

Gangsta Rap

Gangsta Rap Coloring Book Aye Jay Morano,Aye Jay.2004 The title says it all. Break out the crayons, 'cause it gangsta rap coloring time! 48 pages of line drawings of Gangsta rappers, done with the thick black line we all remember from the coloring books of our youth. The juxtaposition of the outlaw image of the rappers with the childlike innocence of a coloring book makes for an instant laugh.

Youth, Popular Culture and Moral Panics John Springhall.1999-04-28 The international controversy (highlighted in Britain by the Bulger case) over the relationship between video nasties and crime is one that has a long prior history. Do books, films or magazines create a corrupting environment which encourages crime and moral decay? Dr. Springhall has written a highly perceptive and entertaining account of how commercial culture in Britain and America has been viewed, since its inception during the Industrial Revolution, as a force likely to undermine national morals. There has been wave after wave of scares: from the Victorian penny gaff theatres and penny dreadful novels to Hollywood gangster films, and American horror comics. A final chapter refers to video nasties, violence on television, 'gansta-rap' and computer games, each in turn playing the role of folk devils which must be causing delinquency. Why particular issues suddenly galvanize public attention, and why so many people have associated delinquency with entertainment, form the fascinating subjects of this groundbreaking book.

African-American Vernacular English Within American 'Gangsta Rap' Jan Skordos.2011-02 Seminar paper from the year 2009 in the subject American Studies - Linguistics, grade: 2,7, University of Münster (Anglistik/Amerikanistik), course: Proseminar American English, language: English, abstract: This abstract shall give another piece of the puzzle to what is considered to be African-American Vernacular English. With scientific aid of well-known concepts by linguists such as Green in particular but also Wolfram, Schilling-Estes, Mufwene and Poplack we want to focus on specific grammatical features of AAVE and to what extent these can be recovered in the Hip-Hop subgenre of American West Coast Gangsta Rap. A small but significant text corpus of four representative songs (added to the appendix in the shape of lyrics) cover the source for a quantitative and qualitative evaluation. The given text shall give a short overview about the origin and different theories on AAVE first and will further on primarily adapt the characteristic linguistic features L. Green and Wolfram & Schilling-Estes worked out and apply them to our little song text corpus.

"Gangsta Rap" - The Move From Inner City Slums to Profitable Entertainment Timo Dersch.2010-12-06 Essay from the year 2010 in the subject English Language and Literature Studies - Culture and Applied Geography, grade: 1,0, University of Stuttgart (Amerikanistik), language: English, abstract: Eine Übersicht über die Entwicklung der Subkultur und Musikrichtung Gangsta Rap welche in den nordamerikanischen Ghettos der Siebziger und Achtziger Jahre entstand.

Fear of a Hip-Hop Planet D. Marvin Jones.2013-04-01 Is Gangsta Rap just black noise? Or does it play the same role for urban youth that CNN plays in mainstream America? This provocative set of essays tells us how Gangsta Rap is a creative report about an urban crisis, our new American dilemma, and why we need to listen. Increasingly, police, politicians, and late-night talk show hosts portray today's inner cities as violent, crime-ridden war zones. The same moral panic that once focused on blacks in general has now been refocused on urban spaces and the black men who live there, especially those wearing saggy pants and hoodies. The media always spotlights the crime and violence, but rarely gives airtime to the conditions that produced these problems. The dominant narrative holds that the cause of the violence is the pathology of ghetto culture. Hip-hop music is at the center of this conversation. When 16-year-old Chicago youth Derrion Albert was brutally killed by gang members, many blamed rap music. Thus hip-hop music has been demonized not merely as black noise but as a root cause of crime and violence. *Fear of a Hip-Hop Planet: America's New Dilemma* explores—and demystifies—the politics in which the gulf between the inner city and suburbia have come to signify not only a socio-economic dividing line, but a new socio-cultural divide as well.

Blowin' Up Jooyoung Lee.2016-03-22 What many readers have wished for is now reality: a richly descriptive ethnography of street rappers. *Blowin' up* refers to rappers' dream of becoming rich and famous, or, at the least, successful as recording artists. Jooyoung Lee adds a shape to his story of Flawliis, VerBS, E. Crimsin, Psychosiz, and Tick-a-Lott: how do young black men from the inner city navigate their twenties? *Blowin' Up* is a vibrant look at the young-adult stage of people who grow up in the shadow of gangs, dead-end jobs, and a glittering entertainment industry (the setting is Los Angeles). No other account of ghetto youth affords us this particular angle of vision. Lee discovers that in South Central L.A., rap can create bridges that bring young men together with peers from different neighborhoods (underscoring the importance of a healthy alternative to gangs). A rapper's underground artistic career is rooted in battle skills and crowd appeal, and, to boot, is meritocratic (whereas mainstream career success is based on branding, timing, funding, networks, and gimmicks). Rapping is an embodied art—it takes much practice to learn, and requires body skills in dance, stance, and voice. Lee homes in on the skills and personalities of individual rappers, but he also illuminates the complex hip-hop scene around which these young men orbit, giving us detailed understandings of how young men navigate the intricate, tightly-wound world of tragedy and opportunity in the city. Lee balances the prospect of risk and existential uncertainty for youth entering a young adult life-stage with the hope for a big break in forging an entertainment career. In the end, Lee shows us how the arts can shape the lives of at-risk youth.

Between God and Gangsta Rap Michael Eric Dyson.1996 Arguing that the richness of black culture today can be found in the interstices between God and gangsta' rap, Dyson charts the progress and pain of African Americans over the past decade, and brings together writings on music, religion, politics, and identity to offer a multi-faceted view of black life.

Got Your Back Frank Alexander,Heidi Siegmund Cuda.2000-01-10 An insider in the world of gangsta rap reveals his experiences, and the dark and violent underbelly of the music world that ultimately killed his charge, Tupac Shakur.

Feud Warner Jennifer.2016-05-16 Back in the 1970s on the poverty stricken streets of the Bronx, New York, amongst the African-American community there was a rise in the popularity of the 'block party'. People like the Ghetto Brothers would plug their amps between the lamp posts. These parties would often have a DJ playing soul or funk music, where the percussive 'break' in the songs would be isolated, a common feature of Jamaican dub music and a technique introduced by the Caribbean immigrants in the area, including DJ Kool Herc, often credited as one of the founding fathers of hip hop, as well as Afrika Bambaataa and the music collective Zulu Nation. Coupled with the advent of cheaper, more accessible music editing and sampling equipment, there was an emergence of a new kind of sound and a vocal called rapping or 'emceeing'. The East Coast remained the forefront of the Hip-Hop movement throughout the 80s and the early 90s, with legends such as A Tribe Called Quest, Run DMC, LL Cool J, Salt and Pepa to name a few, emerging from the New York scene. In the early 90s what started as an outlet for the youth of the impoverished Bronx had transformed in what was known as the 'Golden Age' of Hip-Hop to shorter, more radio-friendly tracks, which were at the same time innovative and challenging the limits. Often, the tracks featured eclectic sampling (think of De La Soul) and explored themes of afrocentrism, identity (Public Enemy had directly challenging, aggressive lyrics) and served to give the black community a voice due to the relatability of the lyrical content and how mainstream it was becoming. The term 'Golden Age' was used to describe this period because of fresh, new and innovative every release seemed to be. However, what started as a movement born out of social discontent and progression was soon manipulated into a tool for record companies utilizing conflict and controversy to make more money. This is a history of a movement that changed the sound of music.

Parental Discretion Is Advised Gerrick D. Kennedy.2017-12-05 Experience the stunning rise, fall, and legacy of N.W.A. and how they put their stamp on pop culture, black culture, and hip-hop music forever in this "incredibly vivid look at one of music's most iconic groups" (Associated Press). In 1986, a group was formed that would establish the foundation of gangsta rap and push the genre forward, electrifying fans with their visceral and profane lyrics that glorified the dark ways of street life and brazenly challenged the police system. Eazy-E, Dr. Dre, Ice Cube, MC Ren, and DJ Yella caused a seismic shift in hip-hop when they decided to form N.W.A in 1986. With their hard-core image, bombastic sound, and lyrics that were equal parts poetic, lascivious, conscious, and downright in-your-face, N.W.A spoke the truth about life on the streets of Compton, California—then a hotbed of poverty, drugs, gangs, and unemployment. Going beyond the story portrayed in the 2015 blockbuster movie *Straight Outta Compton*, through

firsthand interviews, extensive research, and top-notch storytelling, Los Angeles Times music reporter Gerrick Kennedy transports you back in time and offers a front-row seat to N.W.A's early days and the drama and controversy that followed the incendiary group as they rose to become multiplatinum artists. Kennedy leaves nothing off the table in his pursuit of the full story behind the group's most pivotal moments, such as Ice Cube's decision to go solo after their debut studio album became a smash hit; their battle with the FBI over inflammatory lyrics; incidents of physical assault; Dr. Dre's departure from the group to form Death Row Records with Suge Knight; their impact on the 1992 L.A. riots; Eazy-E's battle with AIDS; and much more. A bold, riveting, "non-stop, can't-put-it-down ride" (Library Journal), *Parental Discretion Is Advised* unveils the true and astonishing history of one of the most transcendent and controversial musical groups of the 1980s and 1990s.

Once Upon a Time in Compton Robert Ladd, Tim Brennan. 2017-04-25 From Gangsta rap to gang wars and everything in between.... Former Compton police officers Tim Brennan and Robert Ladd have seen it all.... And now, they're telling all.... For twenty years, gang unit detectives Tim Brennan and Robert Ladd patrolled the streets of Compton. They witnessed the birth and rise of gangsta rap with acts they knew personally, such as N.W.A and D.J. Quik; dealt firsthand with the chaos of the L.A. riots, its aftermath, and the gang truce that followed; were involved in the investigations of the murders of hip-hop stars Tupac Shakur and The Notorious B.I.G., and were major players in an all-out tug-of-war with City Hall that ultimately resulted in the permanent shut-down of the Compton Police Department. Through it all, they developed an intricate knowledge of gangs and the streets and a methodology that has been implemented by local law enforcement agencies across the country. Their compassionate and fair approach to community policing earned them the respect of citizens and gangbangers alike. This story - told with bestselling author Lolita Files, whose research with Brennan and Ladd has spanned over four years - is a firsthand glimpse into a world during an era many have heard about in song and legend, but have rarely had the opportunity to witness at ground level, from the inside out, through the eyes of two men who witnessed and experienced it all.

Hip-hop Revolution Jeffrey Ogbonna Green Ogbar. 2007 As hip-hop artists constantly struggle to keep it real, this fascinating study examines the debates over the core codes of hip-hop authenticity--as it reflects and reacts to problematic black images in popular culture--placing hip-hop in its proper cultural, political, and social contexts.

Original Gangstas Ben Westhoff. 2016-09-13 Raw, authoritative, and unflinching ... An elaborately detailed, darkly surprising, definitive history of the LA gangsta rap era. -- Kirkus, starred review A monumental, revealing narrative history about the legendary group of artists at the forefront of West Coast hip-hop: Eazy-E, Dr. Dre, Ice Cube, Snoop Dogg, and Tupac Shakur. Amid rising gang violence, the crack epidemic, and police brutality, a group of unlikely voices cut through the chaos of late 1980s Los Angeles: N.W.A. Led by a drug dealer, a glammed-up producer, and a high school kid, N.W.A gave voice to disenfranchised African Americans across the country. And they quickly redefined pop culture across the world. Their names remain as popular as ever -- Eazy-E, Dr. Dre, and Ice Cube. Dre soon joined forces with Suge Knight to create the combustible Death Row Records, which in turn transformed Snoop Dogg and Tupac Shakur into superstars. Ben Westhoff explores how this group of artists shifted the balance of hip-hop from New York to Los Angeles. He shows how N.W.A.'s shocking success led to rivalries between members, record labels, and eventually a war between East Coast and West Coast factions. In the process, hip-hop burst into mainstream America at a time of immense social change, and became the most dominant musical movement of the last thirty years. At gangsta rap's peak, two of its biggest names -- Tupac and Biggie Smalls -- were murdered, leaving the surviving artists to forge peace before the genre annihilated itself. Featuring extensive investigative reporting, interviews with the principal players, and dozens of never-before-told stories, *Original Gangstas* is a groundbreaking addition to the history of popular music.

The Mark of Criminality Bryan J. McCann. 2017-06-06 Illustrates the ways that the "war on crime" became conjoined--aesthetically, politically, and rhetorically--with the emergence of gangsta rap as a lucrative and deeply controversial subgenre of hip-hop In *The Mark of Criminality: Rhetoric, Race, and Gangsta Rap in the War-on-Crime Era*, Bryan J. McCann argues that gangsta rap should be viewed as more than a damaging reinforcement of an era's worst racial stereotypes. Rather, he positions the works of key gangsta rap artists, as well as the controversies their work produced, squarely within the law-and-order politics and popular culture of the 1980s and 1990s to reveal a profoundly complex period in American history when the meanings of crime and criminality were incredibly unstable. At the center of this era--when politicians sought to prove their "tough-on-crime" credentials--was the mark of criminality, a set of discourses that labeled members of predominantly poor, urban, and minority communities as threats to the social order. Through their use of the mark of criminality, public figures implemented extremely harsh penal policies that have helped make the United States the world's leading jailer of its adult population. At the same time when politicians like Ronald Reagan, George H. W. Bush, and Bill Clinton and television shows such as *COPS* and *America's Most Wanted* perpetuated images of gang and drug-filled ghettos, gangsta rap burst out of the hip-hop nation, emanating mainly from the predominantly black neighborhoods of South Central Los Angeles. Groups like NWA and solo artists (including Dr. Dre, Snoop Dogg, and Tupac Shakur) became millionaires by marketing the very discourses political and cultural leaders used to justify their war on crime. For these artists, the mark of criminality was a source of power, credibility, and revenue. By understanding gangsta rap as a potent, if deeply imperfect, enactment of the mark of criminality, we can better understand how crime is always a site of struggle over meaning. Furthermore, by underscoring the nimble rhetorical character of criminality, we can learn lessons that may inform efforts to challenge our nation's failed policies of mass incarceration.

Geto Boys' The Geto Boys Rolf Potts. 2016-05-19 At the outset of summer in 1990, a Houston gangsta rap group called the Geto Boys was poised to debut its self-titled third album under the guidance of hip-hop guru Rick Rubin. What might have been a low-profile remix release from a little-known corner of the rap universe began to make headlines when the album's distributor refused to work with the group, citing its violent and depraved lyrics. When *The Geto Boys* was finally released, chain stores refused to stock it, concert promoters canceled the group's performances, and veteran rock critic Robert Christgau declared the group sick motherfuckers. One quarter of a century later the album is considered a hardcore classic, having left an immutable influence on gangsta rap, horrorcore, and the rise of Southern hip-hop. Charting the rise of the Geto Boys from the earliest days of Houston's rap scene, Rolf Potts documents a moment in music history when hip-hop was beginning to replace rock as the transgressive sound of American youth. In creating an album that was both sonically innovative and unprecedentedly vulgar, the Geto Boys were accomplishing something that went beyond music. To paraphrase a sentiment from Don DeLillo, this group of young men from Houston's Fifth Ward ghetto had figured out the language of being noticed - which is, in the end, the only language America understands.

Product of the Environment Terrance A Witcher. 2021-02-17 The greatest influence on Hip-Hop Culture is the American Society. The result of this influence is Gangsta Rap.

African-American Vernacular English within American 'Gangsta Rap' Jan Skordos. 2011-02-23 Seminar paper from the year 2009 in the subject American Studies - Linguistics, grade: 2,7, University of Münster (Anglistik/Amerikanistik), course: Proseminar American English, language: English, abstract: This abstract shall give another piece of the puzzle to what is considered to be African-American Vernacular English. With scientific aid of well-known concepts by linguists such as Green in particular but also Wolfram, Schilling-Estes, Mufwene and Poplack we want to focus on specific grammatical features of AAVE and to what extent these can be recovered in the Hip-Hop subgenre of American West Coast Gangsta Rap. A small but significant text corpus of four representative songs (added to the appendix in the shape of lyrics) cover the source for a quantitative and qualitative evaluation. The given text shall give a short overview about the origin and different theories on AAVE first and will further on primarily adapt the characteristic linguistic features L. Green and Wolfram & Schilling-Estes worked out and apply them to our little song text corpus.

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crime” credentials—was the mark of criminality, a set of discourses that labeled members of predominantly poor, urban, and minority communities as threats to the social order. Through their use of the mark of criminality, public figures implemented extremely harsh penal policies that have helped make the United States the world’s leading jailer of its adult population. At the same time when politicians like Ronald Reagan, George H. W. Bush, and Bill Clinton and television shows such as COPS and America’s Most Wanted perpetuated images of gang and drug-filled ghettos, gangsta rap burst out of the hip-hop nation, emanating mainly from the predominantly black neighborhoods of South Central Los Angeles. Groups like NWA and solo artists (including Dr. Dre, Snoop Dogg, and Tupac Shakur) became millionaires by marketing the very discourses political and cultural leaders used to justify their war on crime. For these artists, the mark of criminality was a source of power, credibility, and revenue. By understanding gangsta rap as a potent, if deeply imperfect, enactment of the mark of criminality, we can better understand how crime is always a site of struggle over meaning. Furthermore, by underscoring the nimble rhetorical character of criminality, we can learn lessons that may inform efforts to challenge our nation’s failed policies of mass incarceration.

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.

Droppin' Science William Eric Perkins.1996 Rap and hip hop, the music and culture rooted in African American urban life, bloomed in the late 1970s on the streets and in the playgrounds of New York City. This critical collection serves as a historical guide to rap and hip hop from its beginnings to the evolution of its many forms and frequent controversies, including violence and misogyny. These wide-ranging essays discuss white crossover, women in rap, gangsta rap, message rap, raunch rap, Latino rap, black nationalism, and other elements of rap and hip hop culture like dance and fashion. An extensive bibliography and pictorial profiles by Ernie Pannicolti enhance this collection that brings together the foremost experts on the pop culture explosion of rap and hip hop. Author note: William Eric Perkins is a Faculty Fellow at the W.E.B. DuBois House at the University of Pennsylvania, and an Adjunct Professor of Communications at Hunter College, City University of New York.

Between God And Gangsta Rap Michael Eric Dyson.1997-01-01 Offering a multifaceted view of African American issues, a collection of essays brings together writings on music, religion, politics, and identity

Gangster Rap and Its Social Cost Benjamin P. Bowser.2012 Rap music and its gangster rap variant are now far too important and influential in American life to be ignored by the general public and research communities alike. Artists and promoters alike have made a number of questionable claims about the authenticity and impact of their music that have been taken for granted and not been critically assessed. Those who have written about from communications, music and cultural studies have provided an important but relatively fixed narrative that leaves the central claims and impacts of this entrepreneur unaddressed. It is in this context that the author Benjamin Bowser began studying hip hop and gangster rap precisely because the influence of this movement and music on African American adolescents HIV infection risk takers. At the same time, the frequent use of the N-word by gangster rappers has become a major unaddressed issue in civil rights that has also not been studied. Furthermore, an important reason to study these unaddressed issues is to not only better understand them, but to offer solutions to the problems they pose and to improve the quality of life of all involved. Within the rapidly growing literature on hip hop and gangster rap, *Gangster Rap and Its Social Cost* stands out from the rest because it provides a number of unique contributions. First, based upon a community case study, the author asserts that gangster rap has empowered white racists and, as a consequence, has reduced the quality of life and civil rights of listeners and non-listeners alike. Second, this book goes to great length to make a serious distinction between gangster rap and hip hop. Disentangling one from the other opens the door to a more focused and critical analysis of gangster rap and provides an outline of the unmet potential of rap in hip hop. Third, national surveys are used as evidence in the debate about the size and characteristics of the rap and hip hop listener audiences. There are some surprises here that should reframe the controversy on who listens to and buys rap music. Fourth, there is a first generation of psychological and social scientific research on rap music that is summarized through 2011. Finally, the problems in gangster rap are not inevitable and we do not have to live with them. They can be effectively addressed without attacking the civil liberties of gangster rappers or their corporate sponsors. *Gangster Rap and Its Social Cost* is must reading for young adults, parents, those who both enjoy and dislike rap music, and students in sociology, psychology, ethnic studies, communication, music, community studies and public health.

Gangsta Rap for the Youth David K. Hudson.2011-11-02 At one time in his life, author David K. Hudson was a college student who made the Deans List twice. But one January night, he made an errant decision that sent him to prison for life. In this inspirational memoir, Hudson takes youths on a journey to the other side of crime and the criminal justice system a story which often goes untold in the grandeur of rap music. His story travels through the daily life of incarceration, visitation, and the true rewards of street hustling. He shows what prison life is really about and the heartaches and the sufferings that result when one chooses to sell drugs, to commit crimes, to sell their body, or to take any of the other shortcuts street life offers in the pursuit of fast riches. In *Gangsta Rap for the Youth*, Hudson discusses the power of choice and the ability to reject crime. He makes a strong argument for regaining personal power and accepting the responsibility to be a productive member of society. This guide to self-empowerment communicates that youth have the ability to take control of their future and make the right choices in life.

Nuthin' But a "G" Thang Eithne Quinn.2005 In the late 1980s, gansta rap music emerged in urban America, giving voice to, & making money for, a social group widely believed to be in crisis: young, poor, black men. Quinn probes the origins of the genre, & follows its development, focusing on artists such as Ice Cube & Tupac Shakur.

Original Gangstas Ben Westhoff.2017-05-16 Raw, authoritative, and unflinching ... An elaborately detailed, darkly surprising, definitive history of the LA gangsta rap era.--Kirkus, starred review A monumental, revealing narrative history about the legendary group of artists at the forefront of West Coast hip-hop: Eazy-E, Dr. Dre, Ice Cube, Snoop Dogg, and Tupac Shakur. Amid rising gang violence, the crack epidemic, and police brutality, a group of unlikely voices cut through the chaos of late 1980s Los Angeles: N.W.A. Led by a drug dealer, a glammed-up producer, and a high school kid, N.W.A gave voice to disenfranchised African Americans across the country. And they quickly redefined pop culture across the world. Their names remain as popular as ever--Eazy-E, Dr. Dre, and Ice Cube. Dre soon joined forces with Suge Knight to create the combustible Death Row Records, which in turn transformed Snoop Dogg and Tupac Shakur into superstars. Ben Westhoff explores how this group of artists shifted the balance of hip-hop from New York to Los Angeles. He shows how N.W.A.'s shocking success lead to rivalries between members, record labels, and eventually a war between East Coast and West Coast factions. In the process, hip-hop burst into mainstream America at a time of immense social change, and became the most dominant musical movement of the last thirty years. At gangsta rap's peak, two of its biggest names--Tupac and Biggie Smalls--were murdered, leaving the surviving artists to forge peace before the genre annihilated itself. Featuring extensive investigative reporting, interviews with the principal players, and dozens of never-before-told stories, *Original Gangstas* is a groundbreaking addition to the history of popular music.

The Rap on Gangsta Rap Bakari Kitwana.1994 A critical overview of the highly explosive and widely discussed musical artform popularly called gangsta rap. Bakari Kitwana examines the ways Black culture, male-female relationships, sexism, white supremacy (racism) and gun violence converge in the controversial rap music. Despite their attempts to forge Black unity, current heated debates about gangsta rap--across genders and generations--seem to create a greater divide. This handbook provides us with a starting point from which rap artists, community activists, religious groups, women's organizations, youth, and parents can view gangsta rap in its political, cultural, and social context.--Page [4] of cover.

Rap Music and Street Consciousness Cheryl Lynette Keyes.2004 In this first musicological history of rap music, Cheryl L. Keyes 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 hip-hop lifestyle and culture. Rap music, according to Keyes, is a forum that addresses the political and economic disfranchisement of black youths and other groups, fosters ethnic pride, and displays culture values and aesthetics. Blending

popular culture with folklore and ethnomusicology, Keyes offers a nuanced portrait of the artists, themes, and varying styles reflective of urban life and street consciousness. Drawing on the music, lives, politics, and interests of figures including Afrika Bambaataa, the godfather of hip-hop, and his Zulu Nation, George Clinton and Parliament-Funkadelic, Grandmaster Flash, Kool DJ Herc, MC Lyte, LL Cool J, De La Soul, Public Enemy, Ice-T, DJ Jazzy Jeff and the Fresh Prince, and The Last Poets, Rap Music and Street Consciousness challenges outsider views of the genre. The book also draws on ethnographic research done in New York, Los Angeles, Detroit and London, as well as interviews with performers, producers, directors, fans, and managers. Keyes's vivid and wide-ranging analysis covers the emergence and personas of female rappers and white rappers, the legal repercussions of technological advancements such as electronic mixing and digital sampling, the advent of rap music videos, and the existence of gangsta rap, Southern rap, acid rap, and dance-centered rap subgenres. Also considered are the crossover careers of rap artists in movies and television; rapper-turned-mogul phenomena such as Queen Latifah; the multimedia empire of Sean P. Diddy Combs; the cataclysmic rise of Death Row Records; East Coast versus West Coast tensions; the deaths of Tupac Shakur and Christopher The Notorious B.I.G. Wallace; and the unification efforts of the Nation of Islam and the Hip-Hop Nation.

Gangsta rap Pierre EVIL.2018-04-19T00:00:00+02:00 Ce livre est l'histoire d'une fascination. Celle qui a progressivement saisi le monde à partir de la fin des 80's et qui l'a vue transformer une poignée de post-adolescents issus des pires ghettos d'Amérique - Dr. Dre, Ice Cube, Snoop Dogg, 2Pac... - en superstars. Cette fascination l'auteur la connaît bien, lui qui n'était définitivement pas la cible première d'un rap débordant de billets verts, de calibres 9mm et de tangas rose fluo. Plus habitué aux bancs de l'ENA qu'aux Chevrolet Impala, Pierre Evil a pourtant été, comme des millions d'autres, happé par cet univers qui a imposé ses codes (musicaux, vestimentaires, langagiers) et ses poulains dans un rap en pleine explosion, créant l'opposition East Coast/West Coast qui alimente encore les fantasmes de plusieurs générations d'auditeurs.

Rap and Religion Ebony A. Utley.2012-06-11 This book provides an enlightening, representative account of how rappers talk about God in their lyrics—and why a sense of religion plays an intrinsic role within hip hop culture. Why is the battle between good and evil a recurring theme in rap lyrics? What role does the devil play in hip hop? What exactly does it mean when rappers wear a diamond-encrusted Jesus around their necks? Why do rappers acknowledge God during award shows and frequently include prayers in their albums? Rap and Religion: Understanding the Gangsta's God tackles a sensitive and controversial topic: the juxtaposition—and seeming hypocrisy—of references to God within hip hop culture and rap music. This book provides a focused examination of the intersection of God and religion with hip hop and rap music. Author Ebony A. Utley, PhD, references selected rap lyrics and videos that span three decades of mainstream hip hop culture in America, representing the East Coast, the West Coast, and the South in order to account for how and why rappers talk about God. Utley also describes the complex urban environments that birthed rap music and sources interviews, award acceptance speeches, magazine and website content, and liner notes to further explain how God became entrenched in hip hop.

Gangsta rap Benjamin Zephaniah.2007

Musical Violence. Gangsta Rap and Politics in Sierra Leone Boima Tucker.2013-04 Hip Hop has become a global force in recent years. However, when taken up by youth outside its American birthplace, it is often dismissed as a shallow adaptation or imitation of American popular culture. However, its global popularity cannot be questioned, and its proliferation is aided by its adaptability to local contexts. It has become associated with an emergent youth political identity in many parts of the world, a result of its ability to embody rebellious youth energy. Hip Hop is a new global lingua franca for youth rebellion that exists beyond the boundaries of the state, and is aided by the emergence of the internet and accompanying communications technologies. Analysis of the political ramifications of Hip Hop in West African societies is vital to gaining a true sense of what democracy means in the local context. This paper focuses on the West African country of Sierra Leone, and explores how youth participation in Hip Hop there is a radical political project.

Parental Discretion Is Advised Gerrick Kennedy.2017-12-05 Eazy-E, Dr. Dre, Ice Cube, MC Ren, and DJ Yella caused a seismic shift in hip-hop when they decided to form N.W.A in 1986. Suddenly rap became gangsta and relevant on the West Coast. With their hard-core image, bombastic sound, and lyrics that were by turns poetic, lascivious, socially conscious, and downright in-your-face, N.W.A spoke the truth about life on the streets of Compton, California—at the time a hotbed of poverty, drugs, gangs, and unemployment. Their hood tales offered a sharp contrast to the cozy, comfortable images of thriving middle-class life emanating from television screens across America. For the group, making music was not about being nice or projecting a false reality. It was all about expressing themselves. Through firsthand interviews and exhaustive research, Los Angeles Times music reporter Gerrick D. Kennedy transports readers back in time and offers a front-row seat to N.W.A's early days and the drama and controversy that followed the incendiary group as they rose to become multiplatinum artists. Kennedy leaves nothing off the table in his pursuit of the full story behind the group's most pivotal moments, including Ice Cube's decision to go solo after their debut studio album became a smash hit, the forming of Ruthless Records, the group's confrontation with the FBI over their inflammatory lyrics, incidents of physical assault, Dr. Dre's decision to launch Death Row Records with Suge Knight, N.W.A's impact on the 1992 LA riots, Eazy-E's battle with AIDS, and much more. A riveting and illuminating work of music journalism, [this book] captures a defining moment in rap music, when N.W.A made it altogether social, freaky, enterprising, and gangsta. They forced us all to take notice. For that reason alone, their story must be told.--Dust jacket flap.

Gangsta Ronin Ro.1996 An insider from the world of Rap explains how Hip-Hop music mutated into the violent verses of Gangsta Rap, provides a portrait of the contemporary rapper, and interviews musicians about the state of Rap today.

To Live and Defy in LA Felicia Angeja Viator.2020-02-25 How gangsta rap shocked America, made millions, and pulled back the curtain on an urban crisis. How is it that gangsta rap—so dystopian that it struck aspiring Brooklyn rapper and future superstar Jay-Z as “over the top”—was born in Los Angeles, the home of Hollywood, surf, and sun? In the Reagan era, hip-hop was understood to be the music of the inner city and, with rare exception, of New York. Rap was considered the poetry of the street, and it was thought to breed in close quarters, the product of dilapidated tenements, crime-infested housing projects, and graffiti-covered subway cars. To many in the industry, LA was certainly not hard-edged and urban enough to generate authentic hip-hop; a new brand of black rebel music could never come from La-La Land. But it did. In *To Live and Defy in LA*, Felicia Viator tells the story of the young black men who built gangsta rap and changed LA and the world. She takes readers into South Central, Compton, Long Beach, and Watts two decades after the long hot summer of 1965. This was the world of crack cocaine, street gangs, and Daryl Gates, and it was the environment in which rappers such as Ice Cube, Dr. Dre, and Eazy-E came of age. By the end of the 1980s, these self-styled “ghetto reporters” had fought their way onto the nation’s radio and TV stations and thus into America’s consciousness, mocking law-and-order crusaders, exposing police brutality, outraging both feminists and traditionalists with their often retrograde treatment of sex and gender, and demanding that America confront an urban crisis too often ignored.

The History of Gangster Rap Soren Baker.2018-10-02 The History of Gangster Rap is a deep dive into one of the most fascinating subgenres of any music category to date. 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 2015 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 more, *The History of Gangster Rap* is the be-all-end-all book that contextualizes the importance of gangster rap as a cultural phenomenon.

Original Gangstas Ben Westhoff.2016 A monumental, revealing narrative history about the legendary group of artists at the forefront of West Coast hip-hop: Eazy-E, Dr. Dre, Ice Cube, Snoop Dogg, and Tupac Shakur.--Amazon.com.

Ice Ice-T,Douglas Century.2011-04-19 My life's been a great story / In the ultimate war / Should I ill or do right? / Make peace or go raw?—Ice-T, “Exodus” He’s a hip-hop icon credited with single-handedly creating gangsta rap in the 1980s. Television viewers know him as Detective Odafin “Fin” Tutuola on the top-rated TV drama *Law & Order: SVU*. But where the hype and the headlines end, the real story of Ice-T—the one few of his millions of fans have ever heard—truly begins. Ice is Ice-T in his own words—raw, uncensored, and unafraid to speak his mind. About his orphan upbringing

on the gang-infested streets of South Central Los Angeles. About his four-year stint in the U.S. Army's famed "Tropic Lightning" outfit. About his successful career as a hustler and thief, the car crash that nearly killed him, and the fateful decision to turn away from a life of crime and forge his own path to international entertainment stardom. Ice by Ice-T is both a tell-it-like-it-is tale of redemption and a star-studded tour of the pop culture firmament. The acclaimed rapper and actor shares never-before-told stories about friends like Tupac, Dick Wolf, Chris Rock, and an antler-clad Flavor Flav, among others. Readers will ride along as Ice-T's incendiary rock band Body Count narrowly escapes from a riotous mob of angry concertgoers in Milan, and listen in as the music legend battles the self-appointed censors over his controversial "Cop Killer" single. Most of all, Ice is the place where one of the game's most opinionated players breaks down his own secret plan for living, offering up candid observations on marriage and monogamy, the current state of hip-hop, and his latest passion: doing one-on-one gang interventions and mentoring at-risk youths around the country. With insights into the cutthroat world of the street—and the cutthroat world of Hollywood—Ice is the inspirational story of a true American original. Praise for Ice "Ice-T, in short, is someone hip-hop might have invented if he hadn't invented himself. . . . A goes-down-easy mélange of memoir, self-help, and amateur criminology. Ultimately, Ice showcases an eminently reasonable, positively likeable guy, the gangsta rapper even a parent could love."—New York Times Book Review "It's as cool as its namesake. . . . A fascinating memoir, the pages of which are jam-packed with tales of a guy who 'actively did everything I rhymed about.'"—Associated Press

Chicago Hustle and Flow Geoff Harkness.2014-09-01 On September 4, 2012, Joseph Coleman, an eighteen-year-old aspiring gangsta rapper, was gunned down in the Englewood neighborhood of Chicago. Police immediately began investigating the connections between Coleman's murder and an online war of words and music he was having with another Chicago rapper in a rival gang. In *Chicago Hustle and Flow*, Geoff Harkness points out how common this type of incident can be when rap groups form as extensions of gangs. Gangs and rap music, he argues, can be a deadly combination. Set in one of the largest underground music scenes in the nation, this book takes readers into the heart of gangsta rap culture in Chicago. From the electric buzz of nightclubs to the sights and sounds of bedroom recording studios, Harkness presents gripping accounts of the lives, beliefs, and ambitions of the gang members and rappers with whom he spent six years. A music genre obsessed with authenticity, gangsta rap promised those from crime-infested neighborhoods a ticket out of poverty. But while firsthand experiences with gangs and crime gave rappers a leg up, it also meant carrying weapons and traveling collectively for protection. Street gangs serve as a fan base and provide protection to rappers who bring in income and help to recruit for the gang. In examining this symbiotic relationship, *Chicago Hustle and Flow* ultimately illustrates how class stratification creates and maintains inequalities, even at the level of a local rap-music scene.

Gangsta Rap Benjamin Zephaniah.2013-07-04 Just what do you do with talent from the wrong side of town? Benjamin Zephaniah draws on his own experiences with school and the music business to create a novel that speaks with passion and immediacy about the rap scene. Ray has trouble at home, and he has trouble at school - until he's permanently excluded and ends up sleeping on the floor of a record shop. What happens to a boy like Ray? If he's lucky, maybe he gets a chance to shine. The story of three boys who aren't easy. They don't fit in. They seem to attract trouble. But they know what they want, and they've got the talent to back it up ... Brilliantly written and with a real ear for dialogue, fans of Angie Thomas and Malorie Blackman will love Benjamin Zephaniah's novels for young adult readers: *Refugee Boy Face Gangsta Rap Teacher's Dead*

Gangsta Code Ron Stallworth.2012-05-10 What is the G-Code, the Gangsta Code, and what is the meaning behind its expression in gangster rap lyrics? How does this code influence the attitude and actions of young people across the sociological spectrum of American society? We fear the unknown. To many in the mainstream--white as well as black--rap and hip-hop culture represent a vast and frightening unknown. That fear is greatly exacerbated because in most instances it involves sons and daughters, nieces and nephews... grandchildren. If, however, we step into the void of that unknown and acclimate ourselves to the unique conditions within it, the fear dissipates.

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