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Global Studies

Final Project

*Friday, May 14, 2010*

## Annotated Bibliography

**Abrahams, Shaheen Ariefdien and Nazli. "Cape Flats Alchemy Hip-Hop in South Africa ." In *Total chaos* , edited by Jeff Chang. New York , NY: BasicCivitas, 2006.**

The woman who wrote this article is a native of South Africa. This is where she grew up and where she has loyalties to, although she doesn't talk much about herself in South Africa she goes through a detailed history of all the political and governmental injustices that colored and African people have to struggle through in South Africa in the time of Apartheid. She says that "...hip hop is about seeing something in what we are often told is nothing." This is why Hip-Hop started here in North America as well which is very compelling that this music still has this meaning in other places and has travelled so many miles and has still kept to what has originally set out to accomplish.

There is a lot of talking about how the Coloureds (a creolized group in South Africa) were the first group of people to accept Hip Hop. They were from working class families and couldn't afford to listen to something's, unlike some of the Black families that were living in South Africa under the apartheid government. It is also said in this book that because of Hip-Hop more people were able to accept, become more acquainted with and use President Biko's, Black Consciousness movement more. In modern South African Hip-Hop it is frowned upon by many people to rap in English because that is the language of their oppressor so many choose to rap in other tribal languages. From this article it is very

apparent that South African Hip-Hop is a very big industry as well as a very complex one, from artist feuds and national movements.

**Akwagyiram, Alexis. "Life on Planet Hip Hop ." 3 3, 2007. <http://news.bbc.co.uk>**

“Hip Hop is the missing connection between the US and Africa.”

These are the words of Ben Herson founder of record company Nomadic Wax, and I have to say that I do agree. This article is short however it provides an insight few would be able to provide. This label is special because it focuses on trying to bring acts from less privileged countries into the mainstream hip hop market more. Herson is also a big believer in promoting hip hop as a political act. He believes that through hip hop communities that usually do not get a big say in political elections and things of that nature are urged to speak out. In a hip hop forum, you can say exactly what you want and know that it will be distributed and searched for by the people who you want to hear it and are interested in it. This is why he is so interested in talking about his project on the BBC news sight because BBC actually has a whole section of their site dedicated to African music.

Overall, the interview is not that incredible, it is the company that I think is amazing. That is just what African artists need. A way to get there voices heard from Africa, get the youth in America to hear what is being said about Africa. Without that radio, or without the money, these voices and new cultures will not be heard. Which is very unfortunate.

**Akwagyiram, Alexis. "Timeline: Ghana's modern Musical History ." 3 3, 2007. <http://news.bbc.co.uk>**

This article was found on the BBC website in the section Africa Beyond. It is a pretty interesting part of the BBC that I have never seen before, it is dedicated to honoring the

African heritage in the UK. They speak about artists and political leaders that live or are from the UK and are of African decent, and they honor what they are doing for the community. Part of me feels like why do they need their own 'separate ' section and why can't they be acknowledged on the main BBC webpage like all the white people who are noticed, and then I had to stop. They are not honoring 'black people' but the African heritage. They have African music, African poetry and everything else. It is more a celebration of African culture.

The timeline is amazing in the sense that it maps the intersection of music and its influences in Ghana for the past 60 years. It begins with explaining highlife in the 1950s saying that the roots can be traced back even to the 1880s! And the sailors' palm wine groups. Highlife was the music that was popular when Ghana became independent in 1957. In the 1970s highlife was replaced with more pop music and instead of acoustic guitars, a lot of electric guitar playing was becoming popular. In the 1990s hiplife was introduced onto the scene with Ghanaian born but US raised rapper Reggie Rockstone. Then he speaks on a new form of music called raglife, reggae and hiplife.

**Alim, Samy H. "Straight Outta Compton, Straight aus Muchen: Global Linguistic Flows, Identities and the politics of Language in a Global Hip Hop Nation." In *Global Linguistics Flows*, edited by Samy Alim, New York , NY: Routledge, 2009.**

" The Global Hip Hop Nation (GHHN) the multilingual, multiethnic 'nation' with an international reach, a fluid capacity to cross borders and a reluctance to adhere to the geopolitical givens of the present."

Here is a great article once again about linguistics in hip hop by Alim. In this text he focused more on the international language of hip hop and how the same things might be

said in different languages or how the culture will stay the same as the language changes from one to the next. He tells this story about being in Beijing and going to a rap battle where two rappers were battling and one of them was speaking in Cantonese and then the other disses him in mandarin, it sounded pretty cool.

Another important part of this paper is the fact that Alim focuses a lot on the 'ciphaz' aspect of hip hop and how important that is all around the world. People coming together and 'keeping it real.' This is not just an American art form that happens either, this is something that happens all around the world, even though it is really popular in LA.

The last interesting point that Alim makes is the fact that some groups around the world, Australia for example, have been trying to separate the African American aspect of hip hop out of hip because it is frowned upon greatly. I had no idea it was such a big problem that the government would have such a big fit over hip hop being connected to the African American cultures.

**Alim, H. Samy. "Street-Conscious Copula Variation in the Hip Hop Nation ." *American Speech* (Muse ) 77, no. 3 (Fall 2002).**

This article by the famed Samy Alim is mostly about the African American Language and then the Hip Hop/Rap language that is used in to the popularized Hip Hop music of today. Mainly he focuses on the roles that language plays within music and then within real life. How does the way in which you talk determine how much you know or where you are coming from? There is a HHNL (Hip Hop National Language) and then an AAL (African American Language.) He goes onto talk about how you cannot deny where Hip Hop came from, it is a historically African American text, so naturally there is going to be a lot of

African American influence within the music. You cannot fully separate Hip Hop from the African American culture or language.

This applies heavily to what I have read about Tanzania. The artists in Tanzania rap songs over a mixed beat with Swahili lyrics using African American slang, which is very interesting. Alim is saying that it is impossible to separate the culture from the music and that is exactly what they did in Tanzania, they made a completely new music but used the slang, except translated it. It is an interesting concept. He ends with a deep analysis of Eve and Juveniles speech patterns and how they speak in interviews vs. how they speak on their albums and the difference between this African American and Hip Hop nation language. It is arguably being able to speak a different language.

**Alim, Samy H. "A New Research Agenda: Exploring the Transglobal Hip Hop *Umma*." In *Muslim Networks from Hajj to Hip Hop*, edited by Cook, Mariam and Bruce B. Lawrence. Chapill Hill , NC: University of NC Press, 2005.**

Alim begins his chapter with an interview with Mos Def, asking him when he came into his "Islamic knowledge" and why which is very cool within itself. Alim also quotes another scholar named Harry Allen who says, " Islam is hip hop's official religion," and that hip hop in the Islamic world and visa versa has been a largely unexplored concept. He goes on to compare the lyrics in hip hop with the text and poetry of the Quran. Comparing rap and hip hop to complex poetry that has been written by even Muhammad himself. In his final pages he goes more deeply into the fact that the Nation of Islam is deeply intertwined into the world of hip hop and has contributed to its ability to move from America to all over the world. Even touching on Afrika Bambaataa and his Zulu Nation being influenced by Islam and Bambaataa is the beginning of hip hop.

Alim also says in the conclusion, "...the hip hop culture movement needs to be examined with a seriousness of purpose and a methodology that considers the networked nature of Islam in order to reveal the hidden aspects of the highly misunderstood transglobal phenomenon..." This is very interesting to me. I need to study this when I am done studying African hip hop. My only question is, why is upper Northern African hip hop not called African hip hop, but Muslim hip hop? Since I am not necessarily going to be studying this for my final I still think all this information will be helpful to me in ending my discussion and making it noticed that hip hop is more than just American, more than African, it is all over the world, it is everywhere and is effecting everyone in different ways. This book is really helping me to make that argument solid and good.

**Beasley, Kia. "In West Africa, Hip-Hop is about social change ." *Global Soul Project* [www.globlasoulpower.com](http://www.globlasoulpower.com). 29, December, 2007. (accessed February 18, 2010).**

Although this article is more so about Senegal than West Africa in general, it does state plain and simple a lot of things that I have been hypothesizing. For example Beasley says, "...hip hop is proving to be a political weapon, capable of inciting rebellion and change." This works with the argument that I am trying to build about hip hop in general but mostly African hip hop is about political and social movements. There is another quote where Beasley says, "...substance over entertainment." Over all, even though this article is not about Ghana which is the West African country that I am trying to focus on in my paper this document is still very helpful.

More factually, this article has a lot of information about what kind of state the country of Senegal is in. The President, Abdoulaye Wade, is just a horrible president and the music of hip hop, most recently, has taken on the role of educating the public on the

incompetent president. There are also a lot of good stats about the country, how high the unemployment is and how many people are working how much they get paid and so on and so forth. The article also mentions how hip hop first transferred to Senegal, it was because of CHUCK D's FIGHT THE POWER!! So, needless to say, the African hip hop movement in Senegal, the way that it is performed currently, came from American hip hop and the message that it was sending. Finally, I would like to point out that this article makes a very important at the end of the article, saying that the hip hop music, is the one of the best ways to "reach the young people."

**Bond, Ebenezer. *Gobal Hip Hop* . Manteca. 2004. [www.afropop.org](http://www.afropop.org) (accessed 4 16, 2010).**

Beats and Rhymes – The Nu World Cult, this article is directly focusing on Africa and the type of hip hop that it promotes. It states that "hip hop is the new sound of a disaffected global youth culture." This could not be more true. He then goes onto outline the places in which hip hop has affected and the places in which hip hop seems to be growing. An interesting point that Bond made was that the way in which you can see hip hop at its best is when you leave communities of the African Diaspora and start traveling into Spanish speaking towns and clubs and really get into what they are saying. Here is where he says you can hear the best type of international rap experience.

This article speaks to the fact that there is a lot of African hip hop out there but there is also other cultures with other types of rap as well. Although this paper focuses on Africa, they made it clear that everyone around the globe is getting their fair share of hip hop. It is true when he says that hip hop is a 'global noise.'" Personally, I believe that I will use the phrase 'global epidemic' more often then global noise because it sounds more in depth and

it evokes a deeper feeling than the word noise. All in all though this paper was in support of my proposed thesis and I think that it will help me a lot.

**Casco, Jose Arturo Saavedra. "The Language of the Young People ." *Journal of Asian and African Studies* (SAGE ) 41, no. 3 (2006): 229-248.**

This article is, as the author states "to examine how a genuine African element is present in many hip-hop songs and also to trace how social and political concerns are still addressed in Tanzanian rap, in spite of more romantic and banal subject matters that are welcomed by those who want to turn Tanzanian rap into a very profitable business." When I read this it reminded me immediately about another article I read which outlined some of the lyrics of a particular artist who was speaking on how much better sex is without a condom and how the thought of AIDS usually slips is mind. Tanzanian hip-hop dominates the Eastern African hip-hop life and is growing very quickly giving some the ability to obtain some sort of income from it. He talks about the history of Tanzanian hip-hop and the first person to release a CD, Saleh (released remix to 'Ice Ice Baby') and then moves on to talk about the cultural influences coming from past Swahili poetry such as using vulgar language instead of violent language to attract people which is opposite of America at the time. Then he speaks on social unrest in artists such as Sugu, Professor j and Wagosi wa Kaya duo.

Casco ends on asking if social protest will still remain in Tanzanian hip hop and I say that I hop it does because how else will they be able/allowed to speak their mind publicly and openly without being severely punished or doing something harsh.

**Chang, Jeff. "Inventos Hip Hop." In *Total Chaos*, edited by Jeff Chang. New York, New York: BasicCivitas, 2006.**



Eli is a filmmaker who participates and explores informal cultural exchange activities where Hip-Hop serves as a bridge from one to the other. Eli makes films of what he sees to tell the world about the impact that Hip-Hop has. The first film that he made was about the Hip-Hop world in Cuba. After this groundbreaking film he went on to study Hip-Hop around the world (South Africa, Egypt, Israel, Colombia, Mexico and Puerto Rico) and the impact it was having across countries, and how it was traveling. Eli's work has been amazing to say the least and has most definitely helped my research. For the most part this article focuses largely on Eli's work with the Ghanaian Hip-Hop group Vision in Progress (VIP). He talks about being around them and speaking to the artists and their supporters. I found it interesting when a Ghanaian rapper was quoted saying that there are some things that you cannot and should not translate across continents through Hip-Hop. For example the fact that Ghanaian rappers would not say fuck the authority like the North American rappers say referring to the police, because in Ghana, the authority is your grandparents, and uncle and mother and father.

He mostly focuses on Ghanaian Hip-life which is the popular music in Ghana. It comes from Hip-Hop and a kind of more traditional music mixed together to form something new. And this more traditional music I believe is referring to Highlife, which is a form of tribal music and drums mixed with African American Jazz. So it seems of if their have been not one, but two generations of cultural music mixing.

**Clark, Msia Kibona. *The Rise of African Hip Hop*. 2007. [www.globalenvision.org](http://www.globalenvision.org), October 15, 2007. (accessed February 2010).**

This article really brings the Global Hip Hop movement full circle. It starts in NY, NY where hip-hop was created (or first known to have been created) and then moves to the

Caribbean as a connecting point on its way to Africa. Then the reconnect the whole hip hop movement to Africa talking about how ancient African cultures used to rap, and the word hip comes from the word hip actually comes from the word “hipi” which means “to see” or “to open ones eyes.” The subculture of the Hip Hop movement was absorbed for African youth and this is what the rest of the article focuses on, the African youth and the effect that the hip hop movement is having on them in particular.

The most interesting part of this article was actually the fact that the word hip, from hip hop came from an African language, or at least it is speculated that it came from an African language. She goes onto to talk about how some people in Africa even oppose hip hop and call people who embrace hip hop un African, or believe that they are not truly African any more because they are embracing a type of music that is not of the original African culture. This hadn't even been on my mind when I was thinking about certain oppositions that people might have had on Hip Hop. And then again this article is very diverse because it shows side of people who really enjoy and think that hip hop is having a positive effect on the country as a whole.

**Collins, John. "Popular Music in West Africa ." In *World music, politics and change* , edited by Simon Frith, 12-46. Manchester , New York : Manchester University Press, 1989.**

In this article, Collins speaks on how merchants and trading systems along with colonialism and the effects of colonization on the west African communities of Ghana and then how this in turn influences the production of a certain music called highlife which then went on to influence what is now known as hiplife. Collins goes into depth about “the nature of the merchant capitalism in West African” and instruments and then how music

and trade was affected by colonialism to lead to Highlife. Highlife was influenced greatly by Louis Armstrong himself who actually went to Ghana on his world tours for the State Department and he wrote a song about their struggle for independence, Collins goes into depth about this as well. After this section Richards begins the conversation on Juju music, which is another popular form of music in Ghana.

All of this information even though it is about highlife is very important because highlife eventually will lead to hiplife. Collins believes that it was the mercantile and merchants in general that were able to conduct a change in popular music. He states that because merchants, especially in that was present in west Africa must have ushered in a new popular form of music, or at least allowed it to happen.

**Dy, Angela Martinez. *This is Our World: Hip Hop's Historical Resistance to Systems of Oppression*. 2010. [www.genderacrossboarders.com](http://www.genderacrossboarders.com) (accessed 4 27, 2010).**

Martinez manages to flow from recognizing all that the hip hop community has done in the past and all the accomplishments they have made today and then go and constructively criticize them and mainstream rappers today about how they objectify and treat women. It was beautiful. She is not necessarily attacking the hip hop movement of the past but only what the mainstream hip hop has grown into today. She mentions how, back in the day, women were uplifted by the music and look at as strong individuals, especially black women, and now they are seen as just pieces of meat. Martinez categorizes the path that we are on correctly, since we are in a technological age were audiences are literally at your finger tips, speaking down about women of color is spreading fast and causing damage.

Then she makes her big argument. Queer women of color! Where are they in this question?!? She says that factors of modern day life have rendered queer women and especially queer women of color invisible. She ends by saying good for the growth of hip hop, bad for what they are saying. This article will help me incorporate more about women into my papers. I know that this is a problem in African countries, but not so much mean talking really bad about women, but women putting themselves out there and talking about themselves in a dirty inappropriate way. It would be interesting to read up on that and see what I find about things of that nature, I wonder if they feel like they need to reclaim part of their womanliness or something so they resort to exposing themselves .

***Fa, Sister, interview by Ruben Eberlein. Hip Hop Culture in West Africa - A political Force to be Reckoned With (June 15, 2009).***

This is an interview with a woman rapper from Senegal. She seems pretty amazing. First of all she is a woman and she is a rapper, which is very rare within the Senegalese society. (It is rare in all societies I think.) Her career sparked really fast, she was one of those naturally gifted writers. She was young when she started writing and then later on in life she started performing and now she has a very prosperous career. She speaks on how it is not easy to be a woman in the lime light of the Senegalese hip hop scene. The people from the newspapers call her a prostitute because she is never at home, and they call her fast and all the rest, only because she wants to rap and not have babies yet.

She has been through so much in her life, and even when this interview was taken talking about her family and friends back in Senegal dying because of who was taking over the government. She is not the typical women rapper that I had heard about in other countries. She is a woman who writes songs about the women back in her village telling

them to keep their heads up and talking trash about the men saying that they don't do anything, just sit and talk and eat all day. Which is most likely true. She is a feminist in her own right and she is using Hip Hop to speak out against all the injustices, against women and people in general in her home of Senegal.

***Ghana Music . Net Shoppe. March 30, 2010. ghanamusic.com.***

This is a website that I found that is very interesting and very informative about all the artists in Ghana. It is funny because as I was looking through the website I found my cousin's new music that he released in Accra. (He is a hiplife singer in Accra at the moment, which is very cool.) I just thought that this would be a good source to have in the future when looking through Ghana hiplife and the impact it is having on other countries because it has turned into a fairly big business. They have sections named Home, Music, V cast playlists, News, Columnists, MyGhanaMusic, and a photo gallery.

They wish to, " educate, expose and enlighten people about Ghanaian music through the Internet, to promote and enhance the Ghanaian musical culture worldwide, to increase the establishment of Ghanaian music worldwide..." to name a few. I found this on their about us section and they have other things on their but these few comments stood out to me. They are truly interested in changing the way Ghanaian Hiplife is seen and I think that that is a good thing. Just by the way the website is set up I can tell that they are serious about what they say and that the Ghanaian music industry does have a good base. All in all, this will become an important website for my research, even after the class is over and I continue to research this music of the African diaspora and the beats and what not.

**Graham, Ronnie. "Highlife and Roots rhythms of Ghana ." Edited by Simon Broughton, 287-297. Rough Guidelines Ltd. , 1994.**

This book is basically a compilation of music from all over the world. It includes Celtic music, music from the Balkans, Mediterranean, Nile, Indian subcontinent, West Africa, Central and East Africa, Southern Africa, far East, Latin America, North America, Australia and the Pacific. There are thirteen chapters in the book and they are arranged according to the region that they come from. Then within the chapter is more detailed subcategories speaking on different regions and countries from that part of the world. One of the coolest things about this book is the fact that they include a discography at the end of every section, so if you want to listen to some of the artists that are talked about than you can or if you just wanted to look up some music, they have already done that work for you.

The West Africa section has a decent sized subsection with the Gold Coast Highlife and Roots: Rhythms of Ghana. And once again, even though I am studying HIPlife, highlife is what came before it, which is a mixture of African American art form Jazz. Hip life is almost like a second generation of this musical transformation in Ghana, which is cool. Another aspect of the Ghanaian section that I like is the fact that they have a list and biography about the most popular Ghanaian artists up until the 1990's. This book is a good reference for names and CD, and things of that nature for highlife music, and not necessarily for hip-hop.

***Harvard University, W.E.B Duboi Insitute. [www.hiphoparchive.org](http://www.hiphoparchive.org) . (accessed May 4, 2010)***

This website is pretty amazing, and it was created by professors and students from Harvard University. It almost seems like that did what we were trying to last semester, except that they did it using Hip Hop! Which is amazing. They have so much information on the website and the design is really nice. They have a whole staff of people who are just

working on the website and then a staff of professors and students who are putting in information and writing articles. It is a really easy to navigate kind of site and a lot of the people who write the articles are from Harvard and are Africana Studies majors or concentrators or History majors, meaning that there is a lot of good content in these pages.

They also have a page that is on global hip-hop. They have an amazing South Africa page and pages for Japan and China and Brazil. Most of the people who work for the website have studied hip hop all over the world from Dublin to India and Australia which gives them really good insight. Also, they have a page that lists courses that different schools and different people from different colleges have posted to the website with descriptions and syllabi of what the course consisted of just in case a professor or teacher from another university wanted to teach a course on hip hop. This is also a great resource for students as well because they can then take these syllabi and offer it to their teachers and maybe petition for them to teach these courses.

**Higgins, C. "From Da Bomb to Bomba: Global Hip Hop Nation Language in Tanzania." In *Global Linguistics Flows*, edited by Samy Alim, New York, NY: Routledge, 2009.**

This chapter went into a lot of depth about how, Tanzania, AAE (African American English) is used a lot and sometimes the youth does not know what they are truly saying. Something I found interesting was the author's point about youth in Tanzania using the word "nigga." It is just a weird concept to me. A lot of the things that she mentioned kind of went over my head a little because I am not a linguist but she analyzed very thoroughly the use of language in this Tanzanian hip hop, like how Bomba actually is slang for awesome or "da bomb" now. Higgins speaks on the inauthenticity that some people may claim is represented by the kids in Tanzania who speak this AAE. But for the most part, they are a

product of what they listen to and that is what they listen to. The last really interesting part was how much she referred to the Internet and to internet blogs and posting and things of that sort. This just proved to me how much the Internet is really impacting the world if this is the countries main point of access to hip hop. I wonder if the hip hop industry in Tanzania would be the same if there was no internet?

Overall, there is a lot of stuff in this chapter that I will not be able to use because it just went over my head but for the most part this is a big help for what I am looking for. Know how people speak and how slang and language effects the youth and surrounding population of Tanzania will really help me understand the movement that is taking place there. I wonder how the older population feels about this new AAE slang that has been taken up. Will they act the same that the older population acts here?

**Kaemmer, John E. *Music in Human Life*. Austin , TX: University of Texas Press , 1993.**

“...the urge to make music links every human culture. Through the forms and sounds vary widely, music is a feature of all human societies, no matter how much they differ otherwise.”

This is very true. There is nowhere and no articles anywhere that would seriously claim to know who invented music. Maybe someone can come up with a pretty good guess on who created hip hop but when it comes down to it, music has been in different cultures since before history was being recorded. Although I did not read this whole book but not the whole book really related to my project. I did read a section entitled Music as an Aspect of Expressive Culture, and this was very interesting. He spoke on how “expression” does not just mean an emotional expression culture but to think about different events in which music is played and different places that you would want music to be played at. He also says that this includes forms of play and protest, marches and displays of emotion instead



of just emotion in itself. This was very interesting because it applies directly to the hip hop movement, using music as a form of expression but within protest and anger realms. This book was written in 1993 so it was not that long ago so it makes sense that it can take into account something of this magnitude.

One last thing that is interesting is that a good portion of this book focuses on communities in Africa and how they function and how that happens. I just found that interesting, he also talks about native Americans and people from all over the world.

**Levitin, Daniel J. Life Soundtrack: The Uses of Music in Everyday Life. paper, Psychology, McGill University, Montreal: Philips Consumer Electronics, 2007, 10.**

This is a very short report down by a college professor about the effects that music has on the body and on the mind. Now, although this is not a very long report I have to say the beginning and the ends were very interesting. In the introduction, he tells the reader of the all the ways music stimulates the brain and the physical reactions that it can have on people. It has been said that certain types of music can stimulate all parts of the brain and even cause people to have some physical reactions. I thought that this little did but of information was amazing. He then goes on to talk about how people use music to help get through unwanted moods, or invoke them into different moods. At the end of the essay, he began to name of different types of music one should listen to if they felt sad for example; or different songs to listen to if they felt happy, to help keep that happy feeling up.

The part that really relates to my project however is the fact that he says that because of recent technologies people are carrying around there own personal mood changing playlists. Technology is so advanced that this generation is listening to more than 4times the music then their grandparents listen to in a lifetime. This is a crazy statistic but I

would not doubt that on a daily basis, I get more music than my grandmother did when she was 10 as well.

**Maira, Sunaina. "We Ain't Missing ." *The New Centennial Review* (Michigan State University ) 8, no. 2 (Fal 2008): 161-192.**

Palestinian Hip Hop is becoming an even bigger movement. This article speaks on the fact that this section of the hip hop nation is not going anywhere at that they are there to stay. Don't forget about them just because they are not part of Africa and not part of Europe but their own place, we tend to forget that they are there, but they are definitely making moves. This Palestinian hip hop was largely an underground movement so it is no wonder that millions hadn't heard about it, but that doesn't matter because it has produced some meaningful music. Muslim Americans and Palestinian Americans since 2009 have been one of the most racially profiled groups and shunned by a lot of the American public. This would make a group of people want to speak their minds in some way, these youth began to fight back through Hip Hop. Because of the growing population of Arab youth in NYC, it made this movement a lot easier to get underway.

This source once again will help me with my project because it gives me a different perspective. Comparing hip hop in Africa which I know pretty well to hip hop in countries surrounding Africa, such as Palestine and Jordan. (Tunisia and other northern African countries are considered to be rapping in Arab rap and not African rap.) I was surprised by that when I noticed in the beginning of my research that North African hip hop was called Muslim hip hop, I found that interesting.

**McWhorter, John H. *How Hip Hop Hold Blacks Back*. Summer 2003. [www.city-journal.org](http://www.city-journal.org) (accessed 5 5, 2010).**

So this is an article that is in total opposition to everything that my paper and my project is about. I believed that something like this would be helpful since it is true that there are many people out there who do not believe that there is a hip hop movement going on and that hip hop is actually bringing down the black community. McWhorter starts of the essay by recalling an experience he once had with some African American kids who were skipping class in a KFC. I could tell by the beginning of this article that he was going to an obnoxious one. I was right. He then goes onto to criticize the impact that Grandmaster flash and Melle Mel with the "message" and "don't push me" did to the hip hop community. Now if anything, in my own opinion, those were truthful songs about what it was like to grow up in the deepest ghetto and they have a right to sing about it.

When he begins to criticize some of the things that have gone wrong with hip hop today I have say that I agree with him some, especially about the state of hip hop in the united states, however to say that all hip hop in general is bad at to say that Jay- Z and others, even though they have released a good amount of questionable songs, have still made a difference for the better in their communities and in the hip hop communities.

**Mitchell, Tony. "Another Root - Hip Hop outside the USA ." In *Global Noise* , edited by Tony Mitchell. Middletown, CT: Wesleyan University Press, 2001.**

This article comes from the book *Global Noise* and is actually the introduction to the book written by Tony Mitchell. The reason why I chose just to review the introduction is because most of this book is about Hip-Hop in places other than Africa. For example Japan, Korea, Italy and other places, so I thought that reading the whole book wouldn't really help me that much. However this introduction really tells about the state of Hip-Hop and how it

effect the whole world in general, taking in to account all the countries that he and other authors proceed to elaborate on throughout the text. This helps my project because I need to know how this music is impacting the rest of the world and this book has been a 'one stop spot' for a lot of that kind of information.

It would be presumptuous to assume that Mitchell and other authors are saying that Hip-Hop has had a bad influence in general, but in some cases what North American Hip-Hop has turned into in the past 15-20 years is not something that should be copied by other young people in other countries. Which does seem to make a good amount of sense from my personal view point; not because I think that North American Hip-Hop has taken a turn for the worst but because I do not think that many other countries are in the some situation that Black America is in, and therefore cannot understand why some of the attitudes that certain rappers have towards certain subjects or people is the way that it is.

**Ntarangwi, Mwenda. *East African Hip Hop* . IL: Trustees of the University of Illinois, 2009.**

Although this book is fairly short it does have a lot of good information. There is not one chapter that focus on one country in particular but it does give a lot of general information about East Africa in general. Mostly, Mwenda focuses on Globalization and how it has effected east African youth, specifically through hip hop. He gives stats and updates on how east Africa is doing political, not as a whole but giving some individual examples just to give the reader some sense of the countries, some sense of what we are dealing with when he speaks about the youth. Chapter one is a lot of data as previously stated, then chapter two focuses heavily on the identity of east African youth and how they struggle or play and how they are individually effected by this globalization, critiquing sociocultural

and political actions in their countries. Chapter three is my favorite chapter because it focuses on gender differences and inequalities, chapter four is about the failing economy and its effect on the population, chapter five is about HIV/AIDs and chapter six is the conclusion, always keeping in mind that we are looking at East Africa through the frame of hip hop.

This book is going to be extremely helpful, especially the chapter Mwenda includes about gender. There are many very interesting concepts brought up, and once again I like that he mentions many different countries in this book and not just Tanzania or some other country so it is giving me this wide spectrum time of view on hip hop in East Africa. This book will help me a lot also because of the statistics that are included on the economy and politics in East Africa, which is help.

***Nomadic Wax: Hip Hop and Underground Music World Wide. Brian Gardner. [www.nomadicwax.com](http://www.nomadicwax.com) (accessed 5 4, 2010).***

This is the organization that takes just beginning bands and groups and solo artists and tries to get them into the mainstream market. The website has videos and massive contact information for bands and hip hop acts all around the world. They have places for movies and new documentaries, pictures and comments as well as suggestions. It is a very well organized site and good-looking site.

On the about screen it screen it says, "Nomadic Wax is a fair-trade international record label, as well as a film, music, and educational events production company, specializing in hip hop and underground music from around the globe." They are really looking out for the underground artists and are trying to get them paid like the mainstream artists although that probably will not happen. This is same site that was featured in

BBC.com and how they were an up and coming company. It will be exciting to see what they can accomplish in the future.

This site is going to help me with my project because they are taking a very different approach to the problem of many African artists and bands not being recognized even though they do have a lot to say. They company is becoming the middle man and taking problems into their own hand kind of and trying to act as that uniting force for both sides, main stream and non main stream African artists. It is one way to go about it and now all we have to do is wait and see if it will work in the future.

**Perry, Marc D. "Global Black Self- Fashionings: Hip Hop as Diasporic Space ." *Identities: Global Studies in Culture and Power* (Routledge) 15 (2008): 635-664.**

*“ ‘ Fundamentalmente hip hop quiere decir negro. Corto, pero penetrante.’ ”*  
[Fundamentally hip hop means black. Concise, but penetrating.] – “El Negro” – Paisanos

I found this extremely interesting. Perry travels to Brazil, Cuba and South Africa to discover how the ‘blackness’ of hip or “the black racial culture” is perceived around the world and in different cultures. I think an important part of this is also to examine the African American racial impact because it seems to be common knowledge that African American people, especially men, are perceived very differently than African men. Perry makes the argument that because hip hop is embedded in the black culture can be used as a diasporic tool in connecting a grouping certain peoples of the African diasporic communities together. He says that even though he agrees that hip hop should not be viewed as just an African American culture and that it is a tool for youth all over the world for people to fight back and say what they need to say, he however does not believe that we can totally take race out of our analysis of the movement. He says. “Hip hop has become an increasingly route of global black identity formation.

I really don't agree whole-heartedly with what is being said. I agree that it is part of the diaspora and is bringing people together and all of that but it isn't just about race. And in a lot of countries like in china for example, I do not believe that they are trying to connect with their African roots but simply think that it is cool.

**Shiple, Jesse, Simon Akindes, and Dominik Kohlhagen, interview by Siddhartha Mitter. *The Hip Hop Generation: Ghana's Hip Life and Ivory Coast's Coupe-Decale* (2001).**

This article is the write up of an interview that happened between someone from the website afropop.org. The first person to be interviewed is a man named Jesse Weaver who is a world renowned producer for the documentary entitled "Living The HipLife." He is also a professor of Anthropology and Director of Africana Studies at Bard college. He says that Hiplife, as described by a lot of Ghana people, is a youth cultural movement. Saying things like "Let's do it for the Hiplife." It is a combination of Highlife, which has been in Ghana for a very longtime, and American Hip-Hop. Shiple believes that it was the artist Reggie Rockstone who was mentioned in the world music book, who really made Hiplife come to life.

This article was extremely informational about what is currently going on in Hiplife today in Ghana. As we speak what is this music like and how is it impacting the youth and the urban communities. There are two things which I haven't heard any other article talk about yet and that is the. One is about the negative impact that some (older) people view Hiplife as having on the community and people from the church not liking how Hiplife is going. And secondly the way female artists get treated in the Hiplife industry. One female rapper who you could relate to lil' Kim is actually constantly getting assaulted during

concerts and in her own home. The conversation is going on about whether she deserves it or not because she is a woman and her lyrics are sexual already but that really doesn't mean anything, she should never be assaulted.

**Schlund-Vials, Cathy J. *A Transnational Hip Hop Nation*. Paper, University of Connecticut, Storrs: University of Connecticut, 2009.**

This paper has nothing really to do with Africa. However, it is about a global hip hop movement and that is helping my cause. It talks about an artist named PraCh who became popular around the time a movie called the Killing Field came out, which was a historical movie about the actual genocides that took place in Cambodia from 1975 to 1975. This rapper PraCh created an unintentional hip hop nation within Cambodia for the youth. He was talking about a historical event and without his knowledge a CD that he might for one population was shipped to another and he became famous. This means that the Cambodian community was in need of something like hip hop, moving and new, inspirational and passionate.

This is what is meant when they say hip hop is an epidemic. It is not like this PraCh had his mind set on creating this new movement in Cambodia, it just happened that way. He just happened to make a kind of music and talk about the right type of things that moved that whole nation. When there is an epidemic spreading it is not like it is asking permission to invade certain countries. It just happens that way, wherever there are people who need the music as well as feel the music, which is where they will go. A musical epidemic, a musical movement, this is why this article will help me with my project, it directly correlates with the movement.



**Stroeken, K. "Immunizing Strategies: Hip Hop and Critique in Tanzania." *Journal of the International African Institute* , 75 (4), (2005) 488-509.**

Koen goes into depth talking first about American hip hop and the contributing forces behind its creation and then goes onto compare how Tanzanian hip hop started to how American hip hop started. He references language and how language is used in Tanzanian hip hop, given there are so many dialects and one will speak more strongly to one group more so than to another. Keon refers to how Tanzanian hip hop is looked upon negatively by some people because it is promoting unsafe safe sex, which is a big problem. For example it says, "In the local Bantu language of Kisukma, Bob Haisa sings that, "condom-free sex is not like tea or porridge, from which he could easily abstain, but is desire mutually reinforced by loved finding themselves 'at on intersections where both sides are salivating in for it in their own liquid.'" This is bad for that country to here, especially if there is a huge aids epidemic. Something else that is also very important is the fact that this article has translated one of the songs so I am going to have to come back to this.

In Tanzania hip hop is called Bongo Flava, which means "flavor of the brains." Like in Ghana where they call it hiplife, Tanzania is Bongo Flava, usually with Swahili lyrics. This article is good first of because it has reasons why thing hip hop culture is good in Tanzania and reasons why thing culture is detrimental to the Tanzanian culture. I will have to go back and look at the lyrics to the song more closely and really see what it is saying but for the most part this article is very helpful.

***Swahiliremix.com. www.swahiliremix.com (accessed 5 4, 2010).***

This is a swahili website with blogs and message boards and picture boards, all the works. The reason why I chose to include this website within my bibliography was because it gives me a close and kind of in-depth look at what is really popular and who is really saying what. I really wanted to see what type of American influence there was within this society as well (and by that I mean Tanzania included.) It will be good for my project and research to see just how much these Tanzanian youth incorporate themselves within the American Hip Hop movement, style wise and music wise. It doesn't seem like much but there are a lot of photos and a few blogs up so it does give a small insight.

The most important thing though is that I can get a grasp on maybe how the internet is influencing this culture. The GhanaMusicNow site was very advanced and had a lot of work on it, and now I am looking at this Tanzanian/Swahili website and it is not very organized although all the pictures and most of the advertising is about some type of music or rap group. This is obviously not of the same quality as the other website and that will lead me to question the availability of computers in Tanzania and east Africa vs. west Africa. Is that a more well-off part of the continent? I would not know, but it does make me think.