



PEOPLE SUCH AS THE ASHANTI AND EWE ~~MAINTAIN~~ UPHOLD TRADITIONS THAT ARE THOUSANDS OF YEARS OLD.

EACH VILLAGE IS LEAD BY A QUEEN MOTHER AND A CHIEF WHO ARE CHOSEN BY ELDERS.



QUEEN MOTHER

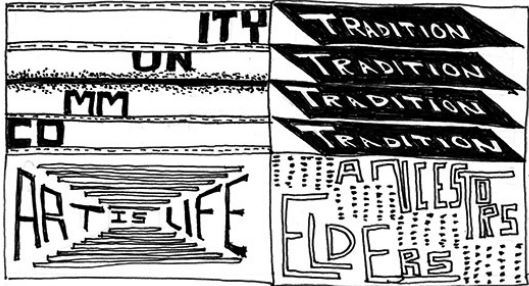


CHIEF

RESPECT IS GIVEN TO ALL WHO COME BEFORE: ELDERS, PARENTS, TEACHERS AND ESPECIALLY ANCESTORS

EVERYONE IN THE COMMUNITY HAS A ROLE. THE YOUNG ARE EXPECTED TO LISTEN TO THEIR TEACHERS. THE OLDER

PEOPLE ARE EXPECTED TO TEACH THE YOUNG. EVERYONE LEARNS TRADITIONAL ART. ART IS EVERYWHERE



KENTE PATTERNS



ART IS PART OF LIFE. IT IS NOT A COMMODITY LIKE IN AMERICA.

TRADITIONS ARE PASSED ON BY ORAL TRADITION (STORY TELLING)

TRADITIONS ARE PASSED FROM THE ELDERS TO THE NEW GENERATION

WHEN AFRICANS WERE FORCED TO MOVE TO AMERICA THEY PERSISTENTLY PASSED ON THESE ANCIENT TRADITIONS INCLUDING...

FOODS FROM AFRICA: yams, okra, watermelon, greens, pigeon peas, gumbo, jollof rice, black-eyed peas

# TRADITIONS OF GHANA

WOMEN BUILD AND DECORATE THE HOUSES THEY LIVE IN.



the images and colors represent things like: COURAGE, STRENGTH, LEADERSHIP, VALOR

MEN WEAVE KENTE CLOTH

FOR EVERY RHYTHM, THERE IS A STORY. FOR EVERY STORY THERE IS A DANCE. FOR EVERY DANCE THERE IS A RHYTHM. ALL IN ONE. THE ANANSI IS A SPIDER there are many stories



THERE ARE SONG/STORY/DANCE FOR THESE 3 THINGS:



## ★ RITES OF PASSAGE ★ HEALING ★ FESTIVALS ★

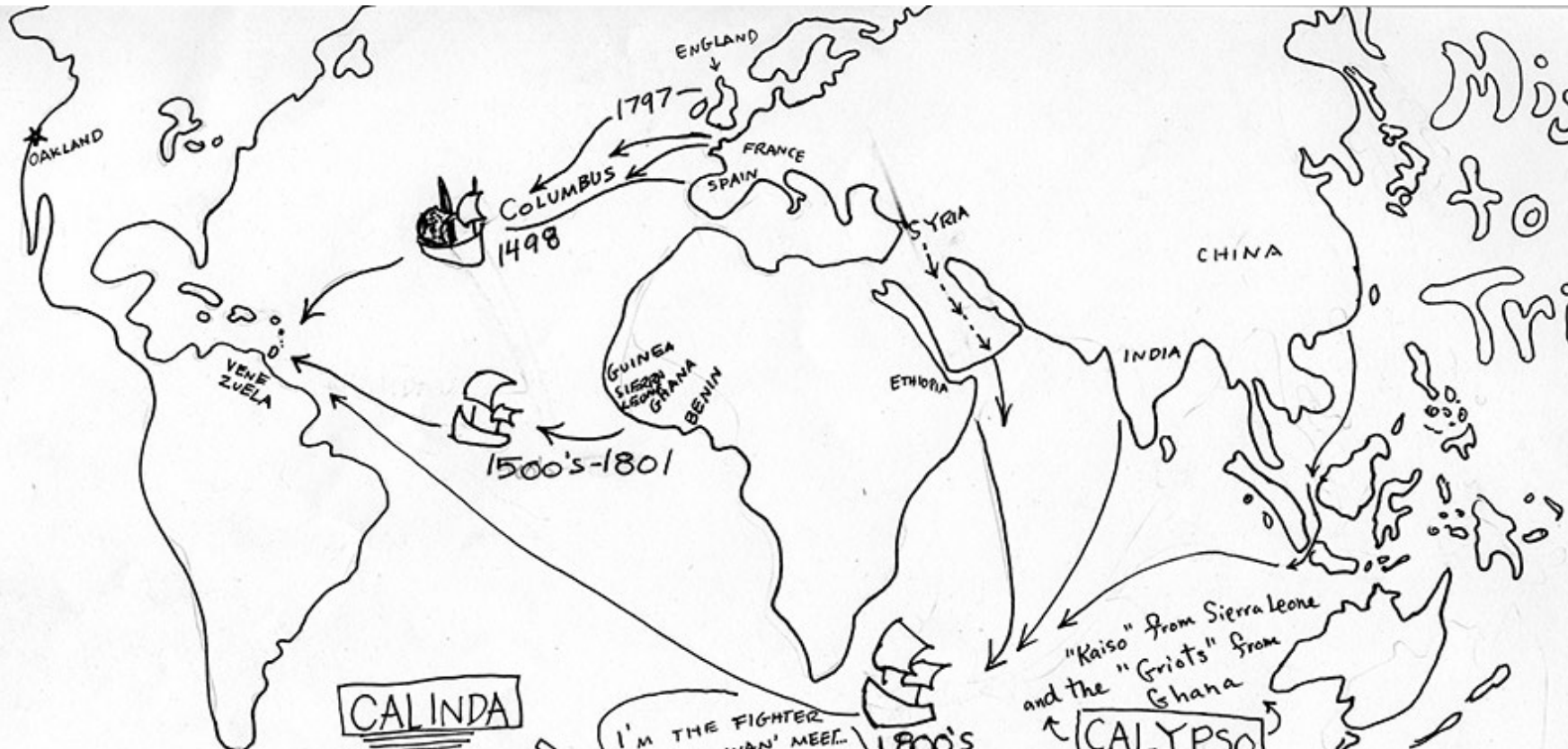
DANCE CEREMONIES ARE ALWAYS EITHER

PRAISING A GOD OR ANCESTOR OR ASKING AN ANCESTOR FOR HELP

DANCERS AND DRUMMERS WORK VERY CLOSELY TO GET THE RHYTHM RIGHT.



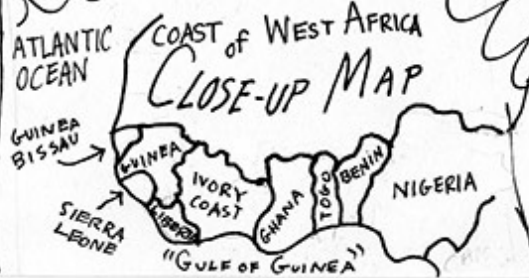
# Migration to Trinidad



SPANISH, FRENCH AND ENGLISH CLAIMED THE ISLAND AS THEIR OWN AND SET UP SUGAR PLANTATIONS WHERE THEY HAD INDIAN AND WEST AFRICAN SLAVES WORK.

## CALINDA

From Guinea and Benin  
a dance stick-fighting where the participants boast their "calinda" rhymes that describe their greatness



1800's

"Kaiso" from Sierra Leone and the "Griots" from Ghana  
CALYPSO



The slave-owners would not allow the newly-arrived Africans to speak in their native languages. They brought with them drumming and singing that they could communicate with, without the plantation owners knowing. They would speak out against the political system with their music. This later ~~evolved~~ evolved into Calypso, which further evolved into Soca, reggae and hip hop.



# COLONIAL TIMES

AFRICANS MOVED TO "AMERICA" AS INDENTURED SERVANTS, SOMETIMES AS SLAVES AND RARELY AS FREE CITIZENS STARTING IN THE EARLY 1600'S.

A FUSION OF EUROPEAN AND AFRICAN MUSICAL STYLES TOOK PLACE, CREATING AMERICAN POPULAR MUSIC, WHICH IS STILL THE MOST LISTENED-TO MUSIC IN AMERICA, INCLUDING JAZZ, BLUES, R+B, GOSPEL, BLUES AND OF COURSE... HIP HOP

AFRICAN-AMERICANS PLAYED EUROPEAN BALLROOM DANCE AND FOLK SONGS USING CLASSIC EUROPEAN INSTRUMENTS SUCH AS THE FIDDLE. THEY COMBINED THE MUSIC UP WITH A STRONG AFRICAN BEAT.

ALMOST ALL FIDDLERS WERE AFRICAN-AMERICAN. THEIR SPECIAL STYLE WAS IN HIGH DEMAND AT DANCE BALLS, PARTIES AND ALL SOCIAL EVENTS FOR BOTH BLACKS AND WHITES.



## Church Hymns

from the Presbyterian and Methodist faiths

AFRICAN-AMERICANS LEARNED TO READ MUSIC FROM HYMNALS PROVIDED AT THE CHURCHES. THEY WOULD LATER INFUSE THESE MELODIES WITH AFRICAN BEATS IN WHAT WOULD BECOME GOSPEL MUSIC!!!

# REVOLUTIONARY WAR

MANY AFRICAN-AMERICAN MEN JOINED THE WAR IN HOPES OF GAINING FREEDOM FROM SLAVERY OR INDENTURED SERVITUDE!



MOST AFRICAN-AMERICAN SOLDIERS WERE DRUMMERS/FIFES, A JOB WHICH KEPT THE TROOPS' SPIRITS UP AND ARMED TO FIGHT. NOW, DURING THE WAR IN 1783, SOLDIERS LISTEN TO HIP AND ROCK, TWO DISTINCTLY AFRICAN-AMERICAN TYPES OF MUSIC.

AFRICAN AMERICANS AND EURO-AMERICANS WOULD HOLD RELIGIOUS CAMP MEETINGS IN THE FOREST WHERE PEOPLE WOULD GET BAPTIZED. THE AFRICAN-AMERICANS WOULD SING AND DANCE ALL NIGHT LONG. EVENTS LIKE...



## CORN PLUS

WERE REAL CAUSE FOR CELEBRATION. MAPLE-SYRUPING WAS ANOTHER MUSICAL EVENT. CHRISTMAS + EASTER WERE SPECIAL TIMES WHEN AFRICAN-AMERICANS WOULD TAKE A WHOLE WEEK FOR INTENSE CELEBRATIONS!



JUST AFTER THE WAR, THE AFRICAN METHODIST EPISCOPAL CHURCH (A.M.E.) WAS FOUNDED.

ELIZABETH GREENFIELD CONCERT SINGER



## HOT MUSIC

SLAVE DANCE MUSIC WAS CALLED HOT MUSIC BECAUSE IT WAS SO DANCEABLE. THE SINGING AND DANCING STYLES WERE CALLED JUBA. SINGING JUBA. JUBA. JUBA.



COMPOSER, MUSICIAN, BAND LEADER  
FRANK JOHNSON



SLAVES WHO WERE RECENTLY SOLD TO THE NEW PLANTATION AND WERE FORCED TO WALK SEVERAL MILES TO THE NEW PLANTATION AND PLAY MUSIC ALL THE WAY. WORK SONGS LIVE ON IN TRADITIONALLY SINGING IN AMERICA.

NEW WORLD AFRICAN AMERICAN DANCES WERE A FUSION OF AFRICAN AND EUROPEAN STYLES.





WESTAFRICANS WORKED AS SLAVES ON SUGAR PLANTATIONS UNTIL THEY REVOLTED SEVERAL TIMES. SLAVERY WAS

LEGALLY ABOLISHED IN 1838. SLAVE COMMUNITIES SURREPTITIOUSLY MAINTAINED ASPECTS OF THEIR AFRICAN CULTURE.

**POCOMANIA** IS A RELIGION THAT FUSED CHRISTIANITY AND ASPECTS OF WEST AFRICAN RELIGIONS.

FOLLOWERS DANCE TO TRADITIONAL DRUMMING AND CHANTING.

**IN THE 1800's**

AFTER slavery was abolished, AFRICANS FROM THE CONGO MOVED TO JAMAICA FOR WORK. THEY BROUGHT THEIR RELIGION CALLED KONGO, AND THE SPECIAL DRUM BEAT CALLED KUMINA. USING THIS SPECIAL BEAT, THEY ASK THEIR ANCESTORS (ALL DEAD RELATIVES) FOR HELP AND ADVICE.

**IN THE 1930's**

**THE RASTAFARIANS** LEARNED THE KUMINA BEAT, AND LATER POPULARIZED IT THROUGH REGGAE.

**SHAKA BOX**

INFLUENCED BY POCOMANIA DANCE RHYTHM AND AMERICAN POP MUSIC.

INFLUENCED BY NEW ORLEANS JAZZ AND AMERICAN R&B. SKA WAS SLOW FOR JAMAICAN TASTE & STYLE.

JAMAICAN MIGRANT WORKERS WOULD BEING AMERICAN RECORDS AND STEREO SYSTEMS BACK TO JAMAICA.

**TOM COXSONE** "THE GREAT" SEBASTIEN

THE FIRST PERSON TO SPIN OUTDOORS. HE SET UP HIS SOUND SYSTEM ON THE STREET.

THE SKATALITES (some of the skatalites, anyway)

DJ'S WOULD SOAK THE RECORDS IN THE BATHTUB TO REMOVE THE LABELS. THEY WANTED TO BE THE ONLY ONES TO HAVE THE BEST MUSIC. THIS COMPETITIVENESS CARRIED THROUGH INTO THE BRONX AT THE "BURN" OF HIP HOP WHEN FLASH & OTHERS WOULD REMOVE RECORD LABELS.

**SOUND SYSTEM PARTIES**

**TOM COXSONE** "THE GREAT" SEBASTIEN

WHEN TOM COXSONE OPENED A NIGHT CLUB, COXSONE DID THE OUTDOOR D.J. PARTY THING, BEING THE FIRST.

**PRINCE** IMPORTANT MUSIC PRODUCER, ALONG WITH COXSONE.

the HEPTONES

**THE HEPTONES**

YA MON! JAMAICAN STYLE RASTA FLAVA!

Young Marley in his R&B years.

OUT OF ROCK STEADY CAME REGGAE!

WHY DON'T WE SLOW DIS SKA STYLE DOWN AN

**REGGAE**

IN THE 70's

marcia griffiths

**80's 'til NOW**

**DANCEHALL**

NOWADAYS "REGGAE" IS ALL ELECTRONIC AND LADEN WITH EFFECTS. THE DRUMMING IS OFTEN ELECTRONIC. beanie man

**COUNT 2** POPULAR DJ. BEFORE HE WHO WORKED FOR TOM THE GREAT AND COXSONE.

**YOUNG DEE**

BEFORE HE WHO WORKED FOR TOM THE GREAT AND COXSONE.

**1980's**

**1980's**

**1980's**

**1980's**

**1980's**

**1980's**

**1980's**

**1980's**

(I Luv dis sound)  
 dat take me home  
 to da **ISLAND**

JAMAICANS GAINED FREEDOM  
 FROM ENGLAND IN 1962. MANY  
 MOVED TO THE BRONX BECAUSE OF  
 WIDESPREAD POVERTY.



PUERTO RICANS MOVED TO THE  
 BRONX BECAUSE THEY HAVE US  
 CITIZENSHIP AND WANTED  
 TO INCREASE FINANCIAL  
 OPPORTUNITIES.



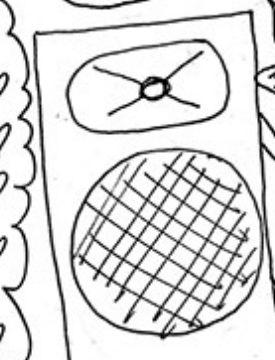
GANGS LIKE  
 THE BLACKSPADES  
 AND THE BLUE  
 DIAMONDS WERE  
 FIGHTING IN THE  
 STREETS.

# THE SOUND

IN THE  
 EARLY  
 60's  
 AFRICAN AMERICANS  
 MOVED TO THE BRONX  
 FROM THE SOUTH.



**SOUL**



IN THE  
 HEART OF  
 THE  
 70's  
 LOUD  
 JAMAICAN  
 SOUND  
 SYSTEM

A YOUNG JAMAICAN  
 NAMED KOOL DJ  
 HERC THROWS  
 STREET PARTIES.  
 HE PLAYS SOUL,  
 FUNK, SALSA,  
 DISCO AND  
 OTHER MUSIC  
 THAT  
 WASN'T  
 PLAYED  
 ON THE  
 RADIO.



THE BLACK  
 SPADES  
 STARTED A  
 COMMUNITY  
 CENTER  
 AND  
 CO-  
 OPERATED  
 WITH

OTHER  
 GANGS DOING  
 COMMUNITY  
 HELP  
 PROJECTS

INSTEAD  
 OF FIGHTING,  
 THE NEIGHBORHOOD GANG  
 MEMBERS COMPETE WITH EACH  
 OTHER WITH DANCE AND  
 ART. THE GRAFFITI-WRITERS  
 WOULD WRITE THEIR "NAME"  
 AND HOUSE #. THE DANCERS  
 WERE CALLED B-BOYS AND  
 B-GIRLS. THEY WOULD  
 THROW DOWN CARDBOARD  
 AND CHALLENGE THE  
 RIVAL GANG TO A  
 DANCE COMPETITION.



THE FIRST FAMOUS HIP HOP DJ WAS **KOOL DJ HERC**. HE PLAYED ALL THE COOLEST DANCE MUSIC: JAMES BROWN, THE INCREDIBLE BONGO BAND AND HERBIE HANCOCK. HE THREW PARTIES IN THE STREET AND WAS VERY STRICTLY AGAINST DRUGS AND FIGHTING. HE CAME FROM JAMAICA WHERE EVERYONE HAD MASSIVE, POWERFUL SOUND SYSTEMS. HE WANTED TO BRING THIS TO THE **BROX**

# RAP MUSIC and HIP HOP CULTURE ROOTS

## MC'S SPITTING RHYMES

A LONG TRADITION THAT GOES BACK TO THE GRIOTS IN GHANA. KNOWN AS SIGNIFYING ~~IN~~ IN THE SOUTH AND TOASTING IN THE CARIBBEAN, THIS RHYMING FORM OF STORYTELLING WAS USED BY DJ'S ON THE RADIO IN THE 60'S AND BY JAZZ AND BLUES MUSICIANS IN THE 19TH AND 20TH CENTURIES.

**GRANDMASTER FLASH** WAS THE TECHNICAL MASTER OF DJ'S. HE STUDIED ELECTRONICS

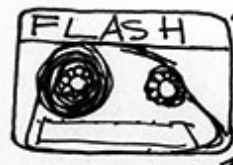
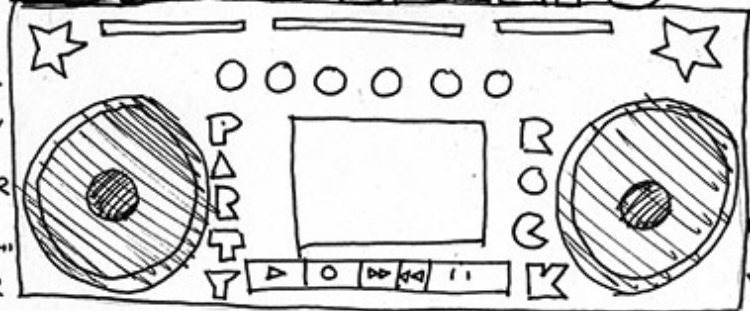


IN COLLEGE AND REVOLUTIONIZED DJ'ING. HE WAS THE FASTEST, HE MAY HAVE INVENTED SCRATCHING AND HE SAMPLED THE CRAZIEST THINGS: CARTOONS, VIDEO GAME SOUNDS, THE BEATLES AND ROLLING STONES. AND OF COURSE KRAFTWERK.

**DJ DISC JOCKEY**, ORIGINALLY THE PERSON WHO PLAYS THE SONGS ALL THE WAY THRU.

IN THE 70'S, DJ'S WOULD CUT TO THEIR FAVORITE "BREAKBEAT" (RHYTHM OR HORN SECTION THAT ROCKS!) AND MIX IT UP. THEY WOULD ALSO SAMPLE FUNNY, STRANGE, COOL AUDIO FRAGMENTS.

## DJ'S CUTTING AND MIXING BREAKBEATS



THEY WOULD PUT THEIR MIX ON TAPE CASSETTES (NEW TECHNOLOGY AT THE TIME) AND SELL IT ON THE STREET. IF IT WAS GOOD, PEOPLE WOULD PLAY IT ON BOOMBOXES (A.K.A. GAETIO BLASTERS) ALL AROUND TOWN. AND THEY WOULD BECOME WELL-KNOWN D.J. S. THIS IS HOW HIP HOP/RAP SPREAD.

ALOT OF MC'S RAPPEL ABOUT THEIR OWN LIVES USING THE LATEST SLANG THAT WAS BASED ON POP CULTURE



KUNG FOO J



COMICS



CARTOONS



## THE SMURFS

SMURFING WAS SLANG FOR DANCING "Yeah man, that record's great for smurfin' it up!"

FAT A REET!