The University of Western Ontario, London, Canada  
Department of Music  
Winter 2021  

MUS 2709: Special Topics in Music History - Hip Hop

The department would like to recognize that we are located on the traditional land of the Anishinaabeg, Haudenausaune, Lenape and Attawandaron peoples.

Professor: Dr. Sadie Hochman-Ruiz (pronouns: she/her)  
Mail: shochma@uwo.ca  
Course Delivery: Asynchronous

Course Description: The class will present a broadly chronological overview of the development of hip hop from the late 1970s through to the present. We will be concentrating largely on the music, paying special attention to how it has been able to both reflect and shape the contexts of its production. However, we will also be attending to economics and urban geography, music and the law, race and the war on drugs and more. Students will be assigned listings as well as readings from Jeff Chang’s *Can’t Stop Won’t Stop*. Each week there will be material that is required (i.e. you might be tested on it) alongside material that will allow you dig into things in more detail and provide more context for your final research papers.

Course Prerequisites: None

Course Objectives:

- Develop an understanding of many of the major fields in hip hop studies, including, where appropriate, an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines;
- Develop an understanding of methods of enquiry or creative activity, or both, in popular music studies that will enable you to evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques; devise and sustain arguments or solve problems using these methods; and describe and comment upon particular aspects of current research or equivalent advanced scholarship.
- Use this knowledge in the creative process and gain the ability to use a range of established techniques to: a) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; b) propose solutions; c) frame appropriate questions for the purpose of solving a problem; d) solve a problem or create a new work; and e) make critical use of scholarly reviews and primary sources.
- The ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences.
- An understanding of the limits to your own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations.
• Develop the ability to manage your own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study

**Learning Outcomes:**
1. By the end of the course students will be able to identify and recognize key terms utilized in popular music studies.
2. By the end of the course students will be able to investigate and debate the origins of hip hop.
3. By the end of the course students will be able to analyze the research design of a peer-reviewed article in order to critically evaluate its intellectual rigour.
4. By the end of the course students will be able to question and discuss different perspectives in popular music studies.
5. By the end of the course students will be able to use the uniqueness of hip hop to critically question scholarship on other music genres.
6. By the end of the course students will be able to hypothesize and compose a fully realized research paper about hip hop.

**Text:** Chang, Jeff *Can’t Stop Won’t Stop: A History of the Hip Hop Generation* New York: Picador, 2005. The book will be available at the Western Bookstore but is also widely available and can be found at your local Chapters/Indigo, [abebooks.com](http://abebooks.com), or Amazon.

**Assessment:**

Participation, Muddiest Moment and Weekly Assignments (10%): Students are encouraged to use the forums. You may create lively and respectful debate related to the course, share interesting materials, or share your thoughts on listenings. Students will also be given homework sheets some weeks to help focus your studies. You are to return them to the instructor prior to the following week’s lecture for grading or, for e-rated assignments, they will be due before the following lecture. The assignments will be graded on a check/check-minus/minus scale. Each week, students are asked to write their “muddiest moment” in the “muddiest moment forum.” That is the point in the lecture or the readings that left you the most confused.

Short Writing Assignment 1 (10%): Due week 5. Read Tricia Rose’s chapter “Soul Sonic Forces” and answer the following question: How does Rose characterize the difference in the use of repetition between hip-hop and the Western European Classical Music Tradition? Answers should be no more than 500 words including citations.

Midterm (20%): Take home exam. There will be three sections. The first section includes true or false and fill in the blank questions. The second section includes terms to define. The final section is a long answer question.

Short Writing Assignment 2 (10%): Due week 9. The assignment is a paper proposal. Write in paragraph form. Describe your topic and your three supporting arguments. Include the two songs that you wish to write about and also no fewer than three sources. Include a short statement concerning the usefulness of these sources to your project. All
citations must be in proper Chicago or MLA format. Including citations, your papers should not exceed 800 words.

Final Paper (25%): In the final paper, you will choose two songs from the additional listenings list to focus on in order to answer one of the following essay questions:

1. Has social activism in hip hop changed over time?
2. Explore the relationship between hip-hop’s push for technological innovation and the limitations of the music industry in accommodating those innovations.
3. What are the implications of hip-hop’s expanding audience? How has it grown from its early days in the Bronx and why does that matter?

I am open to suggestions for alternative paper topics, if you are inspired to write about something else. All alternative research questions need to be approved. Papers should be about 5 pages of text (not including header or works cited). You will be docked for being significantly under or over. Papers must have at least 3 academic sources (peer-reviewed journal, scholarly book), or 2 academic sources and one good journalistic source (newspaper editorial, reputed magazine, etc.). You will be docked for using disreputable sources like Wikipedia, biography.com, about.com, etc.

Final Exam (25%): A three hour exam will be administered online. It will include three sections. The first section will be 6 terms of which you choose 5 to define, worth two points each. The second section is two short answer questions (7-8 sentences), worth five points each. The final section is an essay worth ten points.

Missed assignments and academic accommodation: Academic Accommodation must be requested within 28 days of the missed assignment. All assignments MUST be submitted by the deadlines noted on this syllabus. If you think you will not be able to submit your assignment in time (because of illness or bereavement), you must contact me as soon as you are aware of this. All assignments submitted late without documentation will be penalized 2% per day that they are late (including weekends). No assignments will be accepted two weeks after the due date.

Essay Format: All assignments must be typed and double-spaced with standard margins (1-inch side, top, and bottom margins). Do not forget to include your name, student number, course code, and proper citation for all references. You may only use referencing and bibliographic formats from MLA or Chicago Style.

In accordance with the University of Western Ontario Undergraduate Calendar, the letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100
A = 80-89
B = 70-79
C = 60-79
OTHER MATTERS:

- **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student’s final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:
  - for exams scheduled by the Office of the Registrar (e.g., December and April exams)
  - absence of a duration greater than 48 hours,
  - assessments worth more than 30% of the student’s final grade,
  - if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student’s Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

and for the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

**Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean’s office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.
**Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

**Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (https://www.uwo.ca/health/) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green “I Need Help Now” button on the Health and Wellness page above.

**Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

**Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. http://multiculturalcalendar.com/ecal/index.php?s=c-uniwvo

**COVID-19 SPECIFIC MATTERS:**

**Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

**Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:
- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- “Arrive” to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
• To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise.
• Unless invited by your instructor, do not share your screen in the meeting.
• [for classes larger than 30 students only] In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak.
• [for classes where video for all participants is encouraged] Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable.

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:
• If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.
• Kindly remember to unmute your microphone and turn on your video camera before speaking.
• Self-identify when speaking.
• Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of “netiquette”:
• Keep in mind the different cultural and linguistic backgrounds of the students in the course.
• Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
• Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

STUDENT SUPPORT SERVICES

There are several services for students on campus to take advantage of:

1) Counselling Services: Students experiencing emotional or mental distress can drop-in at Psychological Services located on the 4th floor of the Student Development Centre. Alternatively, you can book an appointment by calling 519-661-3031.

2) Writing Support Centre (Rm 4130, Student Development Centre) can help you learn to write better papers. Tutors are graduate students from a range of departments who have been trained to assist you at any stage in the writing process. You can make an appointment in person at the Writing Centre or call them at 519-661-3655.

3) Learning Skills Services (Rm 4100, Student Development Centre) can help develop better learning skills. To make an appointment, you can email them at learning@uwo.ca.

Weekly Topics and Readings:
Week 1 Introduction: Hip Hop is a unique case study in music history. The genre was popularized contemporaneously with the formation of popular music studies and subcultural studies, and played an important role shaping each field. In addition, hip hop presents unique problems for musicology that interrupt the typical methods of studying meaning in performance, notation and materiality. This introduction looks forward before we return to the onset of the genre. It foreshadows the prominent questions that will develop within the field of hip-hop studies before explore how these questions evolved.

Readings:

Week 2 Prehistory: Musical and social backgrounds to the development of hip hop. Toasts, the dozens, radio hype men, blue records, reggae and disco. The decay of the South Bronx.

This week’s material traces a number of important predecessors of hip hop. We will examine the tradition of verbal battling known as “the dozens” and the storytelling form known as “toasts” which influenced (and continues to influence) many rappers. It’s important to note that the influence is not just folkloric: previous forms of black popular music had integrated elements of the dozens and toasts into musical performance before rap did. Other important influences came from comedy and vaudeville traditions. Alongside the verbal influences we’ll examine the musical building blocks of early rap: the funk of James Brown and the ways in which reggae and disco DJ’s used already existing music to create something new.

Reading
Required
1. Jeff Chang Chapters 1-3

Additional

Listening
Required
Jelly Roll Morton, “Dirty Dozens.”
Bo Diddley, “Say Man.”
Pigmeat Markham, “Here Comes the Judge.”
Rudy Ray Moore as Dolemite, “Signifying Monkey.”
Last Poets, “When the Revolution Comes.”
Parliament, “P Funk Wants to Get Funked Up.”
Big Youth, “Can You Keep A Secret.”
James Brown “Give It Up or Turn it Loose (live version).”
Eddie Kendricks, “Keep on Truckin’,” regular and Tom Moulton Edit.
Chic, “Good Times.”

Additional
Iceberg Slim, “Duriella DuFontaine.”
Lightnin’ Hopkins, “Dirty Dozens.”
Lighten’ Rod/Jimi Hendrix, “Duriella DuFontaine.”
Watts Prophets, “The Days The Hours.”
Count Machuki and the Sound Dimension, “More Scorcha.”
Lightnin Rod,
Jimmy Castor, “It’s Just Begun.”
Gil Scott-Heron, “The Bottle.”
Dr. Alimantando Best Dressed Chicken in Town.
Thin Lizzy “Johnny The Fox.”
Harlem Underground Band, “Cheeba Cheeba.”
Skull Snaps, “It’s A New Day.”
Soul Searchers, “Ashley’s Roachclip.”
Cheryl Lynn “To Be Real.”
Incredible Bongo Band, “Apache.”

Week 3 The Beginnings: The scene congeals in the South Bronx, the first recordings, graffiti, breakdancing, cross-fertilization with the New York art scene.

In the early days of hip hop, it seemed that graffiti was much more likely to enter broader public consciousness as an art form. While some graffiti writers were able to shift to a gallery context, it was much harder for early rap to make itself saleable or even legible as music. The early performers excelled in a live club context and so songs (if they even exist as such) tended to be long, repetitive and full of humorous and highly topical call and response patterns that didn’t necessarily translate to record so well. It was almost inevitable that the first rap hit (Sugarhill Gang’s Rappers Delight) was a cash-in novelty record made by people outside of the scene. That said many of these early songs document the transition from something that was more like a practice of everyday life to a commercial musical form. It’s also important to trace the back and forth influence between the downtown (mostly white, punk rock and artsy) club scene and the block parties and clubs of the Bronx and Brooklyn. In lecture we will watch sections of the film Wild Style, which, while fictional, features many significant players in the early Bronx scene and was shot on location.

Reading
Required
1. Jeff Chang Chapters 4-7

Additional
1. Jeff Chang Chapters 8-9

Listening

Required
Sequence and Spoonie Gee, “Monster Jam.”
Funky Four + 1, “Rappin and Rockin the Joint.”
Sugarhill Gang, “Rappers’ Delight.”
Spoonie Gee, “Spoonin’ Rap.”
Spoonie Gee/Treacherous Three, “New Rap Language.”
Grandmaster Flash, “Official Adventures of Grandmaster Flash and the Wheels of Steel.”
Busy Bee/Kool Moe D, “Rap Battle.”
Grandmaster Flash and the Furious Five, “The Message.”
Afrika Bambaata, “Planet Rock.”
Lovebug Starksi, “Live at the Fever.”

Additional
Fatback Band, “King Tim III.”
Sugarhill Gang, “8th wonder.”
Funky 4+1 “That’s The Joint.”
Kurtis Blow, “The Breaks.”
Fearless Four, “Rockin It.”
Younger Generation (a.k.a. Furious Five), “We Rap More Mellow”
Sequences “Funk You Up.”
Treacherous Three, “Feel The Heartbeat.”
Afrika Bambaataa “Death Mix.”
Afrika Bambaataa “Jazzy Sensation.”
Kraftwerk, “Trans Europe Express.”

Week 4 Consolidation/The Suburbs: the rest of New York catches up with the Bronx, records start to really sell, and the music starts to expand its range. Shift from turntables to samplers, and an increase in lyrical complexity and race consciousness.

After the initial rush of early recordings, rap began to establish a presence within the music business and entertainment culture more generally by the mid 1980s. It’s notable that many figures from this period of consolidation came not from the Bronx but from the suburbs of Long
Island and the more suburban areas of Queens. This was partially due to class issues (they had more easy access to mainstream institutions), but also reflected the fact that while the music may have started on the streets it was capable of speaking to and for a broader community. As a result lyrical subject matter and production styles within rap broadened. This week we’ll look at music from the Def Jam juggernaut (which pioneered real crossover success), Eric B and Rakim (who raised the bar in lyrical and musical complexity), a group of classic “answer” records.

**Reading**

**Required**
1. Jeff Chang Chapters 10, 12

**Additional**
1. Marley Marl On the Bridge Wars, LL Cool J and Discovering Sampling

**Listening**

**Required**
Marley Marl ft. MC Shan - “Marley Scratch.”
Run DMC, “It’s Like That.”
Run DMC, “Rock Box.”
UTFO, “Roxanne Roxanne.”
Roxanne Shante, “Roxanne Revenge.”
LL Cool J “Can’t Live Without My Radio”
Doug E Fresh and Slick Rick, “La Di Da Di,”
Erik B. and Rakim, “Paid In Full.”
Erik B. and Rakim, “Follow The Leader”
MC Shan, “The Bridge.”
Boogie Down Productions, “The Bridge Is Over.”
BDP, “My Philosophy.”

**Additional**
Run DMC, “Sucker MCs.”
Erik B. and Rakim “My Melody.”
Ultramagnetic MCs “Ego Trippin.”
Juice Crew, “The Symphony.”
LL Cool J, “Rock the Bells.”
Jody Watley, “Friends.”
Newcleus, “Jam On It.”
Beastie Boys “Hey Ladies.”
BDP, “9mm Goes Bang.”
BDP, “Criminally Minded.”
JVC Force, “Strong Island.”
KRS-ONE, “Sound of da Police.”
MC Lyte - “Cold Rock A Party”

**Week 5 Radicals:** Politically radical rap in New York. The rise of gangsta rap.

While the previous week's listening represented perhaps the gentler, kinder face of hip hop, American cities in the late 80s were for many dangerous and desperate places. The music began to reflect the growing turmoil through both the rise of "gangsta" rap and a wave of music rooted in a nationalist political radicalism. We'll look at the roots of gangsta rap in both real gang structures and in popular forms of storytelling (from Hollywood films back to things like the toasts we listened to in week one). To get a better sense of the context of the politicized music of Public Enemy and others we'll consider the Black Nationalist legacy of Malcolm X (and others) and the powerful influence of the Nation of Islam and its offshoots on hip hop in the 80s and 90s (including some of the music we heard last week).

**Reading**

**Required**
1. Jeff Chang Chapters 11, 13-14

**Additional**

**Listening**

**Required**
- Stetsasonic, “Talkin All That Jazz.”
- De La Soul, “My, Myself and I.”
- A Tribe Called Quest, “Bonita Applebum.”
- Jungle Brothers, “Straight Out the Jungle.”
- Schooly D, “P.S.K.”
- Ice T, “6 in the Mornin.”
- Toddy Tee - “Battaram”
- Public Enemy, “Don’t Believe The Hype.”
- Public Enemy, “Fight The Power.”
- Brand Nubian, “Wake Up.”
- X Clan, “Heed the Word of the Brother.”
Week 7 Midterm

Week 8 The Law and Writing Hip-Hop Studies: Mainstream popularity and commercial success brought a series of high profile controversies about subject matter, censorship and copyright infringement.

This week ends deals with the issues surrounding a number of high profile legal cases that centered on hip hop music in the late 1980s and early 1990s: the obscenity cases involving 2 Live Crew and a number of cases involving sampling and intellectual copyright (again including one featuring 2 Live Crew). We’ll discuss the complicated issues around context and censorship raised by the obscenity cases and the equally complicated relationship between hip hop and music publishing in the age of sampling. In addition, we will dig into how one writes a hip hop paper.

Reading

Required
1. Jeff Chang 15-17
**Listening**

**Required**  
Blowfly - “Blowfly’s Rapp (X-Rated)”  
Ice T - “Cop Killer”  
2 Live Crew, “My So Horny.”  
2 Live Crew, “Pretty Woman.”  
Biz Markie, “Alone Again.”  
Public Enemy, “Welcome to the Terrordome.”  
Ice Cube, “Amerikkka’s Most Wanted.”  
Ice Cube, “Once Upon A Time in the Projects.”  
Ice Cube, “Black Korea.”

**Additional**  
2 Live Crew, “Banned in the USA.”  
Too $hort, “Cusswords”  
Biz Markie, “Just a Friend.”  
Ice Cube, “A Bird In The Hand.”  

**Week 9 Turntablism and Dance Music:** The turntable is an instrument that brings together electronic dance music, reggae, hip-hop and more. What is unique to hip hop turntablism?

This week explores the evolving art of turntable performance. Just like emceeing, graffiti and b-boying, turntablism evolved from one of the four elements into a fully formed art practice with prominent specialists. With the growing prominence of hip hop as a genre and borrowing techniques of legitimization from Western Art Music, turntable artists found new ways to claim their work as Art. After exploring key figures in turntablism, this lecture turns towards the influence of electronic dance music on hip hop and its specific form and turntable performance.

**Reading**

**Required**  


**Additional**  

**Listening**

**Required**
DJ Babu - “Super Duck Breaks (Side A).”
Beastie Boys, “Three MCs and One DJ.” (Mix Master Mike)
DJ Shadow, “Changeling.”
J Dilla, “Lightworks.”
Madlib, “Funky Blue Note.”
Tyree - “Turn Up The Bass.”
Rob Base & DJ EZ Rock, “It Takes Two.”
Jungle Brothers, “I’ll House You.”
L’Trimm, “Cars That Go Boom.”
69 Boyz, “Tootsie Roll.”
Sir Mix A Lot, “Jump On It.”
95 South, “Whoosh! There It Is.”
Tag Team, “Whoomp! There It Is.”
MC Hammer, “Can’t Touch This.”

Additional
Beastie Boys, “Intergalactic.”
DJ Babu, “Duck Season.”
Madvillain, “Accordion.”
The Sugar Hill Gang, “Apache.”
Sir Mix A Lot, “Baby Got Back.”
Digital Underground, “The Humpty Dance.”
C+C Underground, “Everybody Dance Now (Gonna Make You Sweat).”
Quad City DJs, “C’Mon Ride The Train.”
MC Luscious, “Boom I Got Your Boyfriend.”
Freak Nasty, “Da’ Dip.”
DJ Casper, “Cha Cha Slide.”
Cupid, “Cupid Shuffle.”
Lil Jon & The East Side Boyz, “Get Low.”

**Week 10 A Second Golden Age:** Moving past the conscious/thug dichotomy (Tupac, Biggie), novel cultural formations (Wu Tang), and the rise of an underground.

By the early 1990s the thug/conscious dialectic that had framed much late 80s rap was beginning to collapse. We’ll look some at the two exceptional individuals who bridged most factions of hip hop culture: Notorious B.I.G. and Tupac Shakur, but also look at the complex world mapped out by the Wu Tang Clan and some examples of the more complex underground styles that grew alongside the rise in mainstream popularity.

**Reading**

**Required**
1. Jeff Chang Chapter 18-19
3. hampton, dream "Hellraiser"

Additional

Listening
Required
Wu-Tang Clan, “Can It All Be So Simple Then.”
Raekwon, “Incarcerated Scarfaces.”
Ol’ Dirty Bastard, “Shimmy Shimmy Ya.”
Freestyle Fellowship, “Inner City Boundaries.”
Souls of Mischief, “93 ’til Infinity.”
Pharcyde, “Runnin.”
Tupac, “Keep Ya Head Up.”
Nas, “NY State of Mind.”
Tupac, “Ambitionz Az a Ridah.”
Notorious B.I.G., “Juicy.”
Notorious B.I.G. “10 Crack Commandments.”
Mary J Blige, “You’re All I Need To Get By.”
Lil Kim, “Queen Bitch.”
Erykah Badu, “Apple Tree.”
D’Angelo, “Left and Right (feat. Method Man and Rodman).”
Lauren Hill, “Doo Wop (That Thing).”

Additional
Black Moon, “Who Got Da Props.”
Onyx, “Slam.”
Wu-Tang Clan, “C.R.E.A.M.”
Method Man, “Method Man.”
Jeru the Damaja “Come Clean.”
GZA “Liquid Swords.”
Nas “The World Is Yours.”
Group Home, “Supa Star.”
Mobb Deep, “Queiet Storm.”
Pharcyde, “Passin’ My By.”
Notorious B.I.G., “Party and Bullshit.”
Junior Maffia, “Players Anthem.”
ODB, “Got Your Money.”
Redman, “Blow Your Mind.”
Mobb Deep, “Shook Ones Pt. 2.”
Tupac, “Me Against the World.”
Black Star, “Definition.”
Lil Kim “Lighters Up.”
**Week 11 The South/The Takeover:** Different musical formations, different commercial structures, different contexts. Hip hop as the most popular popular music, business expansion, the rest of the world, and then the collapse of the music business and the beginnings of a new marginalization.

Thus far, we’ve largely concentrated on music from the New York area and California. Though the south may have been later in developing its own styles, by the mid 1990s this was no longer the case. Further the rise of southern hip hop was also marked by a strongly independent business sensibility and connections to older regionally-specific African American musical styles. We’ll look at examples from the main centers: New Orleans (No Limit and Cash Money records), Houston (DJ Screw, UGK), Memphis (8Ball and MJG) and Atlanta (Outkast, Ludacris). We pivot to discuss hip-hop's takeover of mainstream popular music through the Neptunes and the sound of Virginia Beach.

**Reading**

**Required**

**Additional**
2. Outkast on the making of Aquemini

**Listening**

**Required**
- Juvenile, “Back That Azz Up.”
- Juvenile, “Ha.”
- Lil’ Keke and Fat Pat, “25 Lighters.”
- DJ Screw, “25 Lighters (remix).”
- UGK, “Diamonds and Wood.”
- Paul Wall, “Sittin Sidewayz.”
- Outkast, “Elevators.”
- Outkast, “SpottieOttieDopaliscious.”
- Project Pat, “Choose U.”
- UGK, “Int’l Players Anthem.”
- Mase, “Feel So Good.”
Trick Daddy - “Shut Up (feat. Trina).”
Clipse, “Grindin’”
Jay Z, “Big Pimpin.”
Missy Elliot, “Get Ur Freak On.”
Dead Prez, “Hip Hop.”

Additional
Geto Boys, “Damn It Feels Good to be a Gangsta.”
Maser P, “Make ‘Em Sat Unnnhh.”
BG, “Bling Bling.”
Lil Wayne, “ Block is Hot.”
Ludacris, “Southern Hospitality.”
Mystikal “Danger.”
Hot Boys “On Fire.”
Geto Boys, “Mind Playing Tricks on Me.”
8Ball & MJG, “Comin Out Hard.”
Goodie Mob, “Cell Therapy.”
Mike Jones, “Still Tippin’”
Black Rob, “Whoa.”
Eminem, “My Name Is.”
Kanye West, “All Falls Down.”
Jadakiss, “Why.”
Jay Z “Takeover.”
Cam’ron, “Oh Boy.”
Kelis, “Mikshake.”
Kid Cudi, “Day n Nite.”

**Week 12 Whose Music?:** Mixtapes, dance crazes, a new realism, the resurgence of activism, vocoders, the internet and new anxieties about ownership and appropriation

Not long after the triumphs of 2004, the music business more or less collapsed. What happened to hip hop in the wake of this collapse? Did its marginal roots protect and sustain it, or contribute to an increasing marginalization? We’ll look at the renewed importance of mix tapes, the decline of radio, dance crazes, hyper local scenes and the influence of the internet. Musically, we’ll consider the increasing influence of dance music production and the expansion of vocal styles. The readings this week are a selection of shorter popular press pieces and news stories that focus on currently contested topics: the continuing controversies about gang-focused music by the likes of Chief Keef; how changes in the Billboard charts have been bad for rap and R&B and the trend of prosecutor’s using rap lyrics as evidence against criminal defendants.

**Reading**

**Required**


Additional

Listening
Required
E40, “Tell Me When To Go.”
Rick Ross, “BMF (w/Styles P).”
Wake Flocka Flame, “Hard in da Paint.”
A$AP Rocky, “Peso.”
Kendrick Lamar, “The Art of Peer Pressure.”
Drake, “Marvin’s Room.”
Future, “Turn on the Lights.”
Chief Keef, “Don’t Like.”
Earl Sweatshirt, “Grief.”
Leif, “wut.”
Kanye West, “Monster.”
Nicki Minaj, “Stupid Ho.”
Kendrick Lamar, “The Blacker the Berry.”
Future, “March Madness.”
Sage the Gemini, “Gas Pedal.”
Donnie Trumpet and the Social Experiment, “Sunday Candy.”
Vince Staples, “Senorita.”

Additional
Soulja Boy, “Crank Dat.”
E40, “Function.”
Rick Ross, “Hustlin’.”
Kendrick Lamar, “Cartoons and Cereal.”
Keak Da Sneak, “Super Hyphy.”
Drake, “Hotline Bling.”
Earl Sweatshirt, “Chum.”
Rich Homie Quan, “Type of Way.”
Young Thug, “Stoner.”
Migos, “Versace.”
Chance The Rapper, “Chain Smoker.”
DJ “Double Cup.”
Azealia Banks, “212.”
Mykki Blanco, “Wavvy.”
Big Freedia, “N.O. Bounce.”

**Week 13 Conclusion:** In the final week we will be discussing the key focuses of the course.