

HIP-HOP: A CULTURE OF RESISTANCE



Mario Gonzalez, Abigail Leyva, Dominic DiSilva, Ivan Rodriguez



CONTEXT

THE ORIGINS OF HIP-HOP CONTINUE A TRADITION OF RESISTANCE AS IT STEMS FROM A RESPONSE TO THE SOCIAL AND ECONOMIC ALIENATION OF THE BLACK COMMUNITY IN THE BRONX DURING THE 1970'S. THE ORIGIN OF HIP-HOP IS HIGHLY CONTESTED BUT THERE IS A CONSENSUS THAT IT ORIGINATED DURING THE 1970'S IN THE BRONX AS BLOCK PARTIES. AT THE TIME BLACK COMMUNITIES LIVING IN THE BRONX WERE BEING DEVASTATED BY THE POST-INDUSTRIAL ECONOMY. THESE COMMUNITIES TURNED TO HIP-HOP AS A WAY TO EXPRESS THEIR FRUSTRATION AT BEING MARGINALIZED IN THE GREATER SOCIETY.



Contents

- I. *Intro*
- II. *Graffiti*
 - A. *Representation*
 - B. *History*
 - C. *Progress “Tagging”*
- III. *MCing*
 - A. *Expression*
 - B. *Activism*
 - C. *Performance*
- IV. *Breakdancing*
 - A. *B-Girls/B-Boys*
 - B. *ZuluKings*
 - C. *4 Elements of Break*
- V. *DJing*
 - A. *Origin*
 - B. *Technology*
 - C. *Scratch*





INTRO

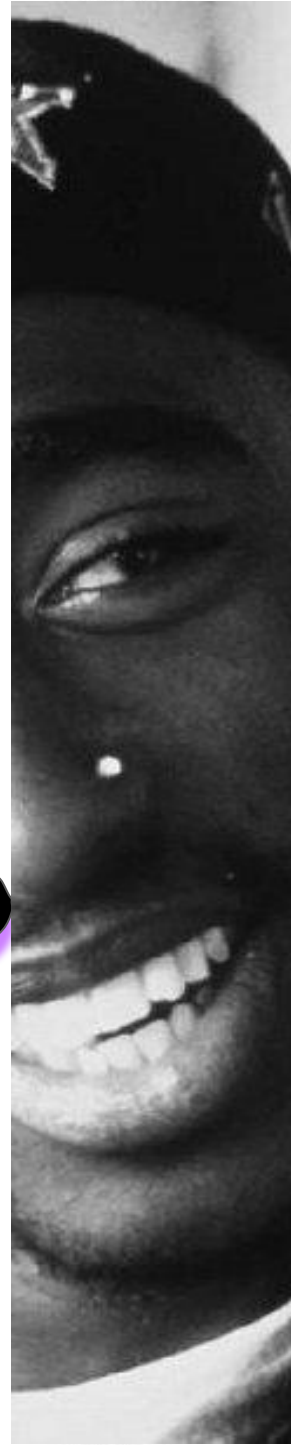
HIP HOP HAS AN ASTOUNDING DIVERSITY OF SUB GENRES AND STYLES HOWEVER THERE ARE 4 CENTRAL ELEMENTS THAT MUST BE PRESENT TO BE CONSIDERED HIP HOP.

4 ELEMENTS OF HIP HOP:

GRAFFITI MCING

DJING

BREAKDANCING



1. GRAFFITI



GRAFFITI: THE EXPRESSION OF A PERSON'S MIND IN THE ARTISTIC WAY. REPRESENTING THE MIND; POLITICAL VIEWS, SOCIETY, AND FEELINGS.

- HIP HOP AND GRAFFITI REPRESENTED THE OPPRESSED, THE IGNORED, AND THE PEOPLE THAT WAS PUSHED TO THE LIMIT, FORCING THEM TO FIND THEIR OWN WAY OF REPRESENTATION.

GRAFFITI BECAME A PART OF THE FOUR ELEMENTS OF HIP HOP IN THE 1970S, A DECADE AFTER ITS BIRTH ON THE STREETS

- "TAGGING" WAS USUALLY THE FIRST "PRACTICE" THAT ARTISTS WOULD GO THROUGH, CREATING A SIGN OF OWNERSHIP OR REPRESENTATION BY TAGGING THEIR NAME OR LOGO WHICH DIFFERENTIATED THEM AS UNIQUE IN THE ARTISTS' COMMUNITY.

- THE ACCEPTANCE OF HIP HOP AND GRAFFITI INTO THE MAINSTREAM SHINES A LIGHT ON THE PROGRESSION OF THE AFRICAN AMERICAN COMMUNITY. IN DEVELOPING A ROUTE TO JUSTICE AND REPRESENTATION, THAT WAS DRAWN OUT BY THE AFRICAN AMERICAN COMMUNITY ITSELF, THE TRUE VOICE OF THE DISADVANTAGED HAS RISEN ABOVE THOSE WHO HAD PREVIOUSLY SOUGHT TO OPPRESS IT.



Zephyr: Graffiti Artist



Andrew Witten is an American graffiti artist, lecturer, and author from New York City. He started creating graffiti art in 1975 and started signing his art as Zephyr in 1977. He is considered a graffiti elder and has invented styles & standards that are still used today.

GRAFFITI STYLES

TAGGING



ORIGINAL GRAFFITI STYLE



CAPITALISTIC

+

MODERN GRAFFITI ART

GRAFFITI (AEROSOL ART)



Meet Remy Ma



**KNOWN AS THE "THE
DOPEST FEMALE RAPPER
EVER." -FAT JOE**

**GREW UP IN THE CASTLE
HILL PROJECTS IN THE
BRONX.**

**WON THE BET AWARD
FOR BEST FEMALE HIP
HOP ARTIST**

The "Pidgin" Theory

PARENTAL
ADVISORY
EXPLICIT CONTENT

African American Vernacular **English** or **Ebonics**

Form of **Expression** and **Liberation**

Communication and Deliberation



AFTER THE GREAT MIGRATION (1916-1970) OF AFRICAN-AMERICANS TO PLACES LIKE THE BRONX, POVERTY AND CRIME HAD RAISED TO A HIGH RATE. THE ERA OF DEINDUSTRIALIZATION OCCURRED AND THERE WAS ALMOST NO INVESTMENTS IN BLACK AND PUERTO RICAN NEIGHBORHOODS. JUST LIKE THE REST OF THE HIP-HOP MOVEMENT, B-BOYS/GIRLS ALSO KNOWN AS BREAKERS OR BREAK DANCERS TURNED TO POSITIVE ENERGY AND NEEDED TO TAKE A MOMENT TO SPIN ON THE CARDBOARD OR IN GOOD PUBLIC SPACES TO COUNTER THEIR MENTALITY IN CRIME, POVERTY, AND AT TIMES DISCRIMINATION FROM POLICE. SOMETIMES PRACTICING UNDER THE RADAR, B-BOY CREWS LIKE **THE MIGHTY ZULU KINGS** WOULD USE THE OLD STYLE BREAKING TECHNIQUES, INCLUDING MOVES OF JAMES BROWN DURING THE EARLY 1970S. AROUND THE LATE 1970S, B-BOY CREWS LIKE **THE ROCK STEADY CREW** WOULD EMERGE AND INVOLVE ACROBATIC MOVES TO KUNG FU FIGHTING, WHICH ARE ALSO PART OF THE NEW STYLE BREAKING. THANKS TO THE FOUNDERS, BREAKDANCING CONSIST OF 4 ELEMENTS (TOPROCK, DOWNROCK, POWER MOVES, AND THE FREEZE). OVERALL B-BOY/GIRLS USED THIS PHYSICAL ROUTINE TO SETTLE THEIR FIGHTS ON THE STREETS BETWEEN GANGS AND TERRITORY. TODAY, THE POWER OF BREAKING HAS OPEN DOORS TO HIP-HOP DANCERS ALL OVER THE WORLD AND WILL ALWAYS BE HIP-HOP'S PHYSICAL SHIELD.

© CanStockPhoto.com - csp58812819



TOPROCK



THE 4 ELEMENTS OF BREAKING

DOWNROCK



Headspin

POWER
MOVES



The Windmill

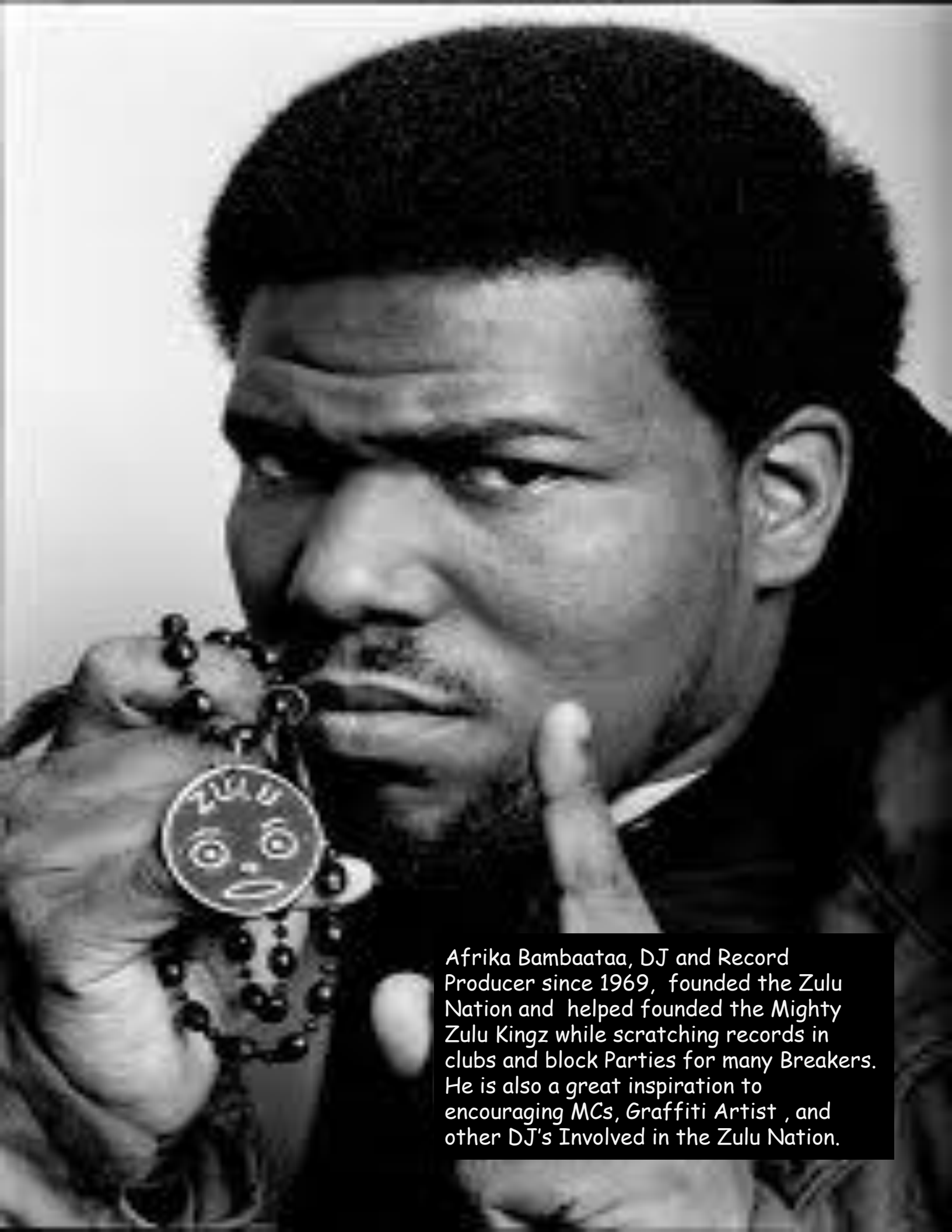


THE FREEZE

OR

THE POSE





Afrika Bambaataa, DJ and Record Producer since 1969, founded the Zulu Nation and helped founded the Mighty Zulu Kingz while scratching records in clubs and block Parties for many Breakers. He is also a great inspiration to encouraging MCs, Graffiti Artist , and other DJ's Involved in the Zulu Nation.



THE DISK JOCKEY

DJS CREATE MUSIC OUT OF ALREADY EXISTING SONGS AND PERFORM THEM FOR LIVE AUDIENCES.

DJS USE AUDIO EQUIPMENT LIKE TURNTABLES THAT CAN PLAY AT LEAST TWO SOURCES OF RECORDED MUSIC SIMULTANEOUSLY MIXING THEM TOGETHER.

CRUDE VERSION OF HIP HOP AND DJING ORIGINATED ON THE BASKETBALL COURTS WHERE B SIDES OF DISCO RECORDS WERE PLAYED ON 1 SIDE OF A DUAL CASSETTE PLAYER AND THE OTHER SIDE WOULD BE SOMEONE'S RAP OR RHYME. PEOPLE WOULD RAPP OVER AND DUB THEMSELVES OVER A BLANK TAPE WHILE THE B SIDE WAS PLAYING.

-TRICIA ROSE



DJ KOOL HERC

BORN CLIVE CAMPBELL,
A JAMAICAN-AMERICAN
DJ. KNOWN AS THE
FOUNDER OF HIP HOP. HE
PIONEERED SPINNING 2
RECORDS AT THE SAME
TIME, CREATING THE
"BREAK" IN BETWEEN
SONGS.

#BIRTHOFHIPHOP

Photo Credit: Joe Conzo Archives

DJS: MAKING AVENUES OUT OF DEAD-ENDS

UNDERSTANDING HOW SOUND TECHNICIANS CAUGHT IN A DEAD END JOB IS ESSENTIAL TO UNDERSTANDING THE INGENUITY OF BLACK PEOPLE AND THEIR ABILITY TO ADAPT TO SYSTEMIC OPPRESSION. HISTORICALLY SLAVES WERE NOT ALLOWED OWNERSHIP OF THINGS WHAT WAS THEIRS BELONGED TO THEIR MASTERS. IN ORDER TO CONTINUE MUSICAL PRACTICES AFRICAN SLAVES WERE VERY INGENIOUS USING EUROPEAN TOOLS LIKE POTS AND PANS TO SIMULATE DRUMS AND OTHER MUSICAL INSTRUMENTS. THIS INGENUITY IS SEEN IN HIP HOP IN THAT MANY OF THE DJ'S THAT ARE SO IMPORTANT TO CREATING THE BEATS AND MUSIC ACTUALLY STARTED OFF IN DEAD END JOBS. "THE VAST MAJORITY OF INNOVATORS WERE TRACKED INTO DEAD-END... VOCATIONAL SCHOOLS" AND LEARNED HOW TO BECOME STEREO REPAIRMEN (ROSE, 2010). THESE WORKING CLASS JOBS WERE EVENTUALLY REPLACED WITH TECHNOLOGY LEAVING PEOPLE WITH NO FINANCIAL OPPORTUNITIES TO SPEAK OF. HOWEVER BECAUSE OF THEIR INTIMATE RELATIONSHIP WITH STEREO TECHNOLOGY DJ'S HAD THE ABILITY TO BUILD THEIR OWN SYSTEMS IN ORDER TO CREATE MUSIC AND OPPORTUNITY FOR THEMSELVES. TRICIA ROSE STATES THAT "AN AVENUE IS MADE OUT OF A DEAD" THIS IS EXACTLY WHAT THE BLACK COMMUNITY DOES WHEN FACED WITH ECONOMIC AND SOCIAL WALLS (ROSE, 2010).



GRANDMASTER



Joseph Saddler AKA Grandmaster Flash, is an American hip hop artist and DJ. He is known for pioneering the Scratching technique and other innovative ways to DJ.

References

Google Images, Google, images.google.com/. Hip Hop Sketch Explicit Advisory Microphone Graffiti

Forman, Murray. "Hood Work: Hip-Hop, Youth Advocacy, and Model Citizenry." *Communication, Culture and Critique*, vol. 6, no. 2, 2013, p. 244.

Lamotte, Martin. "Rebels Without a Pause: Hip-Hop and Resistance in the City." *International Journal of Urban and Regional Research*, vol. 38, no. 2, 2014, pp. 686–694.

Spence, L. (2011). *Stare in the darkness: The limits of hip-hop and black politics*. Minneapolis: University of Minnesota Press.

Gonzalez, Evelyn Diaz. *The Bronx*. Columbia University Press, 2006.

Kelly, Robin. *People in Me*. Z Net. The Spirit of Resistance lives. 2003

Rose, Tricia. "All Aboard the Night Train." *PDF*, ilearn.csumb.edu/pluginfile.php/1003171/mod_resource/content/1/Rose_Black_Noise.pdf.

Shayna. "Capoeira and Break-Dancing: At the Roots of Resistance." *Capoeira Connection*, Capoeira Connection, 28 Oct. 2011, capoeira-connection.com/capoeira/2011/10/capoeira-and-break-dancing-at-the-roots-of-resistance/.

Schloss, Joseph. *Foundation: B-Boys, B-Girls, and Hip Hop Culture in New York*. Oxford University Press, USA, 2009.

The Roots of Hip Hop, www.globaldarkness.com/articles/history%20of%20breaking.htm.

Vox. "How the Bronx Brought Breaking to the World." *YouTube*, YouTube, 20 June 2017, www.youtube.com/watch?v=9TMBWCcYs3o.

Rose, Tricia. "The Hip Hop Wars." *The Pembroke Center Associates*. *The Hip Hop Wars*, 10 Dec. 2018, Providence, Rhode Island, Brown University. <https://www.youtube.com/watch?v=usXdwCRR2CA>