Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>Herberger Institute</th>
<th>Department</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>MUS</td>
<td>Number</td>
<td>362</td>
</tr>
</tbody>
</table>

Is this a cross-listed course? No
If yes, please identify course(s):

Is this a shared course? No
If so, list all academic units offering this course:

Course description:
This upper-division course has three objectives: first, it will introduce students to the general history of rap music from its origins to about 1995. This broad overview will include discussions of most, but not all, of the major artists from this period. Second, we will explore connections between the rap music and the other elements of hip hop culture. Third, this course will challenge students to think critically about rap music and its place in society. We will use listening exercises, demonstrations, and conversations with artists to examine how rappers create meaning in their musical works. Drawing on secondary articles by rap critics and scholars, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music. No previous musical experience is required.

Requested designation: Humanities, Fine Arts and Design–HU

Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name: Jody Rockmaker
Phone: 965-2534
Mail code: 0405
E-mail: Jody.Rockmaker@ASU.Edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Jody Rockmaker  
Date: 1/4/13

Chair/Director (Signature): 

Jody Rockmaker
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.*

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1.</strong> Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td><strong>2.</strong> Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>3.</strong> Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>4.</strong> In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
</tbody>
</table>

|     |    | **a.** Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. | |
|     |    | **b.** Concerns aesthetic systems and values, literary and visual arts. | |
|     |    | **c.** Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. | |
|     |    | **d.** Deepen awareness of the analysis of literature and the development of literary traditions. | |

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted *primarily* to developing skill in the use of a language – However, language courses that emphasize cultural study and the study of literature can be allowed.

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted *primarily* to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>#2: Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>This course emphasises the aural analysis of rap music recordings from different styles and historical moments. It also traces the historical development of rap music from its origins to the present.</td>
<td>The syllabus assigns a substantial listening repertory in each unit (pages 5 and 6), with which students practice active listening (identifying key musical features, style, historical period, etc.) as demonstrated in lectures. Students' active listening abilities are then tested in the Analytic Listening Exams described on page 2 of the syllabus. I have included one of the listening guides that students use to study aural analysis, and one of the exams that tests their analytic abilities, along with my correspondence about this with the Chair of the General Studies Committee - HU.</td>
</tr>
<tr>
<td>#4c: Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>This course examines a broad range of rap music styles, in addition the diverse genres that contributed to the emergence of rap.</td>
<td>Students in this course experience a broad range of recorded musical examples, artist interviews, and documentary films, listed on page 5 and 6 of the syllabus. My lectures and the assigned readings connect these aesthetic experiences directly to aesthetic traditions and values, especially those of the African diaspora. To document this, I have included a direct transcript of one of my lectures that explains how rap aesthetics connect to the African Diaspora.</td>
</tr>
</tbody>
</table>
Syllabus: MUS 354 Rap Music and Hip Hop Culture – Fall (2011)  SLN# 73381

Staff:
- Dr. Richard Mook
- Kerry Ginger (TA)

Contact Information

Class E-mail: MUSHipHop@gmail.com

Students are encouraged to contact the course email address with any questions or concerns. Office visits or telephone conferences may sometimes be necessary, and can be arranged via email.

Course URL: http://herbergeronline.asu.edu/hiphop/

Required Text:

This book is required, and you will be tested on information from these readings.

Students are also encouraged to purchase and read Strunk and White, The Elements Of Style, if they have not done so already. All assignment answers, student emails, and any other writings for this course should follow the rules of English composition explained in Strunk.

Listening Assignments

Our listening assignments for this term will be streamed from the ASU library system. To access our listening assignments, follow these instructions:

- Go to: http://lib.asu.edu/access/reserves/
- Click “Find Reserves By Course”
- Enter “MUS354” (no spaces)
- Select “MUS354 Hip Hop Streaming Audio”
- Select “MUS354 HipHop” on the left
- Click the box that reads “Click here to view to accept the copyright policy above and listen to the streaming audio.”

Course Description:

This upper-division course has three objectives: first, it will introduce students to the general history of rap music from its origins to about 1995. This broad overview will include discussions of most, but not all, of the major artists from this period. Second, we will explore connections between the rap music and the other elements of hip hop culture. Third, this course will challenge students to think critically about rap music and its place in society. We will use listening exercises, demonstrations, and conversations with artists to examine how rappers create meaning in their musical works. Drawing on secondary articles by rap critics and scholars, we will consider in detail such controversial subjects as censorship, sexism, obscenity, and race politics in America as they relate to rap music. No previous musical experience is required.

Workload:

Students should expect to devote at least 20 hours to each unit of this course. As noted below, student obligations include listening assignments, readings, recorded lectures, demonstrations, and interviews, videos, tests, and optional discussion postings.

Technical Requirements:

Access to a high-speed Internet connection is required to take this course. Access to a non-wireless, high-speed Internet connection is required for test taking. There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations may include audio and still images. Adequate bandwidth is essential.

Offensive Materials Disclaimer:

Every effort is made to limit explicit or potentially offensive content in this class without ignoring essential issues in the history of rap music. This is not always possible when the title of a song or recording, or the lyric within that song or recording may include explicit or culturally sensitive language. In this course, you will be required to listen to, view, and analyze obscene and offensive materials, including language and imagery that is obscene, sexist, homophobic, or racist, and descriptions of sexual conduct and violence. We do not intend in any way to offend, nor do we as the content and technical team, the School of Music, the Herberger Institute for Design and the Arts, or Arizona State University share in the opinions of the musicians and their songs that may offend. Nonetheless, because these materials speak to issues and controversies in the history of rap music that are essential to this course, no suitable substitutions are available for them, and none will be provided.

By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of their offensive nature. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course at their discretion.
Exams and Quizzes:
All exams and quizzes will be taken online through the course website. Do not use a wireless internet connection when taking exams or quizzes. **Use the “practice test” immediately before each exam and quiz to verify that your computer is properly configured.**

**Vocabulary Quiz**
There will be one vocabulary quiz worth 100 points. It will test you on terms covered in Unit 1, Section 1 of the course (“Basic Vocabulary”). The quiz will have 10 questions, worth 10 points each. You may log onto the quiz and view the questions as many times as needed during the 1 week open window, however the system will only allow you to submit once. No resets will be granted for this quiz, and there will be no makeup assignments or quizzes offered or allowed to cover the points should you fail to submit the quiz.

**Exams**
There will be four (4) exams during the semester: three non-cumulative midterms and one cumulative final exam. See the calendar for dates. There will be 40 questions on each exam, and you will have 40 minutes for each exam. Exceeding this time limit will result in the loss of 2 points for each additional minute used. The exams are worth points as follows:

Exam 1 (non-cumulative): 160 points (4 points for each question)
Exam 2 (non-cumulative): 160 points (4 points for each question)
Exam 3 (non-cumulative): 160 points (4 points for each question)
Exam 4 (cumulative): 240 points (6 points per question)

Each exam will include questions about readings, recorded lectures, and listening examples. Each exam will include questions about readings, recorded lectures, and listening examples. **Course content will be unavailable during the entire exam period.** You will not be able to access any lectures, videos, readings, or other course materials on the website during the exams.

**Analytic Listening Exams**
There will be four (4) analytic listening exams during the semester: three non-cumulative midterms and one cumulative final. See the calendar for dates. Each analytic listening exam will ask you to apply listening skills learned in this course to four audio examples that are not listed on our syllabus. There will be 12 questions on each of these exams (3 for each audio example), and you will have 30 minutes to complete the exam. Exceeding this time limit will result in the loss of 2 points for each additional minute used. The analytic listening exams are worth points as follows:

Analytic Listening Exam 1 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 2 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 3 (non-cumulative): 36 points (3 points for each question)
Analytic Listening Exam 4 (cumulative): 72 points (6 points per question)

**Exam Reviews**
You may access the questions that you missed on your exam via the “Grades” link on our website beginning two days after the exam closes. If you are surprised or concerned about your exam grade, please contact the course email address. We are happy to consult with you about study and testing strategies in this course.

**Extra Credit:**
The student may also earn credit for up to five (5) substantive, original postings to the class discussion board during the semester. Any additional postings will not receive credit. Only one posting per discussion thread will receive credit. Discussion postings will not be accepted via email, or after the discussion thread has closed. The discussion questions will be related to video presentations, listening

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**Grading:**
The final grade will be based on an accumulated score of 1000 points. Points can be earned as follows:

<table>
<thead>
<tr>
<th></th>
<th>Vocabulary Quiz: 100 points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unit 1</strong></td>
<td>Midterm Examination 1: 160 points</td>
</tr>
<tr>
<td></td>
<td>Analytic Listening Exam 1: 36 points</td>
</tr>
<tr>
<td><strong>Unit 2</strong></td>
<td>Midterm Examination 2: 160 points</td>
</tr>
<tr>
<td></td>
<td>Analytic Listening Exam 2: 36 points</td>
</tr>
<tr>
<td><strong>Unit 3</strong></td>
<td>Midterm Examination 3: 160 points</td>
</tr>
<tr>
<td></td>
<td>Analytic Listening Exam 3: 36 points</td>
</tr>
<tr>
<td><strong>Unit 4</strong></td>
<td>Final Examination: 240 points</td>
</tr>
<tr>
<td></td>
<td>Final Analytic Listening Exam: 72 points</td>
</tr>
</tbody>
</table>

**Grading Scale**
895-1000 = A  795-894 = B  695-794 = C  595-694 = D  Below 595 = E

Final grades will be calculated by totaling the actual points earned on exams, the quiz, and extra credit, and then dividing this score by 10. There are no other grading curves, extra credit, or any additional points available for this course.
examples, or assigned readings. A link to the discussion board can be found on your course web site. These postings will be viewed as class participation and are worth 20 points each for a maximum of 100 points. There will be more than 5 discussion topics to choose from. These points will be added to your final grade. For example, if your final test points totaled 760 points (a “C”), and you responded to 4 discussion board questions, your final grade would be 84 (a “B”). Postings that are insubstantial or redundant will not be given credit.

Students may also have the option of attending events for extra credit this semester. Such opportunities will be announced by the instructor on the course website and via email. Attending one event will equal one discussion board posting (20 points), and will count towards the maximum 100 points available. Only events announced in advance by the instructor may count for extra credit.

**Discussion Board Schedule:**
There will be at least 11 discussion board threads this semester. They will open and close as follows:

<table>
<thead>
<tr>
<th>Discussion Board Schedule (postings close at 11:30pm)</th>
<th>8/18/11 – 9/3/11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Battles With Rupture, Layering, and Flow</td>
<td>Femininity</td>
</tr>
<tr>
<td>Rose Article</td>
<td>Nationalist / N**a / Playa</td>
</tr>
<tr>
<td>The REAL ghetto</td>
<td>Pleasure or pain?</td>
</tr>
<tr>
<td>Rap and Globalization</td>
<td>Rap and Globalization</td>
</tr>
<tr>
<td>Is Hip Hop a Movement?</td>
<td>Is Hip Hop a Movement?</td>
</tr>
</tbody>
</table>

**Exam Resets:**
If you experience computer or technical problems during an exam, DO NOT SUBMIT IT! Exams that have been submitted can NOT be reset, and those grades will stand as posted. Instead, exit the browser, and take appropriate steps to identify and solve the problem with your computer (by using the practice test, moving to a different computer, or contacting technical support). Once you have resolved the problem, then return to the exams page on your course web site to reset your exam. Use the practice test again before taking the reset. The system will allow you to reset your own exam if you have not already submitted or reset that exam. NOTE: only one online reset per exam is allowed, so you must take all reasonable steps to resolve any technical difficulties before attempting the reset. Two total resets are allowed for the semester. No resets will be allowed outside of the exam period.

**Make Up Exams:**
Make up exams will only be allowed in documented cases of bereavement or hospitalization. If one of these unfortunate circumstances befalls you, please notify Professor Mook within 1 week (7 days) of the exam and be prepared to present documentation of your reason for missing the exam. No make-up exams will be given to students who “miss” or “forget to take” an exam, encounter work or transportation conflicts, do not follow the technical support guidelines outlined above, or do not notify Professor Mook of an illness or bereavement within 1 week of the test.

Do not submit false documentation.

**Confirmation Numbers:**
All submitted exams and assignments are given a confirmation number via a submission results page if the submission is successful. It is your responsibility to print or write out each confirmation number you receive for each exam or assignment you submit. Inquires about missing grades sent to faculty, staff, or to the help page will be ignored if they do not have the confirmation number(s) for the exam/posts in question.

**Technical Minimums:**
Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the Mp3 files and the Mp4 digital clips delivered via the course web site.

Access to a high-speed Internet connection is required to take this course. There will be several video clips and a few video presentations lasting 30 to 40 minutes. The examinations will include audio and still images. Adequate bandwidth is essential.

If using a mouse with a “scroll wheel,” please use caution when taking exams. The exams have “pull down” menus, and using the scroll wheel can sometimes result in answers being changed accidentally.

Finally, please use headphones or stereo speakers when listening to musical examples. Built-in computer speakers offer poor sound quality, and may reduce scores on assignments.

PLEASE NOTE! You are strongly encouraged not to enroll, or to drop immediately, if you do not have computer experience, if you are not willing or prepared to assume the added responsibility of a computer-based course, or if you plan to be away from a computer site with
internet access for an extended period of time during the semester. Necessary required skills include downloading mp3 audio files as well as digital video clips, surfing the net, conferring via email, and other intermediate computer knowledge.

Student Conduct:
All students are expected to abide by the ASU code of student conduct, which is available at:
http://www.asu.edu/studentaffairs/studentlife/judicial/, and the Student Academic Integrity Policy, which can be found at:
www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

No collaboration or use of outside sources of any kind is allowed on any tests, assignments, etc. This includes viewing the course website while taking the exam, listening to audio excerpts on another student's exam, discussing the exam with another student before taking it, and other such behavior. The exams are not open-book or open-note. All words and ideas included in your work that are not your own must be cited.

Any violation of this policy will result in sanctions and may result in further disciplinary action. Sanctions may include failure of the course (E), failure by reason of academic dishonesty (XE), and others as outlined by the ASU policy. All violations of the Code detected during the term will be sanctioned, even if the assessment has already been graded and points assigned.

Do not share your course ID and password with anyone. Log out of the course website when you are finished with it. Do not allow another student to use the course website under your password, even if s/he is also in the course. Each student is fully responsible for all activity that takes place on the course website under his/her password.

Special Accommodations:
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please present the letter to me no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class.

Adding, Dropping, and Withdrawing
The following dates have been established by the University and the Herberger Institute for Design and the Arts; Professor Mook cannot make exceptions to them or change them.

<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 18</td>
<td>First Day of Classes</td>
</tr>
<tr>
<td>August 24</td>
<td>Drop/Add Deadline</td>
</tr>
<tr>
<td>August 31</td>
<td>Tuition &amp; Fees 100% Refund Deadline - Refer to the Tuition Refund Policy for additional information</td>
</tr>
<tr>
<td>November 2</td>
<td>Course Withdrawal Deadline</td>
</tr>
<tr>
<td>December 6</td>
<td>Complete Withdrawal Deadline, Last Day of Classes</td>
</tr>
</tbody>
</table>

Religious Holidays:
A list of recognized religious holidays may be found at:
www.asu.edu/studentaffairs/studentlife/interfaith/religious_holidays.htm
Students who will experience exam conflicts while observing any of these holidays must notify Professor Mook within the first 3 weeks of class to arrange for accommodation.

Important Dates - Course Calendar and Required Materials:

<table>
<thead>
<tr>
<th>EXAM AND QUIZ START/END DATES AND TIMES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vocabulary Quiz</strong></td>
</tr>
<tr>
<td>Opens 9/2/11 at 10 AM and closes on 9/9/2011 at 11:59 PM</td>
</tr>
<tr>
<td><strong>Midterm Examination 1</strong></td>
</tr>
<tr>
<td>Analytic Listening Exam 1</td>
</tr>
<tr>
<td>Opens 9/12/11 at 10 AM and closes on 9/13/11 at 2:10 PM</td>
</tr>
<tr>
<td>Opens 9/12/11 at 10 AM and closes on 9/13/11 at 2:10 PM</td>
</tr>
<tr>
<td><strong>Midterm Examination 2</strong></td>
</tr>
<tr>
<td>Analytic Listening Exam 2</td>
</tr>
<tr>
<td>Opens 10/10/11 at 10 AM and closes on 10/11/11 at 2:10 PM</td>
</tr>
<tr>
<td>Opens 10/10/11 at 10 AM and closes on 10/11/11 at 2:10 PM</td>
</tr>
<tr>
<td><strong>Midterm Examination 3</strong></td>
</tr>
<tr>
<td>Analytic Listening Exam 3</td>
</tr>
<tr>
<td>Opens 11/7/11 at 10 AM and closes on 11/8/11 at 2:10 PM</td>
</tr>
<tr>
<td>Opens 11/7/11 at 10 AM and closes on 11/8/11 at 2:10 PM</td>
</tr>
<tr>
<td><strong>Final Examination</strong></td>
</tr>
<tr>
<td>Final Analytic Listening Exam</td>
</tr>
<tr>
<td>Opens 12/12/11 at 10 AM and closes on 12/13/11 at 2:10 PM</td>
</tr>
<tr>
<td>Opens 12/12/11 at 10 AM and closes on 12/13/11 at 2:10 PM</td>
</tr>
</tbody>
</table>

Please note that course website materials will not be available during exams. You will not be able to access any lectures, videos, readings, or other course materials on the website at any time during the exam periods. The times given are for the Arizona time zone.
1st Quarter - Unit 1: Origins and Emergence / Hearing Musical Style

Lecture Segments:

- Vocabulary
- Afro-Diasporic Roots
- Early Emergence
- Old School
- Aesthetics: Rupture and Flow
- Excerpts from “Style Wars” and “Wild Style”

Readings: (43 Pages)

- Banes, “Breaking”
- Castleman, “The Politics of Graffiti”
- George, “Hip Hop Fathers Speak the Truth”
- Felicia M. Miyakawa, “Flow, Layering, Rupture, and Groove”

Listening:

- Salieu Suso, “Kuruntu Kallafa”
- The Last Poets, “Just Because”
- Rudy Rae Moore, “Signifying Monkey”
- James Brown, “Papa’s Got a Brand New Bag”
- Parliament, “Give Up The Funk (Tear The Roof Off The Sucker)”
- Chic, “Good Times”
- Kraftwerk, “Trans Europe Express”
- Grandmaster Flash, “Flash Got More Bounce”
- Grandmaster Flash and Melle Mel, “White Lines”
- The Fatback Band, “King Tim III”
- Sugar Hill Gang, “Rapper’s Delight”
- Kurtis Blow, “The Breaks”
- The Sequence, “Funk You Up”
- The Sequence and Spoonie Gee, “Monster Jam”
- Afrika Bambaataa and the Soul Sonic Force, “Planet Rock”
- Grandmaster Flash and the Furious Five, “The Message”
- Dr Dre. Featuring Snoop Doggy Dogg, “Let Me Ride”

2nd Quarter – Unit 2: New School / Reading Music Scholarship

Lecture Segments:

- New School Emerges
- New School Develops
- Battles
- Reading Scholarship
- Discourse
- Summary
- Videos by Afrika Bambaataa and Run DMC

Readings: (54 Pages)

- Online – Excerpt from “College Thinking” (in Unit 2, segment 4)
- Juan Flores, “Puerto Rocks”
- Rose, “Never Trust A Big Butt And A Smile”
- Jeff Chang, “Can’t Stop, Won’t Stop”
- Guthrie P. Ramsey, Jr, “Scoring a Black Nation”

Listening:

- Whodini, “Five Minutes of Funk”
- Run DMC, “It’s Like That”
- Run DMC, “Rock Box”
- Run DMC, “My Adidas”
- Funky Four Plus One More, “Rappin’ and Rocking the House”
- LL Cool J, “I Need Love”
- LL Cool J, “Mama Said Knock You Out”
- Sex Pistols, “Anarchy in the UK”
- Beastie Boys, “Fight For Your Right”
- Salt-n-Pepa, “Tramp”
- Fat Boys, “Jailhouse Rap”
- Kool Moe Dee, “Go See The Doctor”
Biz Markie, “Just A Friend”
DJ Jazzy Jeff and the Fresh Prince, “Summertime”
Ice T, “6 ’n The Morning”
Young MC, “Bust A Move”
UTFO, “Roxanne, Roxanne”
Roxanne Shante, “Roxanne’s Revenge”
Vanilla Ice, “Ice Ice Baby”

3rd Quarter – Unit 3: Gangstas, Politics, Musical Meaning

Lectures:
New Styles and Artists
Authenticity: Salary or Reality?
Government Concerns
Media Representations
Who’s In Charge? Objectification and Subjectification In Rap
Video Excerpts - “Hip Hop: A Culture of Influence”

Readings: (62 Pages)
Kelly, “Hip Hop Chicano: A Separate but Parallel Story”
Kelley, “Looking For The ‘Real’ Ni**a”
Baldwin, “Black Empires, White Desires”

Listening:
Schoolly D., “P.S.K. What Does It Mean?”
Toddy Tee, “The Battram”
Ice T, “6 ’n The Morning”
Eazy E, “Boyz-N-The Hood”
N.W.A., “F**k The Police”
N.W.A., “Gangsta Gangsta”
Kid Frost, “La Raza”
Dr. Dre featuring Snoop Doggy Dogg, “Rat-Tat-Tat”
Dr. Dre, “The Day The Ni**az Took Over”
Ice Cube, “The Ni**a Ya Love To Hate”
Public Enemy, “Night of the Living Baseheads”
Public Enemy, “Fight The Power”
Brand Nubian, “All for One”
Queen Latifah, “The Evil That Men Do”
De La Soul featuring Native Tongues, “Buddy”
2 Live Crew, “Me So Horny”
Dr. Dre featuring Snoop Doggy Dogg, “F**k Wit Dre Day”
Ice Cube featuring Yo Yo, “It’s A Man’s World”

4th Quarter – Unit 4: Hip Hop Localities

Lectures:
Rap Fusions
Rap Localities
Contemporary Styles
Approaches to Analysis
Conclusion
Video Excerpts – “Life”
Breaking Demonstration and Interview
Live Performances by Chino-D and Sol Camp
Chino-D and Anglo Saxon Interviews

Readings: (70 Pages)
Forman, “Represent”
Bennett, “Hip-Hop am Main, Rappin’ on the Tyne”
Schumacher, “This Is A Sampling Sport”
Richard Mook, “Civil Disobedience”

Listening:
4th 25, “Live From Iraq”
Dizzee Rascal, “Hold Ya Mouf”
Anglo Saxon – “This Old House”

Review All Previous Listening Assignments As Necessary
This groove is taken from the opening of a rap song. What musical feature marks this as a “new school” example?
- Stark texture
- Live instrumentation
- Steady, street-style pulse
- A and B
- All of the above
Key = A

Which artist provides a precedent for the instrument types used in this groove?
- Kurtis Blow
- Afrika Bambaataa
- Sugar Hill Gang
- The Sequence
Key = B

Give a likely date for this recording.
- 1975
- 1979
- 1983
Key = C

The style of these lyrics is closest to that of:
- “Rapper’s Delight”
- “Mama Said Knock You Out”
- “I Need Love”
- “It’s Like That”
Key = B

Every 8 measures in this excerpt, a small rupture in the ______ helps to mark a new section of the song.
- Bass line
- Drums
- Vocals
Key = B

Compared with “Fight For Your Right,” the timbres of this excerpt are more
Mellow
Harsh
Loud
Soft
Key = B

HHAE2ex9.m4a
What does the instrumentation of this excerpt have in common with “It’s Like That”
Drums
Synthesizer
Electric Guitar
A and B
All of the Above
Key = D

What artist provides the strongest precedent for the texture of this excerpt?
Kurtis Blow
Afrika Bambaataa
The Fatback Band
Key = B

How do the MCs interact in this excerpt?
Trading lines
Rapping together
Dissing other MCs
A and B
A and C
Key = D

HHAE2ex13.m4a
In this excerpt, the MCs:
Beat Box
Trade words and lines
Diss other MCs
A and B
All of the above
Key = D

The last 10 seconds of this excerpt includes a brief solo, during which the MC imitates:
Scratching
Merry-go-round
Backspinning
Key = A

What does this song have in common with “The Breaks”? 
Call-and-response 
Power Chords 
Synthesizer 
Key = A
Afro-diasporic roots

Introduction
Welcome to this segment on the origins of rap music and the Afro-diaspora. Many scholars, artists, and fans argue that rap has roots in Africa. But how is this so? Is this connection direct or indirect? Is it simple or complex? More specifically, which aspects of rap music originated in Africa? In this lecture, we will explore how African and Afro-diasporic musics and cultures have contributed to rap through two means: musical retentions and rhetorical strategies.

African Musical Retentions
The Africans who were brought to America as slaves carried with them some musical techniques that persist to the present day in American popular music. We call these African Retentions. The first of these is call and response. In call and response, a soloist performs a phrase or verse—the call—followed by a group response. Often, the soloist’s call will change, while the group response remains the same, like a refrain. Here’s a musical example from a field recording made in Ghana. Notice that the piece alternates between a changing solo call and a consistent group response.

“Kasuan Kura”

Next, we have a rap example that uses call and response. Although this piece is from a different continent and uses different instruments, you can hear the same call and response relationship between Eazy E and his audience.

“We want eazy”

Another characteristic of African music that we find retained in American popular music is an emphasis on percussion. This includes the use of grooves. As you may have noticed, our example from Ghana was dominated by percussion and also relied on a groove to keep the piece moving.

“Kasuan Kura”

Similarly, rap (and much of American popular music) uses percussion and grooves to create structure and flow. As an example, here’s a song by Public Enemy. Although many of the sounds in this piece may not be drums, but they are used rhythmically to help create a groove.

Public Enemy, “Fight the power” excerpt
As we can hear in these simple comparisons, both our example from Ghana and much rap music make use of call and response, prominent percussion, and grooves. So they have these musical features in common, but how do we know that these musical practices come from Africa in particular? How can we document that they are historically connected?

To answer this question, music historians have studied 18th and 19th century accounts and transcriptions of early African-American music, including ring shouts and field calls. This evidence suggests that early African-American music made regular use of these retentions, while European-American musical genres of the period did not. Furthermore, we can trace the use of African retentions from these early genres from ring shouts to blues and spirituals to ragtime and jazz, rock and roll, and finally rap music. We can conclude, therefore, that call and response, prominent percussion, and grooves were imported from Africa to America over 200 years ago and have been important characteristics of African-American music and American pop ever since.

**African-American musical roots: funk and Disco**

In the 1950s, the term “funky” described a jazz style that showed blues and gospel influences. It also meant “fashionable” or “outrageous.” By the late 1960s, it described a new style of popular music. The core of the new funk genre was the groove. In a funk groove, the drums provide a steady pulse, the bass plays a pattern against the drum beat, and the horns perform sharp, percussive notes that punctuate the lower two parts. Here is an example of a funk groove by the first funk artist, James Brown. This is “Papa’s Got A Brand New Bag,” from 1965. Be sure to listen for the three parts of the groove: the drum beat, bass pattern, and horn interjections.

“Papa’s got a brand new bag”

This use of the groove, a defining element of funk, also ties the genre back to the African use of layered percussion patterns noted in an earlier section. Similarly, funk groups often used call and response to engage their audiences. Here is George Clinton’s group Parliament, one of the most famous funk bands. See if you can figure out where the audience is supposed to sing in response.

“Tear thee roof off the sucker”

Clinton coined the term “p-funk” to describe the pur or uncut funky style of his band, which included extreme theatricality, a large ensemble, and group singing. Clinton’s interest in the authenticity and purity of funk music resonated with later rap artists, who borrowed beats from Clinton’s songs.

Disco music originated in minority and gay dance clubs in the late 1960s and early 1970s. In a time when most rock music was intended more for listening than dancing, and live dance bands were becoming more rare, recorded dance music grew in popularity, and disc jockeys, or DJs came into demand at parties and clubs. Musically, disco is fairly simple: a simple dance beat accompanies a catchy melody, or “hook.” The tempo tended
to be faster than in funk music. Here’s an example that has become iconic of the glamour and camp that characterized the late disco era. This is “YMCA” Village People. Note the fast dance beat.

“YMCA”

Disco music was also popular in Europe - in fact, the French term “discotheque” was often used to in America to label dance clubs that played disco music. Many Eurodisco artists favored synthesized drum beats. Here’s an example by the group Kraftwerk called “trans Europe Express.” Notice that they use computer generated beats and sound effects.

[Trans Europe express]

Both disco and eurodisco were important for rap music. First, rap originated in the discotheques and dance parties of the 1970s, with their emphasis on the DJ. Second, as we will learn, early rap songs used breaks from disco and funk songs as their foundations.

**Afro-Caribbean musical roots: Dub**

The Caribbean has influenced American music throughout the last century, although this influence has often gone unrecognized. Such genres as jazz and ska were formed through the collision of Afro-Caribbean musical styles with American genres. Like these older cousins, rap owes much of its existence to styles and cultures from the Caribbean, specifically Jamaica. DJs had been active in Jamaica since the 1940s, playing recordings of American R+B groups on modified Public Address systems with amplified bass. DJs often competed with one another to find and play the latest, most exclusive music from the U.S.

By the 1960s Jamaica was in a state of political turmoil. Two main political parties struggled, often violently, for control of the country’s political and economic systems. They fought over sound systems as well: DJs were powerful messengers during this period because their sounds could reach so many people. In this time of struggle, a system of armed street gangs, known as rudies (short for rude boys) developed in association with sound systems and DJs. Politicians would often use these gangs and their associated sound systems to claim new territory in Kingston. The DJs themselves competed with one another for popularity, each trying to secure the latest exclusive recordings, first from the US, and then from local artists in the later 1960s.

With the streets and dance halls growing increasingly violent in the early 1970s, many DJs retreated to the recording studio, where they recorded new albums. It was here that an important predecessor of rap was born called “dub.” The genre was created almost by accident, when a DJ name Redwood took an unfinished recording, without any lead singers or instruments, and played it at a dance. Other DJs began to do the same, and soon “talk over” records were popular throughout Kingston. These recordings consist of rhythm and bass instruments, with the bass amplified and echo effects added, and are meant to be used at dance parties with the DJ talking over the recording. Here is an
example of a dub song recorded later, in the 1980s. Despite its later date, you can still hear that it sounds like an incomplete recording, with the vocals and lead instruments missing.

“Never Be Alone”

One of the earliest rap artists, DJ Kool Herc, moved to the Bronx from Jamaica in 1967, bringing with him this experience of outdoor dance parties, competition between DJs, and powerful sound systems. In many ways, the development of rap music followed a similar path by helping gangs to claim territory in New York City. Our discussion of the birth of rap music will explore this connection in more detail.

African rhetorical tradition Part I: Griot

When we speak of “rhetoric,” we mean the ways that authors use structure and themes to make their statements more convincing. In other words, rhetoric is about how you say what you say. Rap artists often use rhetoric to create double-meanings for their words, and to make their lyrics more powerful for the listener. As we will learn in this lecture, the ways that rap artists use rhetoric can be traced to African rhetorical traditions.

Before we examine this connection in detail, it is important to note that Africa does not have a single culture – rather, the continent hosts a wide array of languages, musical cultures, and rhetorical traditions. Nonetheless, many West African cultures have common features, including the use of Bards, or storytellers, also called griots. Griots provide the main link between African rhetorical traditions and rap music. Let’s begin by learning about the musical and rhetorical style that bards use. Griots often accompany themselves on a plucked string instrument, such as a kora, and use call and response to engage their audience in the story. Here is an example by Salieu Suso, a griot from Gambia. This song is about a king named Kallafa returning to his kingdom after a battle with prisoners in tow. Notice that Suso’s delivery of this story sounds more like singing than speaking. Incidentally, you may also notice that the different pitches of the Kora create a groove for Suso’s voice to weave around.

Excerpt from “Kuruntu Kallafa”

The rhetorical strategies that griots often use to make their stories more meaningful and persuasive are important for rap music, especially their use of symbolism. In griot performances, a word or character can symbolize something else. By using powerful imagery in their stories, bards create symbolic connections between the story and real life situations. For example, as Clyde Taylor notes, an elephant might symbolize power, while a spider becomes prudence. Real power struggles and histories can be played out in through the characters of a tale. Thus, while a bard might be telling a story about a mighty elephant, he might in fact be commenting on a king’s power over the people.

African-American root genres
Welcome to this segment on the root genres of rap. In this segment, we will examine how rhetorical strategies and performance techniques from African genres like Griot tales were brought to America and transformed into the root genres of rap. Along the way, we will learn about some of the social, economic, and political forces that shaped African-American culture during this period.

**African Rhetorical Tradition Part II: Slave Culture**

How did Griot Music impact African-American music? To see this connection, we need to examine how bardic traditions adapted and survived in American slave culture. During the slave trade, griots were brought to America. In this new place, surrounded by unfamiliar cultures and people, they interpreted and re-told their experiences using the African rhetorical traditions that they already knew. Cheryl Keyes calls this process "reversioning," and argues that bardic ways of using symbolism and double meanings became the foundations of African American verbal culture.

Several factors reinforced this connection between African-American slaves and the bardic traditions of their ancestors. First, literacy among slaves was banned. Without the ability to read or write, slaves had to communicate and record their history aurally, as bards had done in West Africa. This dependence on oral communication helped to preserve some aspects of African bard performance in America. Field hollers, work songs, and tales were used to pass messages using symbols. For example, the constellation of the big dipper was often used to find the north star, a symbol of freedom for slaves, who used the star to travel towards freedom in northern states. That constellation also looked like a chariot, so by singing the spiritual “swing low, sweet chariot” slaves could let each other know that an escape was pending.

In sacred life as well, illiteracy helped to preserve bardic traditions by making preaching the focus of worship among slaves. Many preachers performed as a bard would have, using imagery and symbolism to create meaning, and often in call and response relationship to the congregation.

To summarize, key elements of African bard performance (especially the use of symbolism and oral delivery) became central to both the secular and sacred realms of African American culture during slavery. The later descendants of this aural slave culture are important sources for rap. These include toasts, the dozens, signifyin,’ and jive.

**African-American Rhetorical Tradition: Toasts**

A toast is a story told in rhyme. Toasts are usually humorous, and recount the adventures of a character, such as the signifyin’ monkey. Like griot tales from Africa, toasts use exaggeration, symbolism, and repetition as rhetorical strategies. They also use expletives, slang, and obscene language. Here’s a recording of the most famous toast, the signifyin’ monkey. Notice how the text’s imagery, expletives, and symbolism help to amplify the meanings in this story.
“signifyin’ monkey”

As you might have noticed, this toast also uses rhymed couplets: every two lines of the poem are rhymed. This is true of most toasts and rap music. Here’s another excerpt from “signifyin’ monkey.” This time, listen for the rhymed couplets.

“signifyin’ monkey”

Now, here is an excerpt from Ice Cube’s song “Gangsta’s Fairytale.” First, notice that he also uses rhymed couplets.

“Gangsta’s fairytale”

As you may also have noticed, Ice Cube’s story has much in common with the “signifyin’ monkey”: it’s about a humorous character, it uses expletives, graphic imagery, and symbolism. Clearly, toasts are a primary source for rap music.

African-American Rhetorical Tradition: Urbanization

Beginning around 1915, hundreds of thousands of African-Americans moved from southern states North to major urban centers like Chicago, New York, Cleveland, and Philadelphia. Called the Great Migration, this change was caused by a combination of factors, including crop failures and Jim Crow laws in the south, and a sudden abundance of industrial jobs in the urban North. The Great Migration had a profound effect on many individuals; it also added new dimensions to African American culture. In these new, urban settings, the street became an important focus of black social, political, and economic life; it was in the street that several ways of speaking and making music were developed and altered, including the dozens, signifyin’, and jive. Along with urbanization came black radio stations and disc jockeys. The predecessors of today’s “personality jocks,” these DJs would often talk while songs were playing, comment on the music, or tell stories on the air. While these DJs were certainly not the originators of rap, they extended the brought rhetorical strategies and spoken genres from African American culture to the airwaves, where they mixed with pre-recorded music. This mixture, as we will see, is central to rap.

African-American Rhetorical Tradition: The Dozens

The dozens, also called snaps, is a game of insults, in which participants take digs at each other and their families. The practice thrives today as “yo mama” jokes. The opponent who always has a reply, or who creates the most clever, original, and sophisticated insults wins. Like toasting, it uses rhymed couplets, expletives, and exaggeration. The dozens have made their way into music many times. Here’s an example from the lyrics of a song by blues artist Kokomo Arnold called Twelves.

I like yo' momma - sister, too
I did like your poppa - but your poppa wouldn't do
I met your poppa on the corner the other day
I soon found out he was funny that way.
**African-American Rhetorical Tradition: Signifying**
Signifying is making a double meaning, or adding another layer of meaning to a statement. For example, one could make a serious statement, while making a gesture that shows the statement to be a joke. Signifying is a direct outgrowth of the rhetorical use of symbolism used by African bards: both take a statement and add another layer of meaning. As we will see, rappers make frequent use of signifying by telling stories and using words in ways that create more than one meaning.

http://www.math.buffalo.edu/~sww/angelou/angelou_signifying.html

**African-American Rhetorical Tradition: Jive**
One product of this new black, urban street culture was jive, a style of talking that originated in Chicago at around 1921. Speaking jive involves using different words to refer to things in ways that are original and hip. For example, a one dollar bill was called an “ace.” Instead of “kissing” a girl, one “buzzed” her. Jive vocabulary changed quickly, and using the most current language while coming up with new words was a mark of status on the street. Some of these words developed in the early 20th century are still with us today, including “creep” (meaning an annoying person) and “hunk” (meaning a masculine man). In the 1960s, jive talk became known as “rap.” This early style of rap did not become a separate musical genre until the 1970s; however, rappin’ was used in a wide range of other genres, including pop and soul. Here’s an example by Isaac Hayes that includes talking over a beat. This style of performance helped to inspire early rap artists a few years later.

**African-American Rhetorical Tradition: The Last Poets**
The decade between 1965 and 1975 saw the rise of what we call the black arts movement. During this period, creative minds in dance, film, spoken word poetry, music composition, and the visual arts worked to create art that reflected African-American heritage and culture. Among these artists was a group called “the last poets,” who created a style built around rhymed poetry and drum beats. Africa Bambaataa, one of the earliest rappers, credits the Last poets as the first rap group. While rhyme is not as significant in these works, we can hear other connections between this style and earlier genres in the African American rhetorical tradition, especially toasts.

**Conclusion**
In this segment, we have explored the roots of rap in African rhetorical strategies and musical practices. We have followed these influences across the Atlantic to the United States and the Caribbean, where they transformed into new genres. These transformations set the stage for the development of rap music itself, the topic of another segment.
LISTENING GUIDE
MUS 354: RAP MUSIC AND HIP HOP CULTURE

TITLE: “IT’S LIKE THAT,” Run DMC
DATE: 1983
LABEL: Profile Records

NOTE:
This listening guide will help students to practice hearing key features in this listening assignment. It may take several listenings to hear all important features – such practice is important. For maximum benefit, take detailed notes on all relevant lectures from this unit before using this guide.

BACKGROUND:
This was the first single released by Run DMC in 1983, and was later included on their first album in 1984. Both were released through Profile Records, one of the earliest hip hop labels. As noted in lecture, we hear Russell Simmons’ “street style production” techniques at work in this song. Electronic beats and synthesizer effects provide the only accompaniment – no acoustic instruments are used except for the voices of the MCs. Run DMC add “minor” harmonies, falling vocal inflection, and streetwise lyrics, and exclamations like “huh!” to this stark texture to create a “hard” style. Notice also how the texture changes to reinforce the form of the song. Another feature of Run DMC’s style evidenced a bit in this song is the fast alternation of words or lines between MCs.

TIMELINE:

0:00  Introduction
Electronic beats only (stark texture)
White noise “wash” and “minor” synthesizer chords introduce the verse

0:26  Verses
Lyrics about problems of the city
Bass notes and synthesizer chords added to beat

0:57  Break
As in introduction, beat only

1:13  Verse
Return to full texture
MCs trade and share lines

1:29  Falling vocal inflection

1:44  Break
“Pan pipe” synthesizer effects added to beat
2:00  Verse  
New texture, added “wood block” and “tom” sounds in percussion  
MCs trade and share lines

2:32  Break  
“Pan pipe” effect returns  
White noise wash begins early, gives way to stark texture  
Break extended

3:11  New percussion scheme with heavy bass drum

3:26  Verse  
Return to full texture  
MCs trade lines

3:58  Break  
Beat changes again

4:13  Verses  
MCs trade lines  
Percussion pattern is reduced to heavy “hits” on every beat

4:45  Break

5:00  Verse

5:30  Outro  
Texture remains full

5:47  Repetition of last line from verses
Dear Richard,

Thanks for this. The information does help. I would recommend that you include the attachments with your resubmitted proposal and the text of this email as a memorandum. The only other thing I would advise is that you connect this practice of listening to larger aesthetic systems of value (criterion 1). This is the major sticking point. We do not question that the techniques and practices are appropriate for the study of an artistic/aesthetic field; but rather we want to know if the students studying and listening (in a disciplined way) to hip hop are also seeing how this musical form and their responses to it, fit into larger historical and artistic frameworks. We don't have time to read the texts you assign for the course, so we don't know if they address these issues (or if you draw them out in lecture/discussion). So you might include in your memorandum the ways in which the readings and discussion of them makes the connection to aesthetic traditions and values.

I hope this helps. Do let me know if you have any further questions or concerns before you resubmit.

Le gach dea-ghuí,
All the best,
Gregory

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There is no sin except stupidity –Oscar Wilde
To: Gregory Castle; Phyllis Lucie
Subject: Re: MUS 362

[Quoted text hidden]
Dear Gregory,

Thanks for your reply. If I understand your message correctly, the committee requires additional documentation of the "emphasis on aesthetic experience" and "interpretation / analysis" in the course. To clarify, "listening" in MUS 362 is an analytic and interpretive exercise, akin to "reading" a text (indeed, studies in music theory and musicology, both established humanities disciplines, often use the terms interchangeably).

In support of this assertion, I have attached two documents to this message. The first is one of the many "listening guides" that my students use to practice aural analysis (as it is commonly referred to in music theory pedagogy) through active listening. Specifically, my students use these guides to identify musical and lyric forms, themes, and stylistic features in the assigned musical works (analysis), and to study the relationships between these musical features and the social, political, and economic contexts in which those pieces emerged (interpretation). These guides employ not the vague, colloquial terms used by fans, but the specific technical vocabularies used by music theorists and historians who study popular music. Second, I have attached one of the "analytic listening exams" to document that success in MUS 362 depends not on casual listening or simple “appreciation,” but on demonstrating one’s aural analytic skill with unfamiliar examples, and using these aesthetic insights to draw conclusions about the date and provenance of that example.

As these materials show, MUS 362 is not a “studio” performance class in Hip-hop; rather, it is a general-studies course about the history and aesthetics of a specific musical tradition and its affiliated culture. As such, it falls squarely within the humanities, as it did previously under an omnibus course number (MUS 354).

Please let me know if you think this explanation and supplementary documentation will address the committee’s concerns. If not, I would appreciate some additional guidance on what more the committee requires.

Yours,

-Rick

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