

RAP'S MOST

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Raps Most Wanted

Todd Boyd



Raps Most Wanted:

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

Old School Rap and Hip-hop Chris Woodstra, John Bush, Stephen Thomas Erlewine, 2008-02 Contains brief reviews of over five hundred old school rap and hip hop albums as well as albums from the 1960s and 70s that provided inspiration for the development of rap arranged alphabetically some with cover art

Ego Trip's Book of Rap Lists Sacha Jenkins, Elliott Wilson, Jeff Mao, Gabe Alvarez, Brent Rollins, 2014-03-25 Ego Trip s Book of Rap Lists is more popular than racism Hip hop is huge and it s time someone wrote it all down And got it all right With over 25 aggregate years of interviews and virtually every hip hop single remix and album ever recorded at their disposal the highly respected Ego Trip staff are the ones to do it The Book of Rap Lists runs the gamut of hip hop information This is an exhaustive indispensable and completely irreverent bible of true hip hip knowledge

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

Alternative, Country, Hip-Hop, Rap, and More Britannica Educational Publishing, 2012-12-01 With music today available on YouTube online and satellite radio MTV through digital downloads and on iPods and other handheld devices we may think that we have heard all there is to hear about

modern artists The stories behind the songs that keep us humming are less often explored Readers will learn how some of the most popular musicians today entertainers such as Madonna Adele Kanye West and Taylor Swift rose to fame and made important musical breakthroughs all while paying tribute to those who came before them [Listen to Rap!](#) Anthony J. Fonseca,2019-09-26 Listen to Rap Exploring a Musical Genre provides an overview of this kinetic and poetic musical genre for scholars of rap and curious novices alike Listen to Rap Exploring a Musical Genre discusses the 50 most influential commercially successful and important rappers rap crews bands rap albums and rap singles Rap began as an American phenomenon so the book s emphasis is on Americans although it also includes information on Canadian British Indian and African rappers and crews Its organization makes information easily accessible for readers and the emphasis on the sound of the music gives readers a new angle from which to appreciate the music Unlike other titles in the series this volume concentrates solely on rap music Included in the book are rappers who range from the earliest practitioners of the genre to rappers who are redefining the genre today A background section introduces the genre while a legacy section shows how rap has cemented its place in the world Additionally another section shows the tremendous impact rap has had on popular culture [Sounding Race in Rap Songs](#) Loren Kajikawa,2015-03-07 As one of the most influential and popular genres of the last three decades rap has cultivated a mainstream audience and become a multimillion dollar industry by promoting highly visible and often controversial representations of blackness Sounding Race in Rap Songs argues that rap music allows us not only to see but also to hear how mass mediated culture engenders new understandings of race The book traces the changing sounds of race across some of the best known rap songs of the past thirty five years combining song level analysis with historical contextualization to show how these representations of identity depend on specific artistic decisions such as those related to how producers make beats Each chapter explores the process behind the production of hit songs by musicians including Grandmaster Flash and the Furious Five The Sugarhill Gang Run D M C Public Enemy N W A Dr Dre and Eminem This series of case studies highlights stylistic differences in sound lyrics and imagery with musical examples and illustrations that help answer the core question can we hear race in rap songs Integrating theory from interdisciplinary areas this book will resonate with students and scholars of popular music race relations urban culture ethnomusicology sound studies and beyond **Dirty Laundry** Lavelle,2012-09 To many the situation for black Americans in the world today seems hopeless In Dirty Laundry author Lavelle presents his personal view of race relations in the world and how these relations have affected both the black and white culture Through a series of essays Lavelle describes the current state of black culture examines the elements that have caused the erosion of the black community and describes what the future holds for black Americans Dirty Laundry presents Lavelle s thoughts on array of topics relevant to the black community Race issues in the world Segregation versus integration Black social and cultural issues The role of the police and the justice system in the black world Parents and crime Athletes and sports While sharing his opinions and views Lavelle suggests actions that can be taken that would

improve the future for both black Americans and the United States as a whole

The History of Gangster Rap Soren Baker, 2018-10-02 Journalist Soren Baker's *The 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 *Am I Black Enough for You?* Todd Boyd, 1997-03-22 The most creative moments of African American culture have always emanated from a lower class or ghetto perspective. In contemporary society, this ghetto aesthetic has informed a large segment of the popular marketplace, from the incendiary nature of gangsta rap through the choreographed violence of films like *Menace II Society* to recurrent debates around the use of the word nigger and even the assertion of this perspective in professional basketball. In each case, most of the discussion around these cultural circumstances tends to be dismissive if not completely uninformed. In analyzing the ranges of images from the O J Simpson trial to Snoop Doggy Dogg, *Am I Black Enough for You?* looks at the way in which the nuances of ghetto life get translated into the politics of popular culture and especially the way these politics have become such a profitable venture for both the entertainment industry and the actual producers of these topical narratives. The book follows the widening generation gap represented by Bill Cosby's pristine race man image in the mid 80s, culminating in the proliferation of the hard core sentiments associated with the nigger in the 1990s. The book argues for a historical understanding of these contemporary examples, which is rooted in the social policies of the Reagan-Bush era, the declining industrial base of urban communities, and the increasing significance of the drug trade and gang culture. In addition, the book follows the evolution of gangster culture in twentieth century American popular culture and the shift from ethnicity to race that slowly begins to emerge over this time period. Contrary to mainstream conservative sentiment, *Am I Black Enough for You?* suggests that the criticism of gangsta culture is a misguided attempt which reaffirms traditional views about Black culture. This criticism is articulated across race so that in many cases African Americans articulate the same sentiments as their white conservative counterparts. *Am I Black Enough for You?* offers astute analysis of the liberating possibilities of representation that lie at the core of contemporary black popular culture.

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

Rap-Up Devin Lazerine,Cameron Lazerine,2008-02-29 In this fun edgy and essential guide the editors of today s hottest music magazine give you the ultimate all access pass to the exciting world of hip hop and contemporary R B From the megaselling songs to the biggest stars to the most outrageous scandals Rap Up gives you a comprehensive behind the scenes look at the revolutionary music that s transforming pop culture Discover HISTORY LESSON How it all started from rappers armed with toy keyboards and ambition to breakout groups like Run D M C and Public Enemy who brought the hood to the suburbs and changed music forever THE NEW NEW SCHOOL One of a kind profiles of Jay Z Beyonc 50 Cent Usher Ciara and all the hottest artists And a look at the moguls and producers who shape the hits including urban flow stylist Jermaine Dupri off center innovators The Neptunes and techno beat genius Timbaland WHERE S THE BEEF The inside story on rap s most notorious battles from the legendary Juice Crew vs Boogie Down Productions duel over hip hop bragging rights to the Jay Z vs Nas battle of the giants to the 50 Cent vs The Game take no prisoners faceoff FROM HOLLIS TO HOLLYWOOD A comprehensive list of hip hop on the silver screen the good the bad and the performers Will Smith Jamie Foxx Queen Latifah who achieved box office gold and Oscar fame Complete with takes on must own CDs and tracks pop quizzes career highlights and artist road maps this unique definitive book is all you need to get down with everything hip hop and R B

Listening to Rap Michael Berry,2018-06-14 Over the past four decades rap and hip hop culture have taken a central place in popular music both in the United States and around the world Listening to Rap An Introduction enables students to understand the historical context cultural impact and unique musical characteristics of this essential genre Each chapter explores a key topic in the study of rap music from the 1970s to today covering themes such as race gender commercialization politics and authenticity Synthesizing the approaches of scholars from a variety of disciplines including music cultural studies African American studies gender studies literary criticism and philosophy Listening to Rap tracks the evolution of rap and hip hop while illustrating its vast cultural significance The text features more than 60 detailed listening guides that analyze the musical elements of songs by a wide array of artists from Afrika Bambaataa and Grandmaster Flash to Nicki Minaj Jay Z Kanye West and more A companion

website showcases playlists of the music discussed in each chapter Rooted in the understanding that cultural context music and lyrics combine to shape rap s meaning the text assumes no prior knowledge For students of all backgrounds Listening to Rap offers a clear and accessible introduction to this vital and influential music *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 *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

The Anthology of Rap Adam Bradley,Andrew DuBois,2010-11-02 From the school yards of the South Bronx to the tops of the Billboard charts rap has emerged as one of the most influential cultural forces of our time This pioneering anthology brings together more than 300 lyrics written over 30 years from the old school to the present day Rhythm and Blues, Rap, and Hip-hop Frank W. Hoffmann,2005 Presents brief entries covering the history significant artists styles and influence of rhythm and blues rap and hip hop music *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 **The Resisting Muse: Popular Music and Social Protest** Ian Peddie, 2017-09-29 Popular music has traditionally served as a rallying point for voices of opposition across a huge variety of genres This volume examines the various ways popular music has been deployed as anti establishment and how such opposition both influences and responds to the music produced Implicit in the notion of resistance is a broad adversarial hegemony against which opposition is measured But it would be wrong to regard the music of popular protest as a kind of dialogue in league against the establishment Convenient though they are such us and them arguments bespeak a rather shop worn stance redolent of youthful rebellion It is much more fruitful to perceive the relationship as a complex dialectic where musical protest is as fluid as the audiences to which it appeals and the hegemonic structures it opposes The book's contemporary focus largely post 1975 allows for comprehensive coverage of extremely diverse forms of popular music in relation to the creation of communities of protest Because such communities are fragmented and diverse the shared experience and identity popular music purports is dependent upon an audience collectivity that is now difficult to presume In this respect *The Resisting Muse* examines how the forms and aims of social protest music are contingent upon the audience's ability to invest the music with the appropriate political meaning Amongst a plethora of artists genres and themes highlights include discussions of Aboriginal rights and music Bauhaus Black Sabbath Billy Bragg Bono Cassette culture The Capitol Steps Class The Cure DJ Spooky Drum and Bass Eminem Farm Aid Foxy Brown Folk Goldie Gothicism Woody Guthrie Heavy Metal Hip hop Independent home publishing Iron Maiden Joy Division Jungle Led Zeppelin Lil Kim Live Aid Marilyn Manson Bob Marley MC Eiht Minor Threat Motown Queen Latifah Race Rap Rastafarianism Reggae The Roots Diana Ross Rush Salt n Pepa 7 Seconds Roxanne Shant Siouxsie and the Banshees The Sisters of Mercy Michelle Shocked Bessie Smith Straight edge Sunrize Band Bunny Wailer Wilco Bart Willoughby Wirrinyga Band Zines *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.

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