



# Nuthin' but a "g" thang

THE CULTURE AND COMMERCE OF  
gangsta rap

Eithne Quinn

# Nuthin But A G Thang The Culture And Commerce Of Gangsta Rap

**Cheryl Lynette Keyes**



## **Nuthin But A G Thang The Culture And Commerce Of Gangsta Rap:**

**Nuthin' but a "G" Thang** Eithne Quinn, 2005-01-05 Struggling to create an identity distinct from the European tradition but lacking an established system of support early painting in America received little cultural acceptance in its own country or abroad Yet despite the initial indifference with which it was first met American art flourished against the odds and founded the aesthetic consciousness that we equate with American art today In this exhilarating study David Rosand shows how early American painters transformed themselves from provincial followers of the established traditions of Europe into some of the most innovative and influential artists in the world Moving beyond simple descriptions of what distinguishes American art from other movements and forms *The Invention of Painting in America* explores not only the status of artists and their personal relationship to their work but also the larger dialogue between the artist and society Rosand looks to the intensely studied portraits of America's early painters especially Copley and Eakins and the landscapes of Homer and Inness among others each of whom grappled with conflicting cultural attitudes and different expressive styles in order to reinvent the art of painting He discusses the work of Davis Gorky de Kooning Pollock Rothko and Motherwell and the subjects and themes that engaged them While our current understanding of America's place in art is largely based on the astonishing success of a handful of mid twentieth century painters Rosand unearths the historical and artistic conditions that both shaped and inspired the phenomenon of Abstract Expressionism

**Nuthin' But a "G" Thang** Eithne Quinn, 2005 In the late 1980s gansta rap music emerged in urban America giving voice to making money for a social group widely believed to be in crisis young poor black men Quinn probes the origins of the genre follows its development focusing on artists such as Ice Cube Tupac Shakur

**Death and the Rock Star** Catherine Strong, Barbara Lebrun, 2016-03-03 The untimely deaths of Amy Winehouse 2011 and Whitney Houston 2012 and the resurrection of Tupac Shakur for a performance at the Coachella music festival in April 2012 have focused the media spotlight on the relationship between popular music fame and death If the phrase sex drugs and rock n roll ever qualified a lifestyle it has left many casualties in its wake and with the ranks of dead musicians growing over time so the types of death involved and the reactions to them have diversified Conversely as many artists who fronted the rock n roll revolution of the 1950s and 1960s continue to age the idea of dying young and leaving a beautiful corpse which gave rise for instance to the myth of the 27 Club no longer carries the same resonance that it once might have done This edited collection explores the reception of dead rock stars rock being taken in the widest sense as the artists discussed belong to the genres of rock n roll Elvis Presley disco Donna Summer pop and pop rock Michael Jackson Whitney Houston Amy Winehouse punk and post punk GG Allin Ian Curtis rap Tupac Shakur folk the Dutchman Andr Hazes and world music Fela Kuti When music artists die their fellow musicians producers fans and the media react differently and this book brings together their intertwining modalities of reception The commercial impact of death on record sales copyrights and print media is considered and the different justifications by living artists for being involved with the dead

through covers sampling and tributes The cultural representation of dead singers is investigated through obituaries biographies and biopics observing that posthumous fame provides coping mechanisms for fans and consumers of popular culture more generally to deal with the knowledge of their own mortality Examining the contrasting ways in which male and female dead singers are portrayed in the media the book **Journal of Popular Culture** Popular culture association (Etats-Unis).,Modern language association of America. Popular literature section, Midwest modern language association (Etats-Unis). Popular culture section, *Thinking Allowed* ,2005 Laurie Taylor is joined by Eithne Quinn to talk about her research into the culture and commerce of gangsta rap in her new book In explaining how this music genre emerged Quinn argues that gangsta rap both reflected and reinforced the decline in popular protest politics and the rise in individualism and entrepreneurialism that took place after the 1970s *Hip-Hop Revolution* Jeffrey O. G. Ogbar,2007-11-19 In the world of hip hop keeping it real has always been a primary goal and realness takes on special meaning as rappers mold their images for street cred and increasingly measure authenticity by ghetto centric notions of Who's badder In this groundbreaking book Jeffrey O G Ogbar celebrates hip hop and confronts the cult of authenticity that defines its essential character that dictates how performers walk talk and express themselves artistically and also influences the consumer market Hip Hop Revolution is a balanced cultural history that looks past negative stereotypes of hip hop as a monolith of hedonistic unthinking noise to reveal its evolving positive role within American society A writer who's personally encountered many of hip hop's icons Ogbar traces hip hop's rise as a cultural juggernaut focusing on how it negotiates its own sense of identity He especially explores the lyrical world of rap as artists struggle to define what realness means in an art where class race and gender are central to expressions of authenticity and how this realness is articulated in a society dominated by gendered and racialized stereotypes Ogbar also explores problematic black images including minstrelsy hip hop's social milieu and the artists own historical and political awareness Ranging across the rap spectrum from the conscious hip hop of Mos Def to the gangsta rap of 50 Cent to the underground sounds of Jurassic 5 and the Roots he tracks the ongoing quest for a unique and credible voice to show how complex contested and malleable these codes of authenticity are Most important Ogbar persuasively challenges widely held notions that hip hop is socially dangerous to black youths in particular by addressing the ways in which rappers critically view the popularity of crime focused lyrics the antisocial messages of their peers and the volatile politics of the word nigga Hip Hop Revolution deftly balances an insider's love of the culture with a scholar's detached critique exploring popular myths about black educational attainment civic engagement crime and sexuality By cutting to the bone of a lifestyle that many outsiders find threatening Ogbar makes hip hop realer than it's ever been before **Original Gangstas** Ben Westhoff,2016-09-13 Raw authoritative and unflinching An elaborately detailed darkly surprising definitive history of the LA gangsta rap era Kirkus starred review A monumental revealing narrative history about the legendary group of artists at the forefront of West Coast hip hop Eazy E Dr Dre Ice Cube Snoop Dogg and Tupac Shakur Amid rising gang violence the crack

epidemic and police brutality a group of unlikely voices cut through the chaos of late 1980s Los Angeles N W A Led by a drug dealer a glammed up producer and a high school kid N W A gave voice to disenfranchised African Americans across the country And they quickly redefined pop culture across the world Their names remain as popular as ever Eazy E Dr Dre and Ice Cube Dre soon joined forces with Suge Knight to create the combustible Death Row Records which in turn transformed Snoop Dogg and Tupac Shakur into superstars Ben Westhoff explores how this group of artists shifted the balance of hip hop from New York to Los Angeles He shows how N W A s shocking success lead to rivalries between members record labels and eventually a war between East Coast and West Coast factions In the process hip hop burst into mainstream America at a time of immense social change and became the most dominant musical movement of the last thirty years At gangsta rap s peak two of its biggest names Tupac and Biggie Smalls were murdered leaving the surviving artists to forge peace before the genre annihilated itself Featuring extensive investigative reporting interviews with the principal players and dozens of never before told stories Original Gangstas is a groundbreaking addition to the history of popular music **From Grassroots to**

**Comercialization: Hip Hop and Rap Music in the USA** Karl Kovacs,2014-04-01 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 Original Gangstas Ben Westhoff,2017-05-16 Raw authoritative and unflinching An elaborately detailed darkly surprising definitive history of the LA gangsta rap era Kirkus starred review A monumental revealing narrative history about the legendary group of artists at the forefront of West Coast hip hop Eazy E Dr Dre Ice Cube Snoop Dogg and Tupac Shakur Amid rising gang violence the crack epidemic and police brutality a group of unlikely voices cut through the chaos of late 1980s Los Angeles N W A Led by a drug dealer a glammed up producer and a high school kid N W A gave voice to disenfranchised African Americans across the country And they quickly redefined pop culture across the world Their names remain as popular as ever Eazy E Dr Dre and Ice Cube Dre soon joined forces with Suge Knight to create the combustible Death Row Records which in turn transformed Snoop Dogg and Tupac Shakur into superstars Ben Westhoff explores how this group of artists shifted the balance of hip hop from New York to Los Angeles He shows how N W A s shocking success lead to rivalries between members record labels and eventually a war between East Coast and West Coast factions In the process hip hop burst into mainstream America at a time of immense social change and became the most dominant musical movement of the last thirty years At gangsta rap s peak two of its biggest names Tupac and Biggie Smalls were murdered leaving the

surviving artists to forge peace before the genre annihilated itself Featuring extensive investigative reporting interviews with the principal players and dozens of never before told stories Original Gangstas is a groundbreaking addition to the history of popular music     Rap Music and Culture Kate Burns,2008 Contains over twenty essays that offer varying perspectives on controversial issues related to rap music such as if it is a significant American cultural music and if it harms women

**Between God And Gangsta Rap** Michael Eric Dyson,1997-01-01 Offering a multifaceted view of African American issues a collection of essays brings together writings on music religion politics and identity     *The History of Gangster Rap* Soren Baker,2018-10-02 Journalist Soren Baker sThe History of Gangster Rap takes a deep dive into this fascinating music subgenre Foreword by Xzibit Sixteen detailed chapters organized chronologically examine the evolution of gangster rap its main players and the culture that created this revolutionary music From still swirling conspiracy theories about the murders of Biggie and Tupac to the release of the film Straight Outta Compton the era of gangster rap is one that fascinates music junkies and remains at the forefront of pop culture Filled with interviews with key players such as Snoop Dogg Ice T and dozens more as well as sidebars breakout bios of notorious characters lists charts and beyond The History of Gangster Rap is the be all end all book that contextualizes the importance of gangster rap as a cultural phenomenon History has so often been written by the victors that you very rarely ever get the real story behind anything So it s really important to hear from the people that were there which is exactly what Soren Baker shares in this book He writes about it and he s honest about it The D O C     Product of the Environment Terrance A Witcher,2021-02-17 The greatest influence on Hip Hop Culture is the American Society The result of this influence is Gangsta Rap     **The Mark of Criminality** Bryan J. McCann,2017-06-06 Illustrates the ways that the war on crime became conjoined aesthetically politically and rhetorically with the emergence of gangsta rap as a lucrative and deeply controversial subgenre of hip hop In The Mark of Criminality Rhetoric Race and Gangsta Rap in the War on Crime Era Bryan J McCann argues that gangsta rap should be viewed as more than a damaging reinforcement of an era s worst racial stereotypes Rather he positions the works of key gangsta rap artists as well as the controversies their work produced squarely within the law and order politics and popular culture of the 1980s and 1990s to reveal a profoundly complex period in American history when the meanings of crime and criminality were incredibly unstable At the center of this era when politicians sought to prove their tough on crime credentials was the mark of criminality a set of discourses that labeled members of predominantly poor urban and minority communities as threats to the social order Through their use of the mark of criminality public figures implemented extremely harsh penal policies that have helped make the United States the world s leading jailer of its adult population At the same time when politicians like Ronald Reagan George H W Bush and Bill Clinton and television shows such as COPS and America s Most Wanted perpetuated images of gang and drug filled ghettos gangsta rap burst out of the hip hop nation emanating mainly from the predominantly black neighborhoods of South Central Los Angeles Groups like NWA and solo artists including Dr Dre Snoop Dogg and Tupac

Shakur became millionaires by marketing the very discourses political and cultural leaders used to justify their war on crime. For these artists the mark of criminality was a source of power, credibility, and revenue. By understanding gangsta rap as a potent if deeply imperfect enactment of the mark of criminality, we can better understand how crime is always a site of struggle over meaning. Furthermore, by underscoring the nimble rhetorical character of criminality, we can learn lessons that may inform efforts to challenge our nation's failed policies of mass incarceration.

**The 'Hood Comes First** Murray Forman, 2002-04-30. Examines the significance of the hood in rap and hip hop. The Hood Comes First looks at the increasingly specific emphasis on real neighborhoods and streets in rap music and hip hop culture as an urgent response to the cultural and geographical ghettoization of black urban communities. Examining rap music along with ancillary hip hop media including radio, music videos, rap press, and the cinematic hood genre, Murray Forman analyzes hip hop culture's varying articulations of the terms ghetto, inner city, and the hood, and how these spaces, both real and imaginary, are used to define individual and collective identity. Negotiating academic, corporate, and street discourses, Forman assesses the dynamics between race, social space, and youth. Race, class, and national identification are recast and revised within rap's spatial discourse, concluding with the construction of the hood as a social and geographic symbol that has become central to concepts of hip hop authenticity. Additionally, the book analyzes the processes within the music and culture industries through which hip hop has been amplified and disseminated from the hood to international audiences.

**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 phenomena 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 **Hip Hop Music** Terence Elliott,2021-05-11 Hip Hop Music History and Culture explores core hip hop elements including graffiti art breakin DJing MCing and the knowledge of self It covers innovators of the art form from the 1970s to present providing readers with a deeper understanding of hip hop through the styles and terminology that have made it a significant enduring aspect of global culture Opening chapters of the text examine the origin of hip hop and how it developed as a music and cultural movement Readers learn how hip hop is not solely a source of entertainment but also a vehicle for commentary on political and social empowerment Dedicated chapters explore the roles of the DJ and MC the commercial success of hip hop and how inner city youths have used beats and rhymes to build and heal their communities Readers learn about the careers of Run DMC LL Cool J and Luke Campbell as well as various styles that have evolved over time including rap rock fusion rap ballads dis rap novelty humorous rap dirty booty rap and gangsta rap Additional chapters trace the story of hip hop through the rap stars producers and record owners who continue to move the music into uncharted territories including those who are leveraging their platforms for social and cultural change Hip Hop Music History and Culture is available to adopt as a paperback or an interactive ebook The interactive ebook format allows students to read the text of each chapter and engage with digital learning activities throughout including dynamic timelines flashcards covering music and hip hop vocabulary videos audio playlists and links to additional resources all within a single system The ebook also includes writing prompts activities and suggestions for group work that can be used to create assignments and engage students in the classroom **Who Got the Camera?** Eric Harvey,2021-10-05 Reality first appeared in the late 1980s in the sense not of real life but rather of the TV entertainment genre inaugurated by shows such as Cops and America s Most Wanted the daytime gabfests of Geraldo Oprah and Donahue and the tabloid news of A Current Affair In a bracing work of cultural criticism Eric Harvey argues that reality TV emerged in dialog with another kind of entertainment that served as its foil while borrowing its techniques gangsta rap Or as legendary performers Ice Cube and Ice T called it reality rap Reality rap and reality TV were components of a cultural revolution that redefined popular entertainment as a truth telling medium Reality entertainment borrowed journalistic tropes but was undiluted by the caveats and context that journalism demanded While N W A s Fuck tha Police countered Cops vision of Black lives in America the reality rappers who emerged in that group s wake such as Snoop Doggy Dogg and Tupac Shakur embraced reality s visceral tabloid sensationalism using the media s obsession with Black criminality to collapse the distinction between image and truth Reality TV and reality rap nurtured the world we live in now where politics and basic facts don t feel real until they have been translated into mass mediated entertainment **From the Underground** Hashim A. Shomari,1995 **Between God and Gangsta Rap** Michael Eric Dyson,1996 Arguing that the richness of black culture today can be found in the interstices between God and gangsta rap Dyson charts the progress and pain of African Americans

over the past decade and brings together writings on music religion politics and identity to offer a multi faceted view of black life

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