

Rap Music and Hip-Hop Culture

Course Outline and Objectives: This upper-level undergraduate music theory course offers an introduction to rap music and hip-hop culture, circa 1980 to present day. The course explores the roots and development of rap music, particularly in the areas of poetics (expressivity and meaning of lyrics), sampling, beat production, flow techniques (rapping), and genre. In addition, the course presents a broad overview of the social fabric of hip-hop culture, touching on subjects of race, politics, gender, sexuality, locality, media, signification, crossover, and legacy. Students will develop a detailed knowledge of music-theoretical approaches to transcribing, analyzing, and deconstructing rap music, with an emphasis on rhythm, meter, form, texture, timbre, and pitch. In addition, students will gain a comprehensive understanding of the socio-cultural factors that have influenced—and are influenced by—rap music.

The course convenes as a hybrid lecture/seminar, with meetings twice per week for 80–90 minutes. The study material proceeds loosely chronologically; weekly musical and extramusical topics (see course sequence below) are engaged through required readings and listenings, in-class analytical work, and group discussions. Weeks 1–11 explore these topics, while weeks 12–13 are devoted to student group presentations and exam review.

Pre-requisites/Level of study: Students with a basic background in music theory and musicianship (the freshman year of an undergraduate core sequence will suffice) are ideally suited to take this course. It can be offered as a mid- or advanced-level undergraduate course, and its content can be scaled to suit its inclusion in a core undergraduate theory sequence or as a theory/musicology elective.

Textbook: There is no textbook for this course. Readings are indicated in the course sequence and are available for download on the course website. Students are asked to prepare readings in advance of each meeting and familiarize themselves with the required listening.

Musical Topics: While the course content proceeds roughly chronologically, music-theoretical topics are introduced in spiral form; first appearing in an introductory context and later expanded upon with more detailed analytical exercises.

Grading Scheme:

Assignments (2 @ 10%)	20%
Individual Project	15%
Group Project	20%
Quizzes (2 @ 10%)	20%
Final Exam	25%

Quizzes: Short quizzes are held twice during the term, consisting cumulatively of what has been covered up to that point. Students will listen to excerpts drawn from, or related to, in-class listening and be prompted for short analytical and written answers related to questions about each excerpt. Quizzes will also include short-answer or fill-in-the-blank questions.

Final Exam: The final exam will take place during the exam period, and will consist of listening-based questions, multiple choice, analysis questions, short paragraph answers, and short-answer questions.

Assignments and Projects:

Assignment 1: You will create a playlist of rap music that relates to a central topic or theme. Your task is to select and list five (5) songs relevant to the topic you choose from the list provided below, and to provide a 3-4 sentence summary substantiating each choice. At the top of your submitted assignment, please indicate your chosen playlist topic, and for each song please include the title, artist, album, and release year. If you are unsure whether a song you select is classifiable as rap, ask your instructor or simply pick something else if you can.

Please select one of the following topics around which to structure your playlist. If you haven't listened to much rap music before taking this class, choose your topic accordingly (i.e. don't choose the second topic if you didn't listen to hip hop in your adolescence...)

- *Five rap songs that I'd choose over all others to listen to for the rest of my life*
- *Five rap songs that meant a lot to me in my adolescence*
- *Five rap songs that helped me through a difficult time*
- *Five rap songs I never want to hear again* (be respectful here: demonstrate why these songs are not worth listening to!)
- *Five intriguing rap songs that I've recently discovered* (why are they intriguing?)
- *Five rap songs that I feel represent me in some way* (this is very broad, and can encompass any facet of identity such as race, gender, orientation, place, language, social status, or anything else)

Try to avoid being repetitive in your 3-4 sentence descriptions. That is, if two songs have very similar meanings to you, please generate unique descriptions for each of them. If this proves impossible, consider substituting one of the songs. If you choose one of the more personal topics, please do not feel pressured to reveal anything you aren't comfortable sharing.

Assignment 2: You will write a journalistic review of a rap or hip-hop album released since 2010 (inclusive). If you aren't sure whether or not your desired album is suitable, don't hesitate to consult the instructor. Since this is a review, you should also give your opinion--does this album succeed at what it sets out to do, or not? **NOTE:** you must write in a review/journalistic style as opposed to a formal essay style—you can use journalistic examples from the list below as stylistic references. Significant credit will be given to those who capture the tenor of review-style prose. You may want to include some of the artist's biographical details or references to relevant music videos, but the assignment should focus on the music and lyrics of your chosen album. That said, no outside research is required. You may want to consider the following questions:

- How does this album relate to the artist's work as a whole?
- How does it fit in to the musical genres of rap and hip-hop culture?
- Is it a departure from or continuation of trends you've noticed in music and culture?

- Do the lyrics and themes explored in them “match” the instrumental portions of the album? Why or why not?
- Does the album engage with any social or political issues? How might we hear this in the music as well as the lyrics?
- Does the music participate in any genres other than hip-hop? Why might this be significant?

Sample Reviews:

- Frank Ocean, *Blond* (Pitchfork, August 25, 2016)
- Rapsody, *EVE* (Hip-Hop DX, August 24, 2019)
- Puff Daddy, *Forever* (AV Club, August 24, 1999)

Individual Project: You are a judge at the Grammy Awards in one of the three following categories:

- *Best Rap Performance* (1989–1990, 2012–2021)
- *Best Rap Performance by a Duo or Group* (1991–2011)
- *Best Rap Solo Performance* (1991–2011)

Approximately one month before this assignment is due, the instructor will pass around a hat with a year and award category listed, including the nominees in that category. Once you have received your year and award category, your task is to write an adjudicatory report on who you think should win the award, and why. It doesn’t matter who actually won the award, and your grade will not be affected by whether you choose the real winner as the winner in your report. Your report should include a comprehensive account of who you believe should win the award, as well as (briefly) why the other entries should not win. The criteria that Grammy judges use is notoriously ambiguous, and you need not consult it for this assignment. In lieu, you may want to consider the following methods of assessment when crafting your report:

- How does your winning song relate to its artist’s work in general? Is it a radical departure from their previous work?
- How does your winning song fit into the hip-hop genre at large? Does it push the genre’s musical or social boundaries? Is it genre-defying or genre-bending in some significant way?
- Is your winning song a departure from or continuation of trends you’ve noticed in music and culture?
- In a musical sense, what makes your winning song superior to the other entries? Please articulate this using terms and concepts discussed in class.
- Does your winning song engage with any timely social or political issues? How might we hear this in the music as well as the lyrics?
- Is your winning song commercially successful? If so, can you articulate why, and in your view is this a positive attribute of the song in your view?

It is important that your report include a balanced assessment of the songs in both musical and extra-musical contexts. Grammy Awards often go to artists/albums/songs that are critically acclaimed, commercially successful, and societally relevant. It is also important to write in the context of your award year. If you are adjudicating an award from 1994, for example, try to

evaluate the nominees in terms only of what music and societal contexts have come before them. This may be difficult at times, especially given how far the genre has come. For example, you don't need to be accepting of misogyny or homophobia referenced in an older song just because those issues were less challenged in hip-hop culture back then. In the same vein, though, try to avoid situating the song in a larger narrative that includes trends or events that came after it. For example, refrain from discussing a song's legacy; this aspect is never known until years or decades after its release.

Your writing style should be more academic than was used for the two assignments. This is not a formal essay, but please take care with grammar and organization as though it were one. Please use clear and concise prose, void of any unnecessary jargon. If you obtain information from external sources, please cite them properly.

Final Group Project: You are part of a legal team involved in a copyright lawsuit, either as part of the prosecution or defense. The plaintiff is suing the defendant for copyright infringement, stating that the accused's song has copied their musical material. It is the students' job as the (plaintiff's/defendant's) legal counsel to convince a jury of their peers (the rest of the class) that their client is in the right. Legal teams will present in a "debate style" court case whereafter a verdict will be issued by the jury. One week after the case, each legal team will be required to submit their stated arguments in writing, with full analytical and citational support. Grading for this project is broken down between written report (50%) and in-class presentation (50%). A bonus of 5% will be given to any legal team who wins their case.

The presentation portion will proceed as follows (15 mins):

- Instructor introduces the case and parties involved (1 min.)
- Prosecution: Opening remarks and preliminary evidence (3 mins.)
- Defence: Opening remarks and preliminary evidence (3 mins.)

One-Minute Recess

- Prosecution: Rebuttal, additional evidence, and closing remarks (3 mins.)
- Defence: Rebuttal, additional evidence, and closing remarks (3 mins.)

Cases will be drawn from a hat in class by a delegate from each group of four (two for the prosecution, two for the defence) from the following selection:

- Bridgeport v. Dimension Films (N.W.A. and Funkadelic, 2005)
- Newton v. Diamond (Beastie Boys and James Newton, 2003)
- Marlon Williams v. Calvin Broadus (Snoop Dogg and Marley Marl, 2001)
- Vanilla Ice v. Queen and David Bowie (Out of Court, 1990)
- Lil Joe Wein Music Inc. v. Jackson (Luther Campbell v. 50 Cent, 2007)
- Tone Loc v. Van Halen (Out of Court, 1989)
- Eight Mile Style v. New Zealand National Party (2017)
- Tracy Chapman v. Nicki Minaj (2018)
- Mac Miller v. Lord Finesse (Out of Court, 2013)
- Williams v. Gaye, (2015, 2017)
- Marcus Gray et al. v. Katy Perry et al. (2017, 2019)
- Campbell v. Acuff Rose (1994)

- Ariana Grande v. Princess Nokia (Undecided, 2019)
- The Turtles v. De La Soul (Out of Court, 1991)

You may want to consider the following:

- Which musical features are most important in each song?
- What features make each song unique?
- Are there questions of genre and authenticity at play in your case?
- How much emphasis is put on music vs. lyrics and flow?

This resource maintained by students of the Columbia Law School is a great place to start, but by no means includes all the information you need to make your case. If you use this database, be sure to cite it in your written report.

Make use of any and all evidence you deem relevant. This may include, but is not limited to, musical recordings, transcriptions, analyses, spectrograms, circumstantial evidence, interviews, and music videos.

NOTE: You must submit any presentation audio-visual materials to the instructors at least 24 hours in advance of the presentation. This is so that the instructors can consolidate the materials for a seamless presentation throughout the class.

Although you will be organized in groups of four (for each case), you should be working with your partner on either the prosecution or defence. Contact with the opposing legal team should be kept at a minimum. **Each partner must speak once.** Working in a group can be difficult, especially since many of us have the experience of one person or a couple of people doing more work than the others. To remedy the situation, groups are encouraged to sign a “Team Contract” to ensure that the work is distributed and completed in a fair and equitable manner that is agreeable to all.

Course sequence: Readings are listed in alphabetical order and listenings in chronological order.

Week 1:

Extramusical topics: early history (precursors, antecedents, old-school hip-hop, the golden age)

Musical topics: textural layers (flow layer, beat layer), analytical approaches to rap music

Readings:

Adams, Kyle. 2015. "The Musical Analysis of Hip-Hop." In *the Cambridge Companion to Hip-Hop*, edited by Justin Williams, 118–134. Cambridge University Press.

Ford Jr., Robert. 2004. "B-Beats Bombarding Bronx: Mobile DJ Starts Something with Oldie R&B Disks" and "Jive Talking N.Y. DJs Rapping Away in Black Discos." In *That's the Joint!: The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, 46–49. Routledge.

Keys, Cheryl. 2002. *Rap Music and Street Consciousness*. University of Illinois Press. Chapter 1: "The Roots and Stylistic Foundation of the Rap Music Tradition" (17–38).

Listenings:

- Sugarhill Gang, "Rapper's Delight" (1979)
 - Grandmaster Flash and the Furious Five, "The Message" (1982)
 - Afrika Bambaataa and the Soul Sonic Force, "Renegades of Funk" (1983)
 - Run D.M.C., "Peter Piper" (1984)
 - Roxanne Shanté, "Roxanne's Revenge" (1984)
 - Eric B. and Rakim, "Paid in Full" (1987)
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Week 2:

Extramusical topics: sampling (technology, aesthetics, meaning), signifyin', toasting, the dozens

Musical topics: textural aspects of the beat layer, basic song forms

Readings:

Duinker, Ben. 2020. Song Form and Mainstreaming in Hip-Hop Music. *Current Musicology* 107 (read only 93–101).

Floyd, Jr., Samuel. 2002. "Ring Shout! Literary Studies, Historical Studies, and Black Music Inquiry." *Black Music Research Journal* 22: 49–70 (read excerpts).

McLeish, Claire. "What Goes Around Comes Around": The Sampling Field of Reference. PhD dissertation chapter, McGill University, 2020 (read excerpts).

Rose, Tricia. 1994. *Black Noise: Rap Music and Black Culture in Contemporary America*. Wesleyan University Press. Chapter 3: "Soul Sonic Forces: Technology, Orality, and Black Cultural Practice in Rap Music" (read only 62–84).

Schloss, Joseph. 2004. *Making Beats: The Art of Sample-Based Hip Hop*. Wesleyan University Press. Chapter 6: “Elements of Style—Aesthetics of Hip-Hop Composition” (read only 135–153).

Sewell, Amanda. 2014. “How Copyright Affected the Musical Style and Critical Reception of Sample-Based Hip-Hop.” *Journal of Popular Music Studies* 26 (read only 296-304).

Listenings:

- Marley Marl, “The Symphony” (1988)
 - Public Enemy, “Welcome to the Terrordome” (1990)
 - A Tribe Called Quest, “Buggin’ Out” (1991)
 - Biz Markie, “Alone Again” (1991)
 - Rudy Ray Moore, “The Signifying Monkey” (1971)
 - Schoolly D, “Signifying Rapper” (1989)
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Week 3:

Extramusical topics: identity politics, moral panic, early music videos

Musical topics: rhythm and meter in hip-hop beats, vocal timbre

Readings:

Baldwin, Davarian L. 2004. “Black Empires, White Desires: the Spatial Politics of Identity in the age of Hip-Hop.” In *That’s the Joint!: The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, 182–203. Routledge.

Berry, Michael. 2018. *Listening to Rap: An Introduction*. Routledge. Chapter 1: “Listening to Beats” (read only 8–17).

Considine, J. D. 1992. “Fear of a Rap Planet.” *Musician* 160: 34–35, 37–43, 92.

Woods, Alyssa. 2010. “Vocal Practices and Constructions of Identity in Rap: A Case Study of Young Jeezy’s ‘Soul Survivor’.” In *Pop-Culture Pedagogy in the Music Classroom*, edited by Nicole Biamonte, 265–280. Scarecrow Press.

Listenings:

- Blondie, “Rapture” (1981)
 - N.W.A., “Fuck Tha Police” (1988)
 - Public Enemy, “Fight the Power” (1989)
 - Tone Loc, “Wild Thing” (1989)
 - 2 Live Crew, “Me So Horny” (1989)
 - Kid Frost, “La Raza” (1990)
 - Cardi B feat. Megan Thee Stallion, “W.A.P.” (2020)
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Week 4:

Extramusical topics: gangsta rap, east coast vs. west coast

Musical topics: rhythm and meter in hip-hop flow

Readings:

Adams, Kyle. 2009. "On the Metrical Techniques of Flow in Rap Music." *Music Theory Online* 15 (5).

Forman, Murray. 2004. "'Represent': Race, Space, and Place in Rap Music." In *That's the Joint!: The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, 231–256. Routledge.

Kelley, Robin D. G. 1994. *Race Rebels: Culture, Politics, and the Black Working Class*. The Free Press. Chapter 8: "Kickin' Reality, Kickin' Ballistics: 'Gangsta Rap' and Postindustrial Los Angeles" (183–227, read excerpts).

McCann, Bryan. 2017. *The Mark of Criminality: Rhetoric, Race, and Gangsta Rap in the War-on-Crime Era*. University of Alabama Press. Chapter 2 "Parody, Space, and Violence in NWA's Straight Outta Compton" (read only 41–53).

Listenings:

- Ice-T, "6 'N The Mornin'" (1987)
- N.W.A., "Straight Outta Compton" (1988)
- Dr. Dre & Snoop Dogg, "Nuthin' But a G Thang" (1992)
- Wu Tang Clan, "C.R.E.A.M." (1993)
- Nas, "N.Y. State of Mind" (1994)
- The Notorious B.I.G., "Juicy" (1994)
- Tupac Shakur & Dr. Dre, "California Love" (1995)

Week 5:

Extramusical topics: feminism/female rappers, misogyny, homophobia, LGBTQ+ rappers

Musical topics: integrated song analysis

Readings:

Battan, Carrie. 2012. "We Invented Swag: NYC's Queer Rap." *Pitchfork*.
<https://pitchfork.com/features/article/8793-we-invented-swag/>

Keyes, Cheryl. 2004. "Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance." In *That's the Joint!: The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, 305–320. Routledge.

Rose, Tricia. 1991. "Never Trust a Big Butt and a Smile." *Camera Obscura* 23: 108–31.

Listenings:

- Salt N Pepa, "Push It" (1987)

- Queen Latifah, “Ladies First” (1989)
 - Lauryn Hill, “Doo Wop (That Thing)” (1998)
 - Missy Elliott, “Work It” (2002)
 - Mykki Blanco, “Wavvy” (2012)
 - Big Freedia, “Rent” (2018)
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Week 6:

Extramusical topics: the rap music video, hip-hop and film

Musical topics: integrated song analysis

Readings:

Gajanan, Mahita. 2018. “An Expert’s Take in the Symbolism in Childish Gambino’s Viral ‘This is America’ Video.” *TIME*. <https://time.com/5267890/childish-gambino-this-is-america-meaning/>

Haupt, Adam. 2015. “Framing Gender, Race, and Hip-Hop in *Boyz N the Hood*, *Do the Right Thing*, and *Slam*.” In the *Cambridge Companion to Hip-Hop*, edited by Justin Williams, 232–242. Cambridge University Press.

Roberts, Robin. 1994. “‘Ladies First’: Queen Latifah’s Afrocentric Feminist Music Video.” *African American Review* 28 (2): 245–257.

Viewing Selections from: *Boyz N the Hood* & *Do The Right Thing*

Listenings (including viewings of these songs’ music videos):

- Nelly, “E.I. Remix (Tip Drill)” (2000)
 - Beyonce ft. Jay-Z, “Crazy in Love” (2003)
 - Hodgy, Domo Genesis, and Tyler the Creator, “Rella” (2012)
 - Azealia Banks, “212” (2012)
 - Childish Gambino, “This is America” (2018)
 - Megan Thee Stallion, “Thot Shit” (2021)
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Week 7:

Extramusical topics: the rise of southern hip hop, other sounds/languages/cultures

Musical topics: song texture

Readings:

Sarig, Roni. 2007. *Third Coast: OutKast, Timbaland, and How Hip-Hop Became a Southern Thing*. Cambridge: Da Capo Press (read only 170–180, 212–218).

Manabe, Noriko. 2018. “Rapping to a Different Beat: Flow, Language, and Aesthetics in Non-

Duple and Irregular Hip-Hop Tracks.” Paper presented at the Annual Meeting of the Society for Music Theory, San Antonio TX.

Maler, Anabel, and Robert Komaniecki. 2021. “Rhythmic Techniques in Deaf Hip Hop.” *Music Theory Online* 27 (1).

Bernard-Banton, Jacob. 2017. “How The Streets Captured What it Really Meant to Be British.” *Dazed Digital*.

<https://www.dazeddigital.com/music/article/35265/1/the-streets-original-pirate-material-retrospective>

Listenings:

- G-Style, “Gangsta” (1993)
- Outkast, “Rosa Parks” (1998)
- Lil’ Jon, “Get Low” (2002)
- The Streets, “The Irony of it All” (2002)
- Samy Deluxe, “Poesie Album” (2011)
- Miss Christie Lee, “Experience” (2011)
- Sean Forbes, “I’m Deaf” (2013)

Week 8:

Extramusical topics: poetics and narrativity

Musical topics: rhythm, microtiming, and meter in hip-hop flow

Readings:

Duinker, Ben. 2021. “Segmentation and Phrasing in Hip-Hop Music.” *Music Theory Spectrum* 43 (2).

Jackson, Ronald L. 1995. “Toward an Afrocentric Methodology for the Critical Assessment of Rhetoric.” In *African American Rhetoric: A Reader*, edited by L. A. Niles, 148–157. Kendall Hunt Publishing.

Krims, Adam. 2000. *Rap Music and the Poetics of Identity*. Cambridge University Press. Chapter 2: “A Genre System for Rap Music” (read only 46–54).

Ohriner, Mitchell. 2019. *Flow: The Rhythmic Voice in Rap Music*. Oxford University Press. Chapter 8: “Flow and Free Rhythm in Talib Kweli.”

Listenings:

- Craig Mack et al., “Flava in Your Ear” (remix) (1995)
- Eminem, “Stan” (2000)
- Clipse, “Grindin’” (2002)
- Madvillain, “All Caps” (2004)
- Noname, “Self” (2018)

Week 9:

Extramusical topics: politics, religion, and social change

Musical topics: pitch-based aspects of rap music

Readings:

Harris, Aisha. “Has Kendrick Recorded the New Black National Anthem?” *Slate*.

<https://slate.com/culture/2015/08/black-lives-matter-protesters-chant-kendrick-lamars-alright-what-makes-it-the-perfect-protest-song-video.html>

Komaniecki, Robert. 2020. “Vocal Pitch in Rap Flow.” *Intégral* 34: 25–35.

<https://www.esm.rochester.edu/integral/34-2020/komaniecki/>

Zanfagna, Christina. 2015. “Hip-Hop and Religion: From the Mosque to the Church.” In *the Cambridge Companion to Hip-Hop*, edited by Justin Williams, 71–84. Cambridge University Press.

Listenings:

- Kanye West, “Jesus Walks” (2004)
- Kendrick Lamar, “Alright” (2015)
- Beyoncé, “Formation” (2016)
- Chance the Rapper, “Blessings” (2016)
- Rapsody, “Maya” (2019)

Week 10:

Extramusical topics: New Atlanta, trap, post-regionalism, SoundCloud rap, social media

Musical topics: integrated song analysis

Readings:

Burton, Justin. 2017. *Posthuman Rap*. Oxford University Press. Chapter 3: “Sonic Blackness and the Illegibility of Trap Irony” (read excerpts).

Kate. 2014. “The Trouble with Macklemore's ‘Same Love’.” *Medium*.

<https://medium.com/@crookcrooked/the-trouble-with-macklemores-same-love-2f44ae5c7546>

Provenzano, Catherine. 2019. “Emotional Signals: Digital Tuning Software and the Meanings of Pop Music Voices.” PhD dissertation, New York University, 2019 (read excerpts).

Listenings:

- T.I. “Trap Muzik” (2003)
- Macklemore, “Same Love” (2012)
- Le1f, “Wut” (2012)
- Vince Staples, “Senorita” (2015)
- Desiigner, “Panda” (2015)

- Cardi B, “Bodak Yellow” (2018)
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Week 11:

Extramusical topics: legacy, writing hip-hop’s history, crossover and mainstreaming

Musical topics: integrated song analysis

Readings:

Coddington, Amy. 2018. “‘Check Out the Hook While My DJ Revolves It’: How the Music Industry Made Rap into Pop in the Late 1980s.” In *the Oxford Handbook of Hip-Hop Music*, edited by Justin D. Burton and Jason Lee Oakes. Oxford University Press.

Duinker, Ben. 2020. Song Form and Mainstreaming in Hip-Hop Music. *Current Musicology* 107 (read only 102–120).

Morris, Wesley. 2017. “Jay-Z and the Politics of Rapping in Middle Age.” *New York Times*, July 19. <https://www.nytimes.com/2017/07/19/arts/music/jay-z-and-the-politics-of-rapping-in-middle-age.html>

Listenings:

- Jay-Z, “Encore” (2003)
 - Kendrick Lamar, “King Kunta” (2015)
 - Princess Nokia, “Tomboy” (2017)
 - Drake, “God’s Plan” (2018)
 - Lil’ Nas X, “Old Town Road” (2020)
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Weeks 12/13: Group Presentations / Exam Review

Additional Sources (*these could supplement the above reading list*)

- Adams, Kyle. 2008. "Aspects of the Text/Music Relationship in Rap." *Music Theory Online* 14 (2).
- . 2020. "Parameters of Phrase in Hip-Hop: Harmonic, Syntactical, and Rhythmic." *Music Theory Online* 26 (2).
- Alim, H. Samy. 2003. "On Some Serious Next Millennium Rap Ishhh." *Journal of English Linguistics* 31 (1): 60–84.
- Ammirante, Paolo, and Fran Copelli. 2019. "Vowel Formant Structure Predicts Metric Position in Hip-Hop Lyrics." *Music Perception* 36 (5): 480–487.
- Bradley, Adam. 2009. *Book of Rhymes: The Poetics of Hip Hop*. Second Edition. Basic Civitas.
- Bradley, Adam, and Andrew DuBois. 2010. *The Anthology of Rap*. Yale University Press.
- Carter, Shawn. (Jay-Z.) 2010. *Decoded*. Spiegel & Grau.
- Chang, Jeff. 2006. *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. Picador and St. Martin's Press.
- Connor, Martin. 2018. *The Musical Artistry of Rap*. McFarland.
- Condit-Schultz, Nathaniel. 2016. "MCFlow: A Digital Corpus of Rap Transcriptions." *Empirical Musicology Review* 11 (2): 127–147.
- Duinker, Ben. 2019. "Good Things Come in Threes: Triplet Flow in Recent Hip-Hop Music." *Popular Music* 38 (3): 423–456.
- Duinker, Ben, and Denis Martin. 2017. "In Search of the Golden Age Hip-Hop Sound (1986–1996)." *Empirical Musicology Review* 12 (2): 80–100.
- Edwards, Paul. 2009. *How to Rap: The Art and Science of the Hip-Hop MC*. Chicago Review Press.
- . 2013. *How to Rap II: Advanced Flow and Delivery*. Chicago Review Press.
- Eidsheim, Nina. 2019. *Measuring Race: the Micropolitics of Listening to Vocal Timbre and Vocality in African American Popular Music*. Duke University Press.
- Katz, Jonah. 2008. "Toward a Generative Theory of Hip-Hop." Unpublished essay. <http://community.wvu.edu/~jokatz/>.
- Kautny, Oliver. 2015. "Lyrics and Flow in Rap Music." In *the Cambridge Companion to Hip-Hop*, edited by Justin Williams, 101–117. Cambridge University Press.
- Komaniecki, Robert. 2019. "Analyzing the Parameters of Flow in Rap Music." Ph.D. dissertation, Indiana University.
- Marrow, Tracey (Ice-T), and Andy Baybutt. 2012. *Something from Nothing: The Art of Rap*. JollyGood Films.
- Ohriner, Mitchell. 2016. "Metric Ambiguity and Flow in Rap Music: A Corpus-Assisted Study of OutKast's 'Mainstream' (1996)." *Empirical Musicology Review* 11 (2): 153–179.
- . 2019. "Analysing the Pitch Content of the Rapping Voice." *Journal of New Music Research* 48 (5): 413–433.
- Page, Jeremy. 2019. "Flowprints: A Revised Method for Visualising Flow in Rap." *Journal of New Music Research* 48 (2): 180–195.
- Patrin, Nate. 2020. *Bring That Beat Back: How Sampling Built Hip-Hop*. University of Minnesota Press.
- Pressing, Jeff. 2002. "Black Atlantic Rhythm: Its Computation and Transcultural Foundations." *Music Perception* 19 (3): 285–310.
- Smith, Arthur Lee. 1972. *Language, Communication, and Rhetoric in Black America*. Harper

- and Row.
- Smitherman, Geneva. 2006. *Word from the Mother: Language and African Americans*. Routledge.
- Thomas, Erik. 2015. "Prosodic Features of African American English." In *the Oxford Handbook of African American Language*, edited by Sonja L Lanehart: 420–433. Oxford University Press.
- Walser, Robert. 1995. "Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy." *Ethnomusicology* 39 (2): 193–217.
- Williams, Justin. 2013. *Rhyming' and Stealin': Musical Borrowing in Hip-Hop*. University of Michigan Press.
- Wilson, Olly. 1974. "The Significance of the Relationship between Afro-American Music and West-African Music." *The Black Perspective in Music* 2: 3–22.