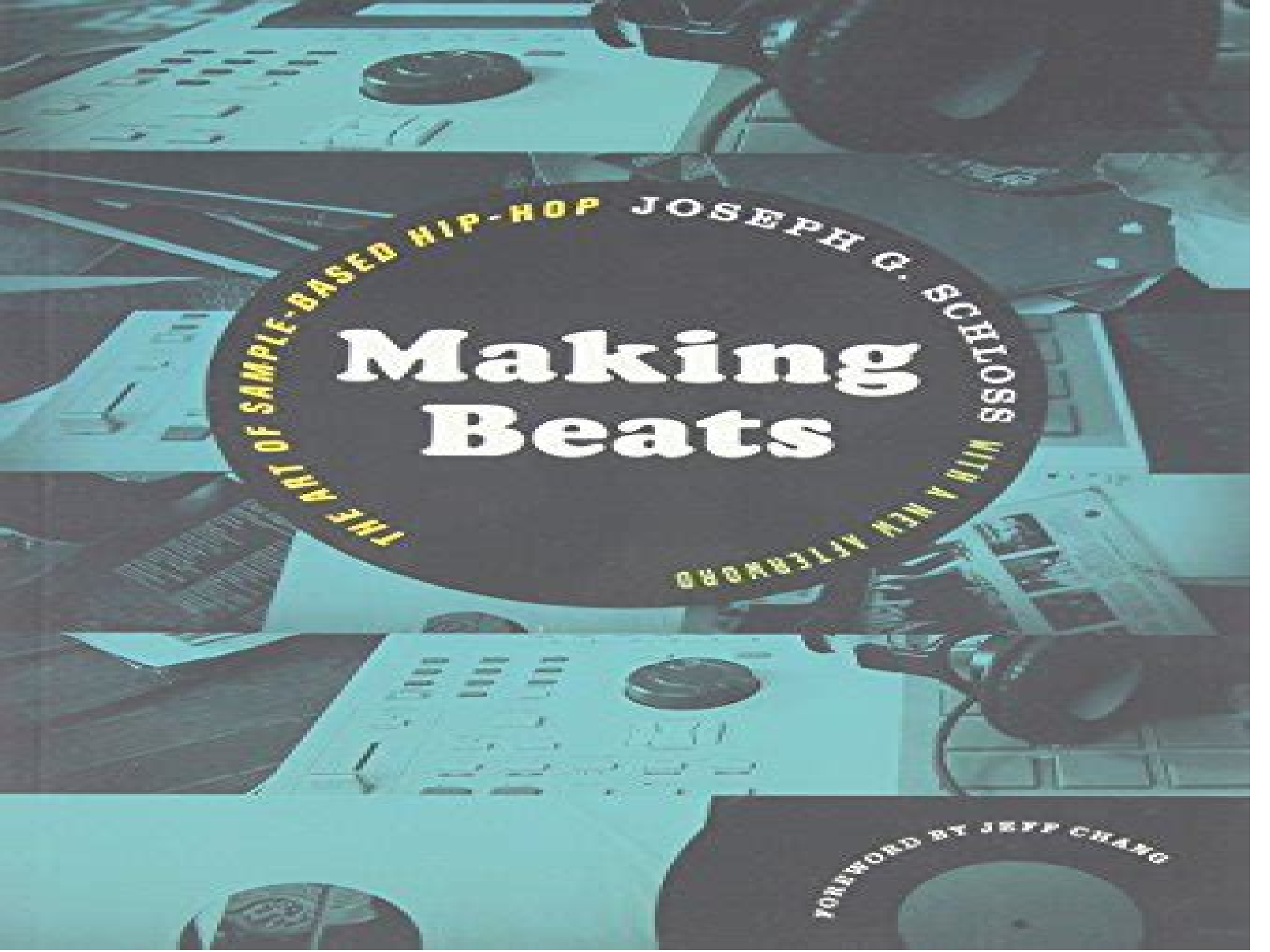




THE ART OF SAMPLE-BASED HIP-HOP

JOSEPH G. SCHLOSS

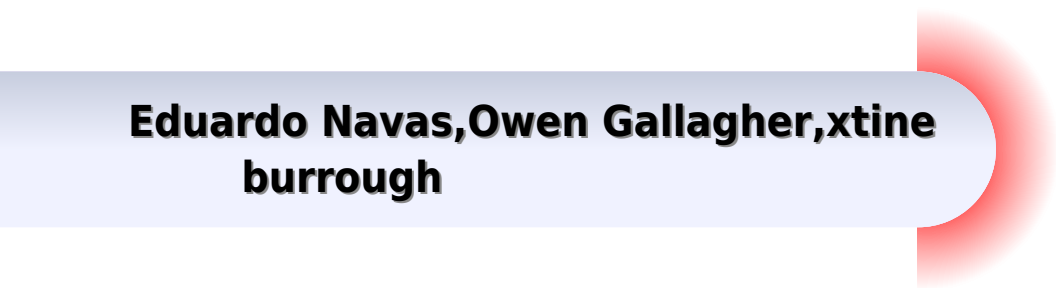
Making Beats

WITH A NEW AFTERWORD

FOREWORD BY JAY-Z CHANG

Making Beats The Art Of Sample Based Hip Hop Musicculture

**Eduardo Navas,Owen Gallagher,xtime
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Making Beats The Art Of Sample Based Hip Hop Musicculture:

Making Beats Joseph G. Schloss, 2014-11-20 Winner of IASPM's 2005 International Book Award Based on ten years of research among hip hop producers *Making Beats* was the first work of scholarship to explore the goals methods and values of a surprisingly insular community Focusing on a variety of subjects from hip hop artists pedagogical methods to the Afrodiasporic roots of the sampling process to the social significance of digging for rare records Joseph G Schloss examines the way hip hop artists have managed to create a form of expression that reflects their creative aspirations moral beliefs political values and cultural realities This second edition of the book includes a new foreword by Jeff Chang and a new afterword by the author

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Making Beats Joseph Glenn Schloss, 2014 *Reimagining Sample-based Hip Hop* Michail Exarchos, 2023-07-24 *Reimagining Sample based Hip Hop* Making Records within Records presents the poetics of hip hop record production and the significance of sample material in record making providing analysis of key releases in hip hop discography and interviews with experts from the world of Hip Hop and beyond Beginning with the history of hip hop music making this book guides the reader through the alternative techniques deployed by beat makers to avoid the use of copyrighted samples and concludes with a consideration of the future of Hip Hop alongside a companion album that has been created using findings from this research Challenging previous theoretical understandings about Hip Hop the author focuses on deconstructing sonic phenomena using his hands on engineering expertise and in depth musicological knowledge about record production With a significant emphasis on both practice and theory *Reimagining Sample based Hip Hop* will be of interest to advanced undergraduates postgraduates and researchers working in audio engineering music production hip hop studies and musicology

The Cambridge Companion to Hip-Hop Justin A. Williams, 2015-02-12 It has been more than thirty five years since the first commercial recordings of hip hop music were made This Companion written by renowned scholars and industry professionals reflects the passion and scholarly activity occurring in the new generation of hip hop studies It covers a diverse range of case studies from Nerdcore hip hop to instrumental hip hop to the role of rappers in the Obama campaign and from countries including Senegal Japan Germany Cuba and the UK Chapters provide an overview of the four elements of hip hop MCing DJing break dancing or breakin and graffiti in addition to key topics such as religion theatre film gender and politics Intended for students scholars and the most serious of hip hop heads this collection

incorporates methods in studying hip hop flow as well as the music analysis of hip hop and methods from linguistics political science gender and film studies to provide exciting new perspectives on this rapidly developing field **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 The Routledge Companion to Remix Studies Eduardo Navas,Owen Gallagher,xtime burrough,2014-11-27 The Routledge Companion to Remix Studies comprises contemporary texts by key authors and artists who are active in the emerging field of remix studies As an organic international movement remix culture originated in the popular music culture of the 1970s and has since grown into a rich cultural activity encompassing numerous forms of media The act of recombining pre existing material brings up pressing questions of authenticity reception authorship copyright and the techno politics of media activism This book approaches remix studies from various angles including sections on history aesthetics ethics politics and practice and presents theoretical chapters alongside case studies of remix projects The Routledge Companion to Remix Studies is a valuable resource for both researchers and remix practitioners as well as a teaching tool for instructors using remix practices in the classroom **The Bloomsbury Handbook of Popular Music and Social Class** Ian Peddie,2020-02-06 The Bloomsbury Handbook of Popular Music and Social Class is the first extensive analysis of the most important themes and concepts in this field Encompassing contemporary research in ethnomusicology sociology cultural studies history and race studies the volume explores the intersections between music and class and how the meanings of class are asserted and denied confused and clarified through music With chapters on key genres traditions and subcultures as well as fresh and engaging directions for future scholarship the volume considers how music has thought about and articulated social class It consists entirely of original contributions written by internationally renowned scholars and provides an essential reference point for scholars interested in the relationship between popular music and social class *Rock This Way* Mel Stanfill,2023-08-15 Any and all songs are capable of being remixed But not all remixes are treated equally Rock This Way examines transformative musical works cover songs remixes mash ups parodies and soundalike songs to discover what contemporary American culture sees as legitimate when it comes to making music that builds upon other songs Through

examples of how popular discussion talked about such songs between 2009 and 2018 Mel Stanfill uses a combination of discourse analysis and digital humanities methods to interrogate our broader understanding of transformative works and where they converge at the legal economic and cultural ownership levels *Rock This Way* provides a new way of thinking about what it means to re create and borrow music how the racial identity of both the reusing artist and the reused artist matters and the ways in which the law polices artists and their works Ultimately Stanfill demonstrates that the extent to which a work is seen as having new expression or meaning is contingent upon notions of creativity legitimacy and law all of which are shaped by white supremacy **The Singer-Songwriter Handbook** Justin Williams,Katherine

Williams,2017-02-23 The singer songwriter someone who writes and performs their own music is an ever present and increasingly complex figure in popular music worlds *The Singer Songwriter Handbook* provides a useful resource for student songwriters active musicians fans and scholars alike This handbook is divided into four main sections Songwriting acoustic and digital Performance Music Industry and Case Studies Section I focuses on the how to elements of popular song composition embracing a range of perspectives and methods in addition to chapters on the teaching of songwriting to students Section II deals with the nature of performance stagecraft open mic nights and a number of case studies that engage with performing in a range of contexts Section III is devoted to aspects of the music industry and the business of music including sales contract negotiations copyright social media and marketing Section IV provides specific examples of singer songwriter personae and global open mic scenes *The Singer Songwriter Handbook* is a much needed single resource for budding singer songwriters as well as songwriting pedagogues *Art and the Performance of Memory* Richard Cándida

Smith,2003-08-29 This book investigates the role that the visual and performing arts play in our experience and understanding of the past The essays highlight the role of oral history in the documentation of the visual and performing arts

Sensational Knowledge Tomie Hahn,2007-05-07 DVD contains Examples of performances **Seeing Race Again** Kimberlé Williams Crenshaw,Luke Charles Harris,Daniel Martinez HoSang,George Lipsitz,2019-02-05 Every academic discipline has an origin story complicit with white supremacy Racial hierarchy and colonialism structured the very foundations of most disciplines research and teaching paradigms In the early twentieth century the academy faced rising opposition and correction evident in the intervention of scholars including W E B Du Bois Zora Neale Hurston Carter G Woodson and others By the mid twentieth century education itself became a center in the struggle for social justice Scholars mounted insurgent efforts to discredit some of the most odious intellectual defenses of white supremacy in academia but the disciplines and their keepers remained unwilling to interrogate many of the racist foundations of their fields instead embracing a framework of racial colorblindness as their default position This book challenges scholars and students to see race again Examining the racial histories and colorblindness in fields as diverse as social psychology the law musicology literary studies sociology and gender studies *Seeing Race Again* documents the profoundly contradictory role of the academy

in constructing naturalizing and reproducing racial hierarchy It shows how colorblindness compromises the capacity of disciplines to effectively respond to the wide set of contemporary political economic and social crises marking public life today

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

The Kind of Man I Am Nichole Rustin-Paschal, 2017-09-12 Nearly four decades after his death Charles Mingus Jr remains one of the least understood and most recognized jazz composers and musicians of our time Mingus's ideas about music racial identity and masculinity as well as those of other individuals in his circle like Celia Mingus Hazel Scott and Joni Mitchell challenged jazz itself as a model of freedom inclusion creativity and emotional expressivity Drawing on archival records published memoirs and previously conducted interviews *The Kind of Man I Am* uses Mingus as a lens through which to craft a gendered cultural history of postwar jazz culture This book challenges the persisting narrative of Mingus as jazz's Angry Man by examining the ways the language of emotion has been used in jazz as shorthand for competing ideas about masculinity authenticity performance and authority

Theorizing Sound Writing Deborah Kapchan, 2017-04-04 The study of listening aurality and its relation to writing is the subject of this eclectic edited volume *Theorizing Sound Writing* explores the relationship between sound theory language and inscription This volume contains an impressive lineup of scholars from anthropology ethnomusicology musicology performance and sound studies The contributors write about sound in their ongoing work while also making an intervention into the ethics of academic knowledge one in which listening is the first step not only in translating sound into words but also in compassionate scholarship

Punk Ethnography Michael E. Veal, E. Tammy Kim, 2016-10-18 This ground breaking case study examines record production as ethnographic work Since its founding in 2003 Seattle based record label Sublime Frequencies has produced world music recordings that have been received as radical sometimes problematic critiques of the practices of sound ethnography Founded by punk rocker brothers Alan and Richard Bishop along with filmmaker Hisham Mayet the label

s releases encompass collagist sound travelogues individual artist compilations national regional and genre surveys and DVDs all designed in a distinctive graphic style recalling the DIY aesthetic of punk and indie rock Sublime Frequencies producers position themselves as heirs to canonical ethnographic labels such as Folkways Nonesuch and Musique du Monde but their aesthetic and philosophical roots in punk indie rock and experimental music effectively distinguish their work from more conventional ethnographic norms Situated at the intersection of ethnomusicology sound studies cultural anthropology and popular music studies the essays in this volume explore the issues surrounding the label including appropriation and intellectual property while providing critical commentary and charting the impact of the label through listener interviews

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 Perchard's 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

Animal Musicalities Rachel Mundy, 2018-06-05 Over the past century and a half the voices and bodies of animals have been used by scientists and music experts as a benchmark for measures of natural difference Animal Musicalities traces music's taxonomies from Darwin to digital bird guides to show how animal song has become the starting point for enduring evaluations of species races and cultures By examining the influential efforts made by a small group of men and women to define human diversity in relation to animal voices this book raises profound questions about the creation of modern human identity and the foundations of modern humanism

Hip-Hop within and without the Academy Karen Snell, Johan Söderman, 2014-07-29 Hip Hop Within and Without the Academy explores why hip hop has become such a meaningful musical genre for so many musicians artists and fans around the world Through multiple interviews with hip hop emcees DJs and turntablists the authors explore how these artists learn and what this music means in their everyday lives This research reveals how hip hop is used by many marginalized peoples around the world to help express their ideas and opinions and even to teach the younger generation about their culture and tradition In addition this book dives into how hip hop is currently being studied in higher education and academia In the process the authors reveal the difficulties inherent in

bringing this kind of music into institutional contexts and acknowledge the conflicts that are present between hip hop artists and academics who study the culture Building on the notion of bringing hip hop into educational settings the book discusses how hip hop is currently being used in public school settings and how educators can include and embrace hip hop s educational potential more fully while maintaining hip hop s authenticity and appealing to young people Ultimately this book reveals how hip hop s universal appeal can be harnessed to help make general and music education more meaningful for contemporary youth

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