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popular music as a living document and in the process has become one of the most successful and commercial strains of postmodern art bring that beat back traces the development of this transformative pop cultural practice from its origins in the turntable manning record spinning hip hop djs of 1970s new york through forty years of musical innovation and reinvention nate patrin tells the story of how sampling built hip hop through the lens of four pivotal artists grandmaster flash as the popular face of the music s dj born beginnings prince paul as an early champion of sampling s potential to elaborate on and rewrite music history dr dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition and madlib as the underground experimentalist and record collector antiquarian who constantly broke the rules of what the mainstream expected from hip hop from these four artists histories and the stories of the people who collaborated competed and evolved with them patrin crafts a deeply informed eminently readable account of a facet of pop music as complex as it is commonly underestimated the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth century america and you can nod your head to it cmj new music report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales cmj s trade publication compiles playlists for college and non commercial stations often a prelude to larger success cmj new music report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales cmj s trade publication compiles playlists for college and non commercial stations often a prelude to larger success cmj new music report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales cmj s trade publication compiles playlists for college and non commercial stations often a prelude to larger success cmj new music report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales cmj s trade publication compiles playlists for college and non commercial stations often a prelude to larger success hip hop is remarkably self critical as a genre in lyrics rappers continue to debate the definition of hip hop and question where the line between underground artist and mainstream crossover is drawn who owns the culture and who runs the industry and most importantly how to remain true to the culture s roots while also seeking fame and fortune the tension between the desires to preserve hip hop s original culture and to create commercially successful music promotes a lyrical war of words between mainstream and underground artists that keeps hip hop very much alive today in response to criticisms that hip hop has suffered or died in its transition to the mainstream this book seeks to highlight and examine the ongoing dialogue among rap artists whose work describes their own careers proclamations of hip hop s death have flooded the airwaves the issue may have reached its boiling point in nas s 2006 album hip hop is dead nas s album is driven by nostalgia for a mythically pure moment in hip hop s history when the music was motivated by artistic passion instead of base commercialism in the course of this same album however nas himself brags about making money for his particular record label these and similar contradictions are emblematic of the complex forces underlying the dialogue that keeps hip hop a vital element of our culture is hip hop dead seeks to illuminate the origins of hip hop nostalgia and examine how artists maintain control of their music and culture in the face of corporate record companies government censorship and the standardization of the rap image many hip hop artists both mainstream and underground use their lyrics to engage in a complex dialogue about rhyme skills versus record sales and commercialism versus culture this ongoing dialogue invigorates hip hop and provides a common ground upon which we can reconsider many of the developments in the industry over the past 20 years building from black traditions that value knowledge gained from personal experience rappers emphasize the importance of street knowledge and its role in forging a career in the music business lyrics adopt models of the self made man narrative yet reject the trajectories of white americans like benjamin franklin who espoused values of prudence diligence and delayed gratification hip hop s narratives instead promote a more immediately viable gratification through crime and extend this criminal mentality to their work in the music business through the lens of hip hop and the threats to hip hop culture author mickey hess is able to confront a range of important issues including race class criminality authenticity the media and personal identity cmj new music report is the primary source for exclusive charts of non commercial and college radio airplay and independent and trend forward retail sales cmj s trade publication compiles playlists for college and non commercial stations often a prelude to larger success

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how sampling remade hip hop over forty years from pioneering superstar grandmaster flash through crate digging preservationist and innovator madlib sampling incorporating found sound and manipulating it into another form entirely has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and in the process has become one of the most successful and commercial strains of postmodern art bring that beat back traces the development of this transformative pop cultural practice from its origins in the turntable manning record spinning hip hop djs of 1970s new york through forty years of musical innovation and reinvention nate patrin tells the story of how sampling built hip hop through the lens of four pivotal artists grandmaster flash as the popular face of the music s dj born beginnings prince paul as an early champion of sampling s potential to elaborate on and rewrite music history dr dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition and madlib as the underground experimentalist and record collector antiquarian who constantly broke the rules of what the mainstream expected from hip hop from these four artists histories and the stories of the people who collaborated competed and evolved with them patrin crafts a deeply informed eminently readable account of a facet of pop music as complex as it is commonly underestimated the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth century america and you can nod your head to it

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