

History and the Development of Hip-Hop

Presented by Patrick Anderson

First Iowa Orff: Chapter Sharing

April 22nd, 2006

Contents:

- Curricular Ideas/Suggestions
- Skills and Concepts aligned to Iowa City Curriculum
- Performance Notes for the Orff arrangements
- Orff arrangements by Patrick Anderson
- Lyrics
- Historical Information Written by Patrick Anderson

Songs Included

- *Rapper's Delight* by the Sugar Hill Gang (style: "old school")
- *Party For Your Right To Fight* by Public Enemy (style: "hard core")
- *Gangsta's Paradise* by Coolio (style: "gangsta rap")

Recording can be found at Napster or other shareware locations on the internet.

Questions, comments, or suggestions for me? Email me at:

PatrickTAnderson@yahoo.com

Curricular Ideas/Suggestions

- For each song, read the one page hand out about the history of the song and the period of which the song was written. Discuss further in detail about politics of the time, economic situations, etc.
- Discuss lyrics in detail. What do they mean? What is the message? Is the song promoting violence, why or why not? Who are the people mentioned in the song?
- Discuss with the students who the individual artists in each group were/are? Who played what, and discuss interesting things about the musicians.
- Throughout the introduction of the songs, discuss how the songs differ in lyrical content, use of instruments, style of rap, etc. Also discuss where the songs are from and discuss east coast hip-hop vs. west coast hip-hop. Discuss with students what style of hip-hop each song is and discuss differences between styles.
- When learning the songs, play with a recording of the song. This will aid with learning the rhythmic placement of the lyrics and will help the groove tremendously.
- When learning the songs, divide students to each instrument and a group for singing. Then rotate so that all students have experience performing the different parts and roles of the ensemble.


Student Creation:

Rapper's Delight works well as a composition activity. Splitting students in a group of a minimum of 4, give each group good sized chunk of lyrics and have them compose and orchestrate their own rhythmic accompaniment with lyrics they received. Each group could then perform their section of the verse for the class. Mcee #4b in the lyrics work well for this activity. You could then create a rondo with the chorus as the A section and the students verse orchestrations as the contrasting sections.

My students also enjoyed creating their own rap song.

DO YOUR RESEARCH!!!! I did a lot of research before and during my teaching of the history of hip-hop. I was not much of a hip-hop fan when I started this. I gained a ton of respect for the music and for the artists. The artists and songs I have chosen were revolutionary and important in the history of hip-hop, with a little exception to Gangsta's Paradise, but there are not many gangsta' rap songs that one can do in class.

ICCSD Concepts and Skills covered in 5th Grade Units 4 & 5.

Pitch (melody/tonality)	Duration (beat/meter/rhythm)	Design (texture/form/tone color)	Expressive Qualities (dynamics/tempo/articulation)
I, IV, V chord Major tonality Minor tonality	Sixteenth rhythms 	AB form Rondo Genre	Piano Forte Ensemble blending of dynamics

Cross Curricular Connections

- Reading and reading comprehension (biographical and historical readings)
- History: history and development of Hip Hop which includes social, economic, and political influences that influenced development.

Student Creation:

Group creation of ostinati to Rappers Delight
 Their own rap song to provided rap beats.

Performance Notes

Frame Drum: o = thumb (at the edge of the drum), + = slap (whole hand in middle of drum creating a “pop” sound)

Tambourine: Hold in one hand parallel with the floor then add slight angle and play with the other hand with finger tips. This will create a crisp sound imitating the hi-hat of a drumset. If tambourine is played with one hand, there will be too much sound in between eighth notes.

Low-High Tubano: The note above the staff line is an “open/high tone” (hand on the edge). The low note below the staff line is a “bass/low tone” (hand in the center of the drum).

*These arrangements are only one possibility of how these songs could be orchestrated on Orff instruments. Please feel free to modify orchestration, instrumentation, or rhythms to fit your equipment availability and student ability.

Rappers Delight:

The optional keyboard is a combination of the AX/SX part and the BX part. This keyboard part can be in addition to or a replacement of both the AX/SX and BX parts.

Gangsta’s Paradise:

There are two different possibilities for the tambourine. Eighth notes (see above for technique) or sixteenth notes. If you decide to play sixteenth notes, there are two possible ways to do this (I prefer method two as it provides a much cleaner sound):

- 1) Put the tambourine in your lap or on a padded table and play sixteenth notes with your finger tips near or on the edge of the tambourine.
- 2) “Church/gospel” style by “shaking” the tambourine and having the tambourine meet your other hand on counts 2 & 4.

Rapper's Delight

By the Sugar Hill Gang

Arr. Patrick Anderson

Guiro

Bang bang boogie bang bang boogie

Frame Drum

Tambourine

High Tubano

Rhythm of the boogie the beat "OhYeah" Clap

Med. Tubano

Hip Hop the hip-pie the hip-pie the

Low Tubano

Hip Hip Hip Hop Hip Hip

AX/SX

BX

See notes about this keyboard part

The score consists of eight staves. The first six staves are for percussion: Guiro, Frame Drum, Tambourine, High Tubano, Med. Tubano, and Low Tubano. Each of these staves has a 4-measure phrase followed by three measures of repeat. The seventh staff is for AX/SX (Acoustic Xylophone/Saxophone) and the eighth for BX (Bass Xylophone). The keyboard part is indicated by a note to refer to other notes.

Party For Your Right To Fight

by Public Enemy

Arr. Patrick Anderson

Frame Drum

Tambourine

Med. Tubano

Low Tubano

SX/AX/BX

subtle/soft

Par - ty for your right to fight

3

Detailed description: This musical score is for a percussion arrangement of the song 'Party For Your Right To Fight' by Public Enemy, arranged by Patrick Anderson. It consists of five staves. The top four staves are for percussion: Frame Drum, Tambourine, Med. Tubano, and Low Tubano. The bottom staff is for SX/AX/BX (Saxophone, Alto Saxophone, Baritone Saxophone). The music is in common time (C) and features a repeating rhythmic pattern. The lyrics 'Par - ty for your right to fight' are written under the Med. Tubano staff. The arrangement includes various rhythmic notations such as eighth notes, quarter notes, and rests, along with performance markings like 'subtle/soft' and a triplet of eighth notes in the SX/AX/BX part.

Gangsta's Paradise

By Coolio

Arr. Patrick Anderson

The musical score is arranged in six staves, all in common time (C). The first staff, Frame Drum, shows a sequence of notes with accents (+) and a repeat sign. The second staff, Tambourine, features a rhythmic pattern with an 'OR' alternative section. The third staff, Cowbell, is marked 'Very Subtle' and 'pp'. The fourth staff, SX/AX, provides a harmonic accompaniment with chords labeled Cmin, Fmin, G7, and Cmin. The fifth staff, SM/AM, is labeled 'Background for Chorus' and contains a melodic line. The sixth staff, BX, provides a bass line.

Frame Drum

Tambourine

Cowbell

SX/AX

SM/AM

BX

Very Subtle

pp

Cmin Fmin G7 Cmin

OR

Background for Chorus

Rapper's Delight

- Sugar Hill Gang

From the album "Rapper's Delight"

Chorus

i said a hip hop the hippie the hippie
to the hip hip hop, a you dont stop
the rock it to the bang bang boogie say up jumped the boogie
to the rhythm of the boogie, the beat

Mcee #1

now what you hear is not a test--i'm rappin to the beat
and me, the groove, and my friends are gonna try to move your feet
see i am wonder mike and i like to say hello
to the black, to the white, the red, and the brown, the purple and yellow
but first i gotta bang bang the boogie to the boogie
say up jump the boogie to the bang bang boogie
let's rock, you dont stop
rock the riddle that will make your body rock
well so far youve heard my voice but i brought two friends along
and next on the mike is my man hank
come on, hank, sing that song

Mcee #2

check it out, i'm the c-a-s-an-the-o-v-a
and the rest is f-l-y
ya see i go by the code of the doctor of the mix
and these reasons i'll tell ya why
ya see i'm six foot one and i'm tons of fun
and i dress to a t
ya see i got more clothes than muhammad ali and i dress so viciously
i got bodyguards, i got two big cars
that definitely aint the wack
i got a lincoln continental and a sunroof cadillac
so after school, i take a dip in the pool
which really is on the wall
i got a color tv so i can see
the knicks play basketball
hear me talkin bout checkbooks, credit cards
more money than a sucker could ever spend
but i wouldnt give a sucker or a bum from the rucker
not a dime til i made it again
ya go hotel motel whatcha gonna do today (say what)
ya say im gonna get a fly girl gonna get some spankin
drive off in a def oj

everybody go, hotel motel holiday inn
say if your girl starts actin up, then you take her friend
master gee, am I mellow
its on you so what you gonna do

Mcee #3

well it's on n on n on n on n on
the beat dont stop until the break of dawn
i said m-a-s, t-e-r, a g with a double e
i said i go by the unforgettable name
of the man they call the master gee
well, my name is known all over the world
by all the foxy ladies and the pretty girls
i'm goin down in history
as the baddest rapper there could ever be
now i'm feelin the highs and ya feelin the lows
the beat starts gettin into your toes
ya start poppin ya fingers and stompin your feet
and movin your body while youre sittin in your seat
and the damn ya start doin the freak
i said damn, right outta your seat
then ya throw your hands high in the air
ya rockin to the rhythm, shake your derriere
ya rockin to the beat without a care
with the sureshot m.c.s for the affair
now, im not as tall as the rest of the gang
but i rap to the beat just the same
i dot a little face and a pair of brown eyes
all im here to do ladies is hypnotize
singin on n n on n on n on
the beat dont stop until the break of dawn
singin on n n on n on n on n on
like a hot buttered a pop da pop da pop dibbie dibbie
pop da pop pop ya dont dare stop
come alive yall gimme what ya got
i guess by now you can take a hunch
and find that i am the baby of the bunch
'but that's okay i still keep in stride
cause all i'm here to do is just wiggle your behind
singin on n n on n on n on
the beat dont stop until the break of dawn
singin on n n on n on n on n on
rock rock yall throw it on the floor

Mcee #4

like a can of beer that's sweeter than honey
like a millionaire that has no money
like a rainy day that is not wet
like a gamblin fiend that does not bet
like dracula with out his fangs
like the boogie to the boogie without the boogie bang
like collard greens that dont taste good
like a tree that's not made out of wood
like goin up and not comin down
is just like the beat without the sound no sound
to the beat beat, ya do the freak
everybody just rock and dance to the beat

Mcee #4b

have you ever went over a friends house to eat
and the food just aint no good
i mean the macaroni's soggy the peas are mashed
and the chicken tastes like wood
so you try to play it off like you think you can
by sayin that youre full
and then your friend says momma he's just being polite
he aint finished uh uh that's bull
so your heart starts pumpin and you think of a lie
and you say that you already ate
and your friend says man there's plenty of food
so you pile some more on your plate
while the stinky foods steamin your mind starts to dreamin
of the moment that it's time to leave
and then you look at your plate and your chickens slowly rottin
into something that looks like cheese
oh so you say that's it i got to leave this place
i dont care what these people think
im just sittin here makin myself nauseous
with this ugly food that stinks
so you bust out the door while its still closed
still sick from the food you ate
and then you run to the store for quick relief
from a bottle of kaopectate
and then you call your friend two weeks later
to see how he has been
and he says i understand about the food
baby bubbah but we're still friends

Chorus

with a hip hop the hippie to the hippie
the hip hip a hop a you dont stop the rockin
to the bang bang boogie
say up jump the boogie to the rhythm of the boogie the beat

Outro

i say hank can ya rock
can ya rock to the rhythm that just dont stop
can ya hip me to the shoobie doo
i said come on make the make the people move

Party For Your Right To Fight

By Public Enemy from the album
"It Takes a Nation of Millions to Hold Us Back"

Power, equality
And we're out to get it
I know some of you ain't wid it
This party started right in '66
With a pro-Black radical mix
Then at the hour of twelve
Some force cut the power
And emerged from hell
It was your so called government
That made this occur
Like the grafted devils they were

J. Edgar Hoover, and he coulda proved to you
He had King and X set up
Also the party with Newton, Cleaver and Seale
He ended, so get up
Time to get em back
(You got it)
Get back on the track
(You got it)
Word from the honorable Elijah Muhammed
Know who you are to be Black

To those that disagree it causes static
For the original Black Asiatic man
Cream of the earth
And was here first
And some devils prevent this from being known
But you check out the books they own
Even masons they know it
But refuse to show it, yo
But it's proven and fact
And it takes a nation of millions to hold us back

Gangsta's Paradise

Coolio

As I walk through the valley of the shadow of death
I take a look at my life and realize there's not much left
coz I've been blastin and laughin so long, that
even my mama thinks that my mind is gone
but I ain't never crossed a man that didn't deserve it
me be treated like a punk you know that's unheard of
you better watch how you're talking, and where you're walking
or you and your homies might be lined in chalk
I really hate to trip but i gotta, loc
As I Grow I see myself in the pistol smoke, fool
I'm the kinda G the little homies wanna be like
on my knees in the night, saying prayers in the streetlight

been spending most their lives, living in the gangsta's paradise
been spending most their lives, living in the gangsta's paradise
keep spending most our lives, living in the gangsta's paradise
keep spending most our lives, living in the gangsta's paradise

They got the situation, they got me facin'
I can't live a normal life, I was raised by the stripes
so I gotta be down with the hood team
too much television watching got me chasing dreams
I'm an educated fool with money on my mind
got my 10 in my hand and a gleam in my eye
I'm a loc'd out gangsta set trippin' banger
and my homies is down so don't arouse my anger, fool
death ain't nothing but a heartbeat away,
I'm living life, do or die, what can I say
I'm 23 now, but will I live to see 24
the way things are going I don't know

Chorus:

Tell me why are we, so blind to see
That the one's we hurt, are you and me
been spending most their lives, living in the gangsta's paradise
been spending most their lives, living in the gangsta's paradise
spending most our lives, living in the gangsta's paradise
spending most our lives, living in the gangsta's paradise

Power and the money, money and the power
minute after minute, hour after hour
everybody's running, but half of them ain't looking
what's going on in the kitchen, but I don't know what's kickin'
they say I gotta learn, but nobody's here to teach me
if they can't understand it, how can they reach me
I guess they can't, I guess they won't
I guess they front, that's why I know my life is out of luck, fool

been spending most their lives, living in the gangsta's paradise
been spending most their lives, living in the gangsta's paradise
spending most our lives, living in the gangsta's paradise
spending most our lives, living in the gangsta's paradise
Tell me why are we, so blind to see
That the one's we hurt, are you and me
Tell me why are we, so blind to see
That the one's we hurt, are you and me

(fade out)

The Start of Rap



In the late 1960's, **DJ Kool Herc** (Clive Campbell) moved from Kingstons, Jamaica to the West Bronx in New York. DJ Kool Herc was a musician from Jamaica who sang rhymes over *instrumental sections* (sections of music with no lyrics) of reggae records; people from Jamaica called this *toasting*. Because the instrumental sections on the reggae records were short, DJ Kool Herc used two record players to cut back and forth between two separate records which allowed him to 'toast' as long as he wanted to. DJ Kool Herc would chant things like "Throw your hands in the air and waive 'em like ya just don't care!". This type of crowd pleaser was not known as rap yet, but as MCing. Other common phrases were known as **shouts**. Shouts were little shouts acknowledging people at a party or popular phrases such as "*Yo this is Kool Herc in the join-ski saying my mellow-ski Marky D is in the house*", and "*Davey D is in the house, an he'll turn it out without a doubt*".

About 1970, DJ Kool Herc let his friends, Coke La Rock, and Clark Kent take over the lyrics while DJ Kool Herc was at the turntables DJing. This was rap music's first band, and they called themselves **Kool Herc and the Herculooids**.

It didn't take long before other rap groups to be formed. **The Sugar Hill Gang** produced one of the first rap albums "**Rappers Delight**". It became the best selling 12 inch record, selling over 2 million copies world wide.

It was because of this record that the word "**hip hop**" was coined; they used beats and base lines from the disco track "Good Times." Utilizing beats from old gospel, jazz, James Brown/Motown soul, funk, disco, drum machines, then remixing them became the musical core of hip hop; this process became known as **sampling**.



Rap music quickly became popular for many reasons. One reason was that it allowed urban (inner city) New Yorkers a chance to freely express oneself. Another reason was that this new form of music did not require a lot of resources such as instruments or lessons. Rapping (MCing as it was known) is a verbal skill that can be practiced anywhere. One other reason was that this new form of music had no rules, and one could rap about anything.

The 1980's: Public Enemy Past and Present

Public Enemy formed in Long Island, New York in 1982. The band was started by three good friends who were students at Adelphi University located in Long Island. Carlton Ridenhour, Bill Stepheny, and Hank Shocklee shared a love of hip-hop and politics which gave them a vision for a new direction in hip hop. In 1987, they released their first album “*Yo! Bum Rush the Show*”. In 1988, they released the revolutionary album “*It Takes a Nation of Millions to Hold Us Back*”, which performed much better in the charts than their previous release. The album “*It Takes a Nation of Millions to Hold Us Back*” is considered by many to be one of the most significant hip hop albums of all time. The album contains politically charged lyrics with controversial statements with the aim to uplift the black youth. It is a varied record with mixed elements of funk, jazz, and rock that produced a new sound that is “in your face” and is often described as militant.

The New York Times named “*It Takes a Nation of Millions to Hold Us Back*” to their list of 25 most significant albums of the last century. In 2003, the TV channel VH1 named “*It Takes a Nation of Millions..*” the 20th greatest album of all time. It was ranked 93rd in a 2005 survey held by British television's Channel 4 to determine the 100 greatest albums of all time. It was also named the second greatest album in *Spin Magazine's* listing of the 100 greatest albums released since the magazine's founding in 1985 (Radiohead's *Ok Computer* was number one). It was the top ranked hip-hop album in the List of Rolling Stone's 500 Greatest Albums of All Time; number 48



Public Enemy were pioneers in many ways. They were pioneers of a new “hardcore” hip hop using poetic rhymes with jazzy backbeats that was politically revolutionary. Chuck D rhymed about many social problems, especially those in the black community, while condoning revolutionary tactics and social activism. In the process, he directed hip-hop toward self aware black consciousness.

Terminator X elevated DJing to a more refined art. Some of his most innovative scratching tricks can be heard on the song "Rebel Without A Pause".

They were the first rap-group having extended world tours, which led to huge popularity and influence in Hip-Hop communities in Europe and Asia. They also changed the Internet's music distribution capability by being the first group to release MP3 albums, a format virtually unknown at the time.”

Public Enemy were also pioneers by collaborating with the heavy metal band, Anthrax, in 1991. The rock and rap collaboration was nothing new as Run D.M.C collaboration with Aerosmith in 1986 producing the song “*Walk This Way*”. Public Enemy’s collaboration with Anthrax produced more of an alien genre of rap/rock mix which gave birth to the bands “Rage Against the Machine” and “Linkin Park”.

More Recently

Public Enemy’s recent release, “*Fear of a Black Planet*”, was selected for preservation in the Library of Congress. It included the song “*911 is a joke*”, which criticized emergency response units for taking more time to service people in the black community than those in the white community.

They still continue to perform and write, though with some attrition. Terminator X took early retirement and was replaced by Atlanta native DJ Lord as the group's main DJ. Chuck D and Professor Griff are also members of a band named Confrontation Camp, a funk/rock band. Chuck D's lecture series on "Rap, Race, Reality & Technology" has been used as the basis for his lyrics on "We Are Gathered Here", an album by the group Fine Arts Militia - which he is a member of.

In 2004, Flavor Flav appeared on the VH1 reality show *The Surreal Life*, and can now be seen on the VH1 program *Strange Love*. His portrayal on that show, however, has been the subject of much dispute, especially between fans and the other members of the band. Many fans and Chuck D himself have publicly lambasted Flavor for his actions on the show, including being indignant to his children and his ex-wife. Flavor also recently appeared on UK reality TV show "The Farm". Oddly enough, maybe as a show of their respect for all types of music, PE was scheduled to perform the cancelled hardcore and metal festival, Hellfest '05 and would have shared the stage with heavy bands including Between the Buried and Me, Ed Gein, From a Second Story Window, Ion Dissonance, Pig Destroyer, and Suffocation.

In September of 2005, Flavor Flav reunited with Public Enemy to record a rap protest song, *Hell No We Ain't All Right!*, criticizing policy issues surrounding the response to Hurricane Katrina, and the George W. Bush administration in particular.

1990's: The West Coast and Gangsta Rap

Until the late 1980's, the rap scene was dominated by east coast rapper's. Much of the early rap music was "party music" by artists such as Sugar Hill Gang. Soon later music became heavier in style and lyrics contained more serious subject such as politics and racial equality like music from Public Enemy.

In the late 1980's, rap artists on the west coast were becoming popular with a new "hard core" rap with lyrics about life on the streets with new styles such as **gangsta** and **G-funk**. West Coast bands such as N.W.A, Ice T, Ice Cube, and Snoop Doggy Dog are only a few of the bands that brought the spotlight of rap music from the east coast to the west coast.

In 1988, the same year when Public Enemy released "*It Takes a Nation of Millions to Hold Us Back*", N.W.A came out with the album "*Straight Outta Compton*" with lyrics about life on the streets including violence, drugs and guns. This album aggravated many citizens, politicians, and government organizations such as the FBI. In 1990, it was discovered that founding member Ice Cube was put on a government assassination list put together by extremist republican government officials. The national and state governments also began to try to censor many of the songs and artists.



In 1991, Ice T released the album "*Original Gangsta*". Lyrics contained real life experiences about life on the streets including topics about drugs and violence. Ice T gained huge commercial success. As a result, Ice T is claimed by many to be the first gangsta rap artist.



Also in the 1991, the government was successful in trying to limit sales to youth by introducing Parental Advisory Lyrics. Many stores do not sell albums with this advisory, and many limit the sale of these albums to people 18 years of age or older.

A few of the very successful rap artists in the 1990's were Ice Cube, Ice T, Coolio, Snoop Doggy Dog, Dr. Dre, Cypress Hill, House of Pain, The Roots, Wu-Tang Clan, Nas, Warren Griffin, Lil Kim, Queen Latifah, Salt-N-Peppa, Busta Rhymes, Lauryn Hill and 2Pac.