



# rap music and street consciousness

CHERYL L. KEEFE

# Rap Music And Street Consciousness

**Cheryl L. Keyes**



## **Rap Music And Street Consciousness:**

Rap Music and Street Consciousness Cheryl Lynette Keyes, 2004 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 the hip hop style Cover *Rap Music and Street Consciousness* Cheryl L.

Keyes, 2013 **Collective Participation and Audience Engagement in Rap Music** David Diallo, 2019-08-28 Why do rap MCs present their studio recorded lyrics as live and direct Why do they so insistently define abilities or actions theirs or someone else's against a pre-existing signifier This book examines the compositional practice of rap lyricists and offers compelling answers to these questions Through a 40 year span analysis of the music it argues that whether through the privileging of chanted call and response phrases or through rhetorical strategies meant to assist in getting one's listening audience open the focus of the first rap MCs on community building and successful performer audience cooperation has remained prevalent on rap records with lyrics and production techniques encouraging the listener to become physically and emotionally involved in recorded performances Relating rap's rhetorical strategy of posing inferences through intertextuality to early call and response routines and crowd controlling techniques this study emphasizes how the dynamic and collective elements from the stage performances and battles of the formative years of rap have remained relevant in the creative process behind this music It contends that the customary use of identifiable references and similes by rap lyricists works as a fluid interchange designed to keep the listener involved in the performance Like call and response in live performances it involves a dynamic form of communication and places MCs in a position where they activate the shared knowledge of their audience making sure that they know what they mean thus transforming their mediated lyrics into a collective and engaging performance *The Healing Power of Hip Hop* Raphael Travis Jr., 2015-12-14 Using the latest research real world examples and a new theory of healthy development this book explains Hip Hop culture's ongoing role in helping Black youths to live long healthy and productive lives In *The Healing Power of Hip Hop* Raphael Travis Jr offers a passionate look into existing tensions aligned with Hip Hop and demonstrates the beneficial quality it can have empowering its audience His unique perspective takes Hip Hop out of the negative light and shows readers how Hip Hop has benefited the Black community Organized to first examine the social and historical framing of Hip Hop culture and Black experiences in the United States the remainder of the book is dedicated to elaborating on consistent themes of excellence and well being in Hip Hop and examining evidence of new ambassadors of Hip Hop culture across professional disciplines The author uses research informed language and structures to help the reader fully understand how Hip Hop creates more pathways to health and learning for youth and communities **The Cambridge Companion to Hip-Hop** Justin A. Williams, 2015-02-12 This Companion covers the hip hop elements methods of studying hip hop and case studies from Nerdcore to Turkish German and Japanese hip hop **Deviance and Social Control** Michelle Inderbitzin, Kristin A. Bates, Randy R. Gainey, 2020-07-23

Deviance and Social Control A Sociological Perspective provides a sociological examination of deviant behavior in society with a significant focus on the major theories of deviance and society's reaction to deviance Authors Michelle Inderbitzin Kristin A Bates and Randy R Gainey use sociological theories to illuminate issues related to deviant behavior offering clear overviews and perspectives in the field as well as introductions to classic and current research A unique text reader format combines substantial original chapters that clearly explain and outline the sociological perspectives on deviance with carefully selected articles from leading academic sources Included with this title The password protected Instructor Resource Site formally known as SAGE Edge offers access to all text specific resources including a test bank and editable chapter specific PowerPoint slides

**American Rap Scenes** Lavar Pope, 2025-05-01 American Rap Scenes examines the history and legacy of rap music in 25 American cities through factors of geography migration movements music and technology Providing area centered analysis of a culture many see as monolithic Lavar Pope highlights the unique histories of rap music and Hip Hop culture how and why these scenes developed in 25 mid size and major cities across the country More so than other genres of music rap offers historical record of a multigenerational Black music that is region and locale specific and opens a window into the Black experience in America Highlighting global stars and key local artists alike American Rap Scenes features artists contextualized within their city of origin from Andre 3000 Atlanta Kendrick Lamar Compton and Common Chicago to Too Short Oakland Freddie Gibbs Gary and Akon Jersey City The 25 scenes covered in this book are South Bronx Manhattan and Harlem Queens Brooklyn Staten Island Hempstead Philadelphia Newark and Jersey City Boston Los Angeles and Compton Oakland and the San Francisco Bay Area Seattle and Portland Chicago and Gary Indiana St Louis Minneapolis Detroit Houston New Orleans Memphis Atlanta Miami Hampton Virginia Washington D C and Baltimore Honolulu San Juan Puerto Rico and Saint Thomas USVI These scenes have been chosen for the documented and longstanding histories of their local music making communities as well as similarities in the evolution of the local environment and geography the proximity and timeline of Black Latinx and Caribbean migrations and the impact of the Civil Rights Racial Justice and Women's Movements

**Blues, Funk, Rhythm and Blues, Soul, Hip Hop, and Rap** Eddie S. Meadows, 2010-06-10 Despite the influence of African American music and study as a worldwide phenomenon no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music and culture

*Thug Life* Michael P. Jeffries, 2011-01-15 Hip hop has come a long way from its origins in the Bronx in the 1970s when rapping and DJing were just part of a lively decidedly local scene that also venerated b boying and graffiti Now hip hop is a global phenomenon and in the United States a massively successful corporate enterprise predominantly controlled and consumed by whites while the most prominent performers are black How does this shift in racial dynamics affect our understanding of contemporary hip hop especially when the music perpetuates

stereotypes of black men Do black listeners interpret hip hop differently from white fans These questions have dogged hip hop for decades but unlike most pundits Michael P Jeffries finds answers by interviewing everyday people Instead of turning to performers or media critics Thug Life focuses on the music s fans young men both black and white and the resulting account avoids romanticism offering an unbiased examination of how hip hop works in people s daily lives As Jeffries weaves the fans voices together with his own sophisticated analysis we are able to understand hip hop as a tool listeners use to make sense of themselves and society as well as a rich self contained world containing politics and pleasure virtue and vice

Hip-Hop in Africa Msia Kibona Clark,2018-04-30 Throughout Africa artists use hip hop both to describe their lives and to create shared spaces for uncensored social commentary feminist challenges to patriarchy and resistance against state institutions while at the same time engaging with the global hip hop community In *Hip Hop in Africa* Msia Kibona Clark examines some of Africa s biggest hip hop scenes and shows how hip hop helps us understand specifically African narratives of social political and economic realities Clark looks at the use of hip hop in protest both as a means of articulating social problems and as a tool for mobilizing listeners around those problems She also details the spread of hip hop culture in Africa following its emergence in the United States assessing the impact of urbanization and demographics on the spread of hip hop culture *Hip Hop in Africa* is a tribute to a genre and its artists as well as a timely examination that pushes the study of music and diaspora in critical new directions Accessibly written by one of the foremost experts on African hip hop this book will easily find its place in the classroom

*From Soul to Hip Hop* Tom Perchard,2017-07-05 The essays contained in this volume address some of the most visible durable and influential of African American musical styles as they developed from the mid 1960s into the 21st century Soul funk pop R B and hip hop practices are explored both singly and in their many convergences and in writings that have often become regarded as landmarks in black musical scholarship These works employ a wide range of methodologies and taken together they show the themes and concerns of academic black musical study developing over three decades While much of the writing here is focused on music and musicians in the United States the book also documents important and emergent trends in the study of these styles as they have spread across the world The volume maintains the original publication format and pagination of each essay making for easy and accurate cross reference and citation Tom Perchards introduction gives a detailed overview of the book s contents and of the field as a whole situating the present essays in a longer and wider tradition of African American music studies In bringing together and contextualising works that are always valuable but sometimes difficult to access the volume forms an excellent introductory resource for university music students and researchers

*Rhymes in the Flow* Macklin Smith,Aurko Joshi,2020-07-16 Despite its global popularity rap has received little scholarly attention in terms of its poetic features *Rhymes in the Flow* systematically analyzes the poetics rap beats rhythms rhymes verse and song structures of many notable rap songs to provide new insights on rap artistry and performance Defining and describing the features of what rappers commonly call

flow the authors establish a theory of the rap line as they trace rap's deepest roots and stylistic evolution from Anglo Saxon poetry to Lil Wayne and contextualize its complex poetics. Rhymes in the Flow helps explain rap's wide appeal by focusing primarily on its rhythmic and thematic power while also claiming its historical cultural musical and poetic importance.

*Foundation* Joseph G. Schloss, 2009-03-05 B-boying is a form of Afro diasporic competitive dance that developed in the Bronx NY in the early 1970s. Widely though incorrectly known as breakdancing it is often dismissed as a form of urban acrobatics set to music. In reality however b-boying is a deeply traditional and profoundly expressive art form that has been passed down from teacher to student for almost four decades. *Foundation: B-boys, B-girls and Hip Hop Culture in New York* offers the first serious study of b-boying as both unique dance form and a manifestation of the most fundamental principles of hip hop culture. Drawing on anthropological and historical research, interviews and personal experience as a student of the dance, Joseph Schloss presents a nuanced picture of b-boying and its social context. From the dance's distinctive musical repertoire and traditional educational approaches to its complex stylistic principles and secret battle strategies, *Foundation* illuminates a previously unexamined thread in the complex tapestry that is contemporary hip hop.

*Rap and Politics* Lavar Pope, 2020-10-19 *Rap and Politics* maps out fifty years of political and musical development by exploring three specific moments of local discourse each a response to failures by local state and national governments to address police brutality, violence, poverty and poor social conditions in Oakland, California and the surrounding Bay Area. First in the mid 1960s Black youth responded to repressive political and socioeconomic factors in West Oakland by founding the Black Panther Party for Self Defense whose representation of violence and community aid as well as its radical and militant approach to Black Nationalism became a foundational discourse that shaped the development of rap music in the region. Second from the collapse of the Party in the early 1980s through the 1990s gangster rap emerged as a form of political expression among local youth who drew heavily on radical and militant elements of Panther discourse in their lyrics and artwork. Third, hyphy music in the mid 1990s to early 2000s continued these radical discourses and also incorporated coordinated subversive public behavior to the mix. The result was a critique of endemic problems facing the local Black community but also an infectious subgenre of party music that gained mainstream popularity. Overall this study shows that the specific types of representation created to resist problems of racism and poverty in Oakland is actually key to understanding other rap undergrounds, grassroots subcultures and social movements elsewhere. In the process *Rap and Politics* offers readers a new model focused on the development of settings, representation, movements, discourse, banks and impact within underground rap scenes.

*Therapeutic Uses of Rap and Hip-Hop* Susan Hadley, George Yancy, 2012-05-22 In perceiving all rap and hip hop music as violent, misogynistic and sexually charged are we denying the way in which it is attentive to the lived experiences both positive and negative of many therapy clients? This question is explored in great depth in this anthology, the first to examine the use of this musical genre in the therapeutic context. The contributors are all experienced therapists who

examine the multiple ways that rap and hip hop can be used in therapy by listening and discussing performing creating or improvising The text is divided into three sections that explore the historical and theoretical perspectives of rap and hip hop in therapy describe the first hand experiences of using the music with at risk youth and discuss the ways in which contributors have used rap and hip hop with clients with specific diagnoses respectively Within these sections the contributors provide rationale for the use of rap and hip hop in therapy and encourage therapists to validate the experiences for those for whom rap music is a significant mode of expression Editors Susan Hadley and George Yancy go beyond promoting culturally competent therapy to creating a paradigm shift in the field one that speaks to the problematic ways in which rap and hip hop have been dismissed as expressive of meaningless violence and of little social value More than providing tools to incorporate rap into therapy this text enhances the therapist s cultural and professional repertoire

*Australian Indigenous Hip Hop* Chiara Minestrelli, 2016-10-26 This book investigates the discursive and performative strategies employed by Australian Indigenous rappers to make sense of the world and establish a position of authority over their identity and place in society Focusing on the aesthetics the language and the performativity of Hip Hop this book pays attention to the life stance the philosophy and the spiritual beliefs of Australian Indigenous Hip Hop artists as glocal producers and consumers With Hip Hop as its main point of analysis the author investigates interrogates and challenges categories and preconceived ideas about the critical notions of authenticity Indigenous and dominant values spiritual practices and political activism Maintaining the emphasis on the importance of adopting decolonizing research strategies the author utilises qualitative and ethnographic methods of data collection such as semi structured interviews informal conversations participant observation and fieldwork notes Collaborators and participants shed light on some of the dynamics underlying their musical decisions and their view within discussions on representations of Indigenous identity and politics Looking at the Indigenous rappers local and global aspirations this study shows that by counteracting hegemonic narratives through their unique stories Indigenous rappers have utilised Hip Hop as an expressive means to empower themselves and their audiences entertain and revive their Elders culture in ways that are contextual to the society they live in

**Underground Rap as Religion** Jon Ivan Gill, 2019-10-28 Underground rap is largely a subversive grassroots and revolutionary movement in underground hip hop tending to privilege creative freedom as well as progressive and liberating thoughts and actions This book contends that many practitioners of underground rap have absorbed religious traditions and ideas and implement critique or abandon them in their writings This in turn creates processural mutations of God that coincide with and speak to the particular context from which they originate Utilising the work of scholars like Monica Miller and Alfred North Whitehead Gill uses a secular religious methodology to put forward an aesthetic philosophy of religion for the rap portion of underground hip hop Drawing from Whiteheadian process thought a theopoetic argument is made Namely that it is not simply the case that is God the poet of the world but rather rap can in fact be the poet creator of its own form of

quasi religion This is a unique look at the religious workings and implications of underground rap and hip hop As such it will be of keen interest to scholars of Religious Studies Hip Hop Studies and Process Philosophy and Theology

**Ethnomusicology** Jennifer C. Post,2013-09-05 Ethnomusicology A Contemporary Reader is designed to supplement a textbook for an introductory course in ethnomusicology It offers a cross section of the best new writing in the field from the last 15 20 years Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion These sources serve other purposes as well they exemplify research technique and format and serve as models for the use of academic language and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology Ethnomusicology A Contemporary Reader serves as a basic introduction to the best writing in the field for students professors and music professionals It is perfect for both introductory and upper level courses in world music     The Persistence of Whiteness Daniel Bernardi,2007-09-12 The Persistence of Whiteness investigates the representation and narration of race in contemporary Hollywood cinema Ideologies of class ethnicity gender nation and sexuality are central concerns as are the growth of the business of filmmaking Focusing on representations of Black Asian Jewish Latina o and Native Americans identities this collection also shows how whiteness is a fact everywhere in contemporary Hollywood cinema crossing audiences authors genres studios and styles Bringing together essays from respected film scholars the collection covers a wide range of important films including Guess Who s Coming to Dinner The Color Purple Star Wars and The Lord of the Rings Essays also consider genres from the western to blaxploitation and new black cinema provocative filmmakers such as Melvin Van Peebles and Steven Spielberg and stars including Whoopi Goldberg and Jennifer Lopez Daniel Bernardi provides an in depth introduction comprehensive bibliography and a helpful glossary of terms thus providing students with an accessible and topical collection on race and ethnicity in contemporary cinema

**The Soul of Hip Hop** Daniel White Hodge,2010-08-21 What is Hip Hop Hip hop speaks in a voice that is sometimes gruff sometimes enraged sometimes despairing sometimes hopeful Hip hop is the voice of forgotten streets laying claim to the high life of rims and timbs and threads and bling Hip hop speaks in the muddled language of would be prophets mocking the architects of the status quo and stumbling in the dark toward a blurred vision of a world made right What is hip hop It s a cultural movement with a traceable theological center Daniel White Hodge follows the tracks of hip hop theology and offers a path from its center to the cross where Jesus speaks truth



## **Rap Music And Street Consciousness** Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has become more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **Rap Music And Street Consciousness**, a literary masterpiece that delves deep in to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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