines are usually accompanied by simple, repeated synthesizer melodies and heavy bass stabs. The tempo of the music is somewhat slower than hip-hop, around the speed of reggaeton.

The focal point of crunk is more often the beats and music than the lyrics therein. Crunk rappers, however, often shout and scream their lyrics, creating an aggressive, almost heavy, style of hip-hop. While other subgenres of hip-hop address sociopolitical or personal concerns, crunk is almost exclusively party music, favoring call and response hip-hop slogans in lieu of more substantive approaches.

Snap music is a subgenre of crunk that emerged from Atlanta, in the late 1990s. The genre soon gained mainstream popularity and in mid-2005 artists from other southern states such as Tennessee began to emerge with this style. Tracks commonly consist of an 808 bass drum, hi-hat, bass, snapping, the main groove and a vocal track. Hit snap songs include "Lean wit It, Rock wit It" by "Dem Franchize Boyz", "Laffy Taffy" by D4L, "It's Goin' Down" by Yung Joc and "Crank That (Soulja Boy)" by Soulja Boy Tell 'Em.



Rise of Mumble Rap

In 2016 the era of mumble rap exploded. Rappers started to emerge from all over the place to launch their careers off of this new sensation. Rappers such as Lil Uzi, Lil Yachty, and Desiigner have had the utmost success in this new wave of hip-hop. Other renown artists such as Future, Young Thug, and Migos have also thrived in this era. The term mumble rap is exact what it sounds like, the rappers mumble to the beat creating a somewhat satisfying flow with many ad libs. It is rarely the case that these lyrics are understood. Well-known rapper Wiz Khalifa says on Hot 97, “We call it mumble rap. It ain’t no disrespect to the Lil homies, they don’t want to rap.” He is addressing the fact that these so-called ‘rappers’ are not really rapping.

This new genre of hip hop has upset many rappers and fans as well. Just as when the crunk and snap era of hip hop emerged there were rappers such as Ice-T, one of the originators of gangster rap, beef with Soulja Boy because he hated the new era of the music. Justin Hunt compares this beef to the beef between Pete Rock, a hip-hop pioneer, and Lil Yachty in his YouTube video titled “Hip Hop Hates Mumble Rap”. Pete Rock aims his point of interest at Lil Yachty and Young Dolph, another mumble rap star. Even J Cole felt it was the time he brought the new wave of rappers to attention. In December 2016 J Cole dropped a single called “Everybody Dies” where he addresses Lil Uzi and Lil Yachty.

Although the hip-hop community has labeled these artists and people as ‘mumble rappers’, some of them do not consider themselves as rappers. Hot 97 interviewed both Lil Yachty and Lil Uzi and they both somewhat gave the same explanation of their craft. Lil Yachty stated he was not a rapper, nor was he a rockstar. On the other hand, Lil Uzi said he was a rockstar, not a rapper. Despite their denial to be rappers their songs possess the fundamental basis of hip-hop. Which include the collaboration of breaks and melodies. Rapper or not they have gained quite a fanbase and still continue to grow.



