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Historical and Cultural Impact of Hip Hop.

Introduction: In this document, it will show you the historical and cultural impact of the music genre Hip Hop, how it began, the development and significant impact on the culture surrounding it.

1973 – 1984. In 1973, Kool DJ Herc became the first Break-beat DJ in the Bronx.

Joseph Saddler figured out how to have one turntable playing music through some headphones and the other coming through the speakers, so the DJ could play both turntables on repeat, and be able to mix easier. (Robinson, R, 1999)

With this technique that Joseph had created, the DJ would be able to mix and tweak the tracks with ease. As with it coming through the headphone; it would make it easier to listen to over the crowd and the room. Making it easier for DJs to better improve their skills.

Afrika Bambaataa claimed to be the man behind the name, "Hip-Hop" and Lovebug Starski when DJ'ing, spat out, "Hip Hop, you don't stop." (Robinson, R, 1999) Defining moment as it this is where Hip hop got its name which is the perfect name as it says that this genre is a groovy and bouncy genre. Also, with the phrase, "Hip hop, you don't stop." It shows the catchy chorus' that makes hip hop easy to dance to.

1979 is marked as the beginning of rap/hip hop music because it exploded out of the Bronx and that changed it forever, as Sylvia Robinson put the Sugarhill Gang together and produced, "Rapper's Delight" which is considered the first commercial rap track. (Robinson, R, 1999)

Rapper's Delight shaped this with its funky rhythm and clean rapping over the top, it shook the world that heard it as something that was completely new. Which even DJs and Rappers within the community were confused and had questions as they didn't know who this Sugarhill Gang were. With the release of the song, it had started a change on how people started to produce Hip hop, as at this point it went from communal production, closed narrative and promoting individualized listening over community dance, towards more in-studio production, with bringing it in to the mainstream. (Dimitriadis, 1996)

From 1979 to roughly 1984, hip hop had a simpler rhyming technique and the lyrical content ranged from fun lyrics to social relevance, with their production techniques mainly consisting of rhyming over funk break beats, and disco tracks with turntable scratches as well to add more percussion towards the track. (Shlyanth Productions, 2011)

Afrika Bambaataa states that there are few elements of early hip-hop that are important to the production of hip hop. Firstly, being the DJ, where they play the music and add in some techniques of spinning, mixing and scratching the records in real time on stage. The Master of Ceremonies, or MC is the one who sits on stage, with a mic and raps over the beat while pumping up the crowd. Sampling, where the DJ find a part in a track, and adds it to his own to either use as an instrument or an element of the track. B-boys and B-girls are the street dancers that originated in the early hip-hop scene. (Shlyanth Productions, 2011)

Production. One day when Run-DMC was in the studio, looking for samples they decided on the being of Walk This Way, by Aerosmith. As D.M.C stated, "It was one of our favorite Break-beats to rap over" (D.M.C, 2015). But originally the group was looking to just to sample it and simply rap over the beginning. Stating that, "We didn't know the record was called Walk This Way, because we used to just tell the Djs, "Yo, get out toys in the attic. And play number four" (D.M.C, 2015)

But Rick Rubin told them to write the lyrics down and instead of rapping about themselves, but to repeat the original lyrics and rap them instead. Later on they got a call and were told that Steven Tyler and Joe Perry were down at the studio. Darryl and Joseph went down and worked with them to produce the song. (D.M.C, 2015) They had Jam Master Jam DJ the track by stretching and tweaking the tracks, as the second verse had only the drums over instead of the full band, with only the guitar coming in a bit. They also changed the drums, as the original track had reverb over it, which for the Run DMC version, they had it all dry which gave the track that extra thickness, and groove.

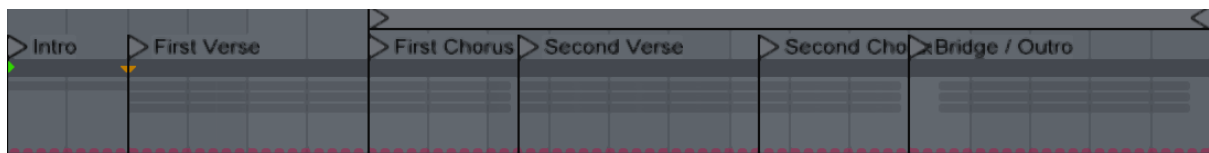
Sampling. In the 1970s, hip hops early days of sampling was more of a live performance technique, as instead of taking a small or large section of another artists piece of music, they instead play the song on a turntable, find a section the Emcee wants to rap over and loops it, which adding scratches, rewinds and other sections of the song. (Demers, 2003)

The MPC 60 was released in 1988 with the purpose to compete against the E-mu SP-1200 and was the better sampler as it had a longer sampling time of 13.1 seconds against the E-mu SP-1200's 2.5 seconds, and it had an audio rate of 40kHz while the E-mu has 27.5 kHz. (Reverb, 2017)

The MPC 60 was designed as a drum machine but with the capacity to record and manipulate sound gave hip hop producers the ability to take their favorite samples and make them their own, users of the MPC 60 are: DJ Shadow and Pete Rock. (Reverb, 2017), (DJ Shadow, 2006), (Pete Rock, 2006)

What's the first thing you do in the morning? Reflection.

This song's structure is simplistic, as it just consists of an intro, first verse, first chorus, second verse, second chorus and a bridge/outro. This was done to fit in to the simplistic structure of Hip-Hop which is mostly the same, examples are Lose Yourself – Eminem, Juicy - Notorious B.I.G and Jump Around – House of Pain (Genius, n.d.).



As well to let somebody rhythm over the top of the song as it was produced to be rapped over, as Hip hop is about the lyrics and rapping, so just instrumental hip hop isn't a common thing within hip hop.

But the bridge in this song is different, as it is designed not to have someone rapping over it, but to be an instrumental that finished off the song with a solo. This is the influence of Rock Music within this track, and a creative choice of which changes up the typical style of Hip hop but also keeps to a common practice where they let the beat carry on playing after they are done, and it fades out. Seen in Medium – Jakey (3:25), Poison – Snak the Rapper (3:10) and Drop it like it's Hot – Snoop Dogg (3:58).

This tracks introduction has a sample of Jarrad Wright's It's time to wake up. Originally, within the early productions of the track, the song was going to be consisting of a lot more of the original track, but the original track wasn't played to a metronome so it's not consistent so there were issues of getting it in time. Where to get in time, small bits of the sample had to be cut out but that caused the track to have random cuts that were going to take a lot to fix. So, the song was recorded on an acoustic guitar and the rhythm of the notes was changed. To better fit the needs of the track and to be able to have a tight sounding track. As Hip hop, being an electronic production genre of music, it felt like the song needed to be tight, every instrument closely following the metronome instead of the loose, swing feel more analogue music genres provide.



My bass line. follows the root note of the guitar, as hip hop doesn't have complex bass line, normally being simplistic but an important factor. My bass line mostly uses the bassline technique called 808, which is a hip hop bassline technique where the bass goes low but jumps an octave within short succession and is usually very low end heavy.



(Propellerhead, 2017) Examples of 808 bassline users: Kendrick Lamar - freestyle backseat, Lil Wayne – 6-foot 7 foot and Hopsin – Die This Way.

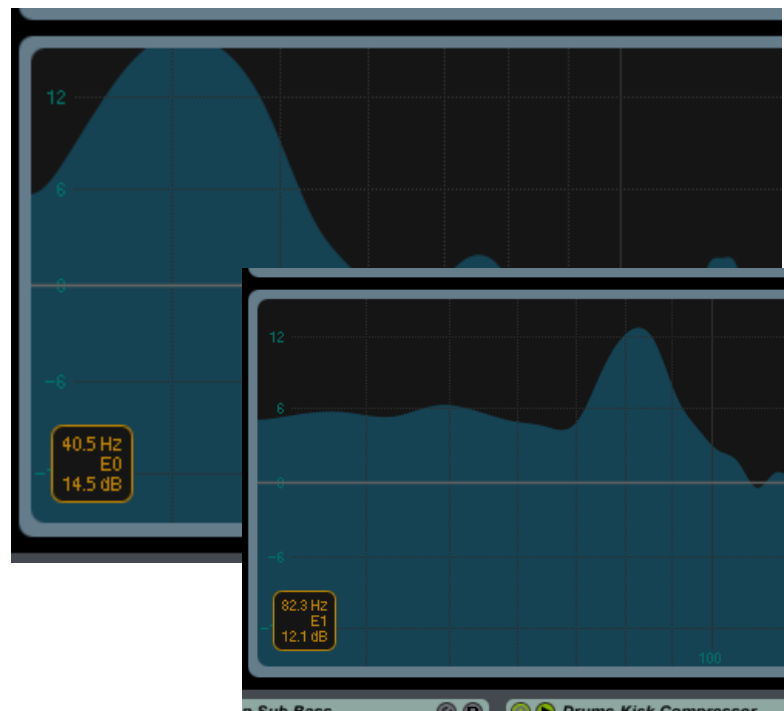


At the end of the introduction to the song a technique was used to have all mid frequencies and high frequencies be scooped out, whilst having the Low-end increase in volume of the sample to give it a dropping feeling as it drops in the verse.

The cons of the mix within this track is that the bassline is lost within the full song, as it just consists of pure low end, with the lowest note ranging at 40.5Hz and the highest being 82.3Hz. This with the fact that the bassline has two sidechain compressions on it means the bass is lost, so to prevent this, the bass line needs more mid, slight highs to bring it out in the mix. (Propellerhead, 2017)

The way this was accomplished was by using EQ to bring up some of the frequencies at the 300Hz mark and adding a saturator to give it more crunch and to help build the lower frequencies.

The other way this will need to be done is by tweaking the EQ of the reverb on the rhythm guitars, by cutting the low end, adding a high pass filter EQ on the Guitars too so it'll give the bass more room the breath, so it'll be more pronounced in the mix.



Conclusion. Within this write up we have discussed, and gone over the genre hip hop, and the key roles and moments that have melded it in to the wildly, money making machine it is today. We discovered the roots of it and what makes up a typical hip-hop track.

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