



Thank you so much for downloading your free copy of my new eBook and for signing up for The ColeMizeStudios Newsletter! Be on the lookout for regular updates and news from yours truly.

My site is dedicated to helping recording artists be better at what they do. This eBook is no exception. Inside you'll see how I break down the #1 fundamental of rapping, and how focusing on this one key fundamental will dramatically increase your rapping skills and will give you a fresh perspective that will change the way you approach rapping.

So enjoy **The #1 Fundamental Of Rapping** and please feel free to pass my site on to those whom you think might benefit from this information as well! Much love!

Cole Mize

<http://www.colemizestudios.com>

**Times Have Changed** We live in an amazing age of technology and communication. This is especially true in the music and recording industry. Computers changed everything. I started rapping back in 1996 when everyone still wanted to be a basketball, baseball or football player. Now (it is 2014 as I write this) it seems that everyone wants to be a rapper. Never before has it been so easy to make your own songs and share them with the world. My friend you live in a privileged age. You have more opportunity than generations before you ever had to both write, record, and distribute your music, professionally and with relative ease.

**The Filter Has Been Removed!** Once upon a time you could only listen to a handful of artists in your preferred genre because these artists had major record deals with large financial backing and the outlets to listen to them was primarily limited to radio, television, record distribution and live performances. Opportunities for independent artists were scarce. If you wanted a producer to work with you and a studio to record at you had to bring your "A Game" or you and your money may get turned down.

It's important that you understand that you now have the tools and technology to do what once could only be done with the financial backing of a record label or a substantial amount of personal finances. Now there are endless amounts of beats to choose from producers on sites such as [SoundClick.com](http://SoundClick.com) or [MyFlashstore.net](http://MyFlashstore.net). Most artists now have their own personal studios in their homes and can begin sharing their music with the world whenever they wish for next to nothing through online digital distributors such as [TuneCore.com](http://TuneCore.com) or online media outlets like [YouTube](http://YouTube), [SoundCloud](http://SoundCloud) & [Bandcamp](http://Bandcamp).

**The Problem** There are pros and cons that come with about everything. The issue with "The Filter" being removed is that the quality control as been reduced to almost nothing and there is more poor quality songs being released than ever before! I receive messages all of the time from people asking me to check out their music. About 9 out of 10 tracks I listen to are pretty bad from a strictly rapping perspective. I'm not going to touch on recording and mixing because those are two totally different topics. I believe the reason this is occurring is because we make music differently than we use to. Back in the day you had to work with other people in order to make music. They would often critique you and if they were generous enough they may even give you some tips on how to improve.

These days we tend to be much more isolated in our music making process. We are usually by ourselves somewhere with some headphones on scribbling down our rhymes and receiving very little to no feedback from someone else who is experienced in our genre of music. If you are recording at someone else's home studio the engineer may not even be a rapper so there is only so much feedback they can give you.

**If you are trying to increase your skills as a rapper but not quite sure how to do it then this book is for you.** I have been rapping for over 17 years and I have picked up a lot of knowledge and techniques along the way. Whether you have been rapping for years or you are just getting started this book will serve you greatly. So enough with the history lessons and modern day comparisons..let's get right to it!

# The #1 Fundamental To Rapping

Have you ever wondered what makes something interesting? How is it possible that you can sit through a 2 hour movie and still want more? How come we enjoy a cold drink, a warm meal and a sweet dessert when we eat? What makes a great sports game or creative artwork mesmerizing? How can an awesome song seem like it only lasts seconds?

## **So What Is It Already?**

Enough of the setup. Here it is in plain English. The #1 fundamental of rapping is...

***Create dynamics as often as possible!***

There. Pretty simple. Disappointed? Don't be, in a minute you'll see just how important this rule is to your music. Confused? No fear, by the end of this eBook you'll see exactly how this fundamental plays out in all of the core elements of rapping.

**What are Dynamics?** The applicable definition for Dynamics is "the pattern or history of growth, change, and development in any field." Simply put when things are changing and developing it makes it less predictable. It builds anticipation, excitement & suspense. It's what keeps you on the edge of your seat during a close sports game. It leaves you satisfied when transitioning from cold & warm, spicy, sweet & tart during your favorite meal. It connects you with good and bad characters of a movie, immerses you in its storyline and leaves you anticipating the outcome all the way to the end. And if you apply these dynamics techniques to your rapping you will leave people satisfied and wanting more!

**The Question We All Ask** Whether you realize it or not you are always asking yourself this one question "What's in it for me?", and guess what? so is everyone else! We are all looking for what you call an incentive. An incentive is a reward or pay off for doing something. You wouldn't be reading this book unless you thought there was some type of incentive in it for you right? People tend to get easily discouraged in school when they are trying to learn things that they know will never be used in the real world. Employees usually quit jobs when they feel like there are no opportunities for promotion. So as a rapper you must not only ask yourself what's in it for me? but you must also ask what's in it for the listener? That's what creating dynamics is all about in rapping! It's giving the listener a reward for their time that will leave them entertained, impressed & hopefully inspired. So without further ado let's start breaking down how you can begin to implement dynamics into your raps.

# Creating Dynamics In Your Rhythm



**What Is Rapping?** The term rap has actually been around since the 16th century and was being used in British English and meant "to hit". In the 18th century an additional meaning was added that meant "to say". In the 1960's the word was being used heavily in the black community in America which meant "to converse" or "to have a conversation". And soon after the word rap carried over into Hip-Hop. Now we use it to mean "to recite lyrics or poetry in a rhythmic format over a beat or a cappella".

**Your Words Are Drums** When you rap you are actually mimicking the percussive elements to the beat. In theory every single syllable that you rap represents different parts of the drum kit being hit. It's kind of ironic when you think about it. The word rap originally meant "to hit" and then later meant "to say" or "converse". In essence when you rap you are actually doing both. Mimicking the quick hits to a drum kit while speaking poetically to the listeners. Adopting this understanding will change your perception of what rapping is. Moving forward when you think about rapping you should imagine that you are doing with words what a drummer does with a drum set.

**Establishing Tempo** The first thing you should do when attempting to write a verse to a beat is to take a moment and study the drums. Let the kick and snare drum be your anchor that keeps you on beat. There are 4 beats in each measure or bar. Each one of these beats is called a quarter note. Just think 4 quarters make a dollar so 4 quarter notes makes a measure or a bar. I'm sure you have heard bands like The Beatles count 1,2,3,4 before they begin playing a song. Those numbers represent each beat that is in 1 measure. Typically the Kick falls on the 1st and 3rd beat and the snare falls on the 2nd and 4th beat. These are the anchor points that you need to be focusing on. At this time don't worry about any other areas that the drums are hitting on just focus on the 1,2,3,4 count. This is allowing you to establish the tempo which will keep you in time with the beat.

**Establishing Rhythm** Now that you've discovered the tempo it's time to start establishing your rhythm. Remember your words are a drum kit. Start trying to mumble or say gibberish to the beat while ensuring that you are in sync with your anchor points. When the kick hits on the 1st & 3rd beat and the snare hits on the 2nd & 4th beat you should be saying something right on top of it. Remember these are just anchor points. You can be mumbling gibberish like crazy as fast or slow as you want just make sure you are locked into your anchor points to ensure you are staying on beat.

**Creating Dynamics** Once you feel you have gotten a solid rhythm going and you are pleased with how it's sounding try to come up with 3 more different rhythms that you think sound cool. If you think you may forget your rhythms simply record them on a device of your choice to reference to later. If you are having trouble coming up with fresh new rhythms don't be afraid to listen to other rappers that you admire and study theirs. The idea is if you come up with at least 4 different rhythms and keep those rhythms for 4 bars a piece that would equal up to a 16 bar verse. There is no set format here. The game plan is to switch your rhythm up as often as possible to keep the listener interested. What's most important is that when you're creating these dynamics with your rhythm you want to ensure that you are complementing the beat. If you do this correctly your verses will seem like they are a lot shorter because it is less predictable due to it being less repetitive and consequently making it more interesting.

# Creating Dynamics In Your Content



## **Turning sounds into words**

Now that you have established your rhythm it's time to start turning all of that gibberish into meaningful content. Every single syllable in each word equates to individual drum notes. Don't feel like you're restricted to the rhythms you previously came up with but rather use them as guidelines to give you direction in what you are trying to accomplish. It's very likely that you may come up with new rhythms at this point. Have fun with it and most importantly make sure that you are saying your words clearly so you can connect with the listener.

Everyone pronounces words differently and some words are easier to say than others. You should constantly be

adjusting the words you use so it lines up with the beat smoothly. You may have to add additional words or remove words to a bar in order to make it fit. Don't forget to use your anchor points which are the quarter notes in each bar that go 1 (kick) 2 (snare) 3(kick) 4(snare) to ensure you are staying on beat. And switch up your rhythm as often as possible.

**What Are You Trying To Say?** Ask yourself what are you trying to say? and how are you going to say it creatively? Think of unique ways to get your point across that is going to keep the listener interested and entertained. Here are some examples.

**Story Telling** If you are wanting to tell a story then just think about your favorite movie. Typically movies are broken down into three main scenes.

**Scene 1:** Introduce your characters and explain the problem and mission.

**Scene 2:** Begin trying to resolve the problem by carrying out the mission.

**Scene 3:** Succeed or fail at the mission or leave it unresolved for a sequel.

**Imagery** Paint pictures with your words. Instead of saying it's beautiful outside use descriptive words so the listener can image what you're seeing. Are you in a rural or urban area? Is there wildlife or city traffic? What do you see? What do you hear? What do you smell? What do you feel? Take them there!

**Lyricism** Pull out your dictionary and start learning some new words. The more words you have at your disposal the larger arsenal you have to work with. The more colors you have to paint with. The more detail you are able to sketch with. And the more words you are able to rhyme with.

**Rhyme Schemes** It's common practice to make words rhyme at the end of separate bars. What's common is predictable. Try to also create rhyme schemes in the middle or the beginning of your bars. If you are able to, try and make every word in multiple bars rhyme with each other.

**Metaphors** Use terms or phrases to describe something that it is not literally. If you are trying to convey how much you are struggling and you are having to eat out dated bread you could say "this bread is harder than Chinese calculus" or "this bread has more mold than water damaged houses does". On a quick side note.... please don't eat moldy bread!

**Humor & Punch Lines** All parts of your song doesn't have to be serious. In fact who says it has to be serious at all? People love to laugh so deliver a clever joke with a nice punch line or a funny impersonation of someone that is popular and the listener will appreciate it.

**Tension:** One way to build anticipation is to be in the middle of telling the listener something and then leave them hanging without completing it. You could stop rapping for a moment and let the beat play or you could write in such a way to where you don't complete your thought before the hook comes in. Then in the next verse you start with completing your thought. You could also wait until the last line of the song to complete your thought or make a strong, deep, thought provoking statement.



# Creating Dynamics In Your Delivery



**Bringing It All Together** Threw all the previous steps you have created so many dynamics! Now it's time to deliver it as dynamically as possible. Here are a few examples how.

**Emotion** In order for the listener to believe what you are saying you have to say it with emotion. When you are having a conversation with a person your voice may raise in volume in excitement or lower in volume in sincerity. There should be highs and lows to express different emotions. Such as anger, disgust, fear, happiness, sadness & surprise.

**Tone** Pay very careful attention to the tone in your voice. This is different than volume. This is all about

attitude! You can express anger without ripping your vocal cords apart. This can be done by changing the pitch of your voice to put more emphasis on words that you so desire. The tone of someone being sarcastic is much different than the tone of someone expressing guilt or shame. Getting your tone right can add a lot more believability to your performance.

**Confidence** When you are recording or performing your verse live for someone you should not sound like you are reading it off a piece of paper even if in fact you are reading it off a piece of paper. You need to sound like your lyrics are an extension of yourself. Practice your verse until you can run through it flawlessly. If you memorize your verse it will definitely boost your confidence as well. If you find it hard to keep your breath at certain parts you may need to train yourself to take breaths at different times or go back and make subtle adjustments to your lyrics to give you more room to breathe. It may help to notate your lyrics with a symbol to remind you where to breathe at. In order for others to believe in you first you must believe in yourself. When you express yourself with confidence you are conveying to the listener that you know what you are doing, you are a credible source and that you are well worth listening to.

**Performance** When it's time to lay down your vocals in the studio don't worry about looking cool while your rapping. In order to emphasize every word clearly you might have to make some pretty funny facial expressions. Try not to move around too much to ensure you don't exhaust yourself or making unnecessary noises that the microphone may pick up.

If you are performing it live in the streets or on stage make sure you are expressing the emotions that you put into your song. If you don't feel your music then why should anyone else? Let them know that you do by your performance. Show excitement, and compassion about what you're saying and your audience will be a lot more likely to connect with you emotionally. There is nothing more gratifying for an artist than when their music connects with the listener.

Everything that has been taught in this book all comes down to your performance. This is where all of your hard work pays off. You are exchanging all of the hours you spent perfecting your art for a few minutes of the listener's time. But if you make a big enough impression on them you may have their attention for life as a loyal fan! That is the reality of why it is so important to create all these dynamics as a rapper into your art.

The listener has no incentive to listen to you if they are not getting a lot of enjoyment out of your art. So have fun performing! Whether you're in the studio recording or on stage performing for a crowd. This is where you shine and are able to deliver to the listener something they can truly appreciate!

## A Final Word

**What Separates You From Everyone Else?** The bottom line is rapping is more popular today than it ever has been in the past. Times have changed and there is more competition that you are up against to get noticed. This is not a talent show. I guarantee you that you can turn on the radio and you will hear rappers that you don't particularly think are all that great. But the truth of the matter is they had to work hard to get there. [Effort trumps talent](#) any day of the week. The harder you work at something the more progress you will make. Hard work and integrity will take you places that skill alone cannot.

**Technique** I don't personally consider any of the things I have taught you in this book to be about talent. What I have shared with you is a whole lot of techniques centered around one key fundamental "create dynamics as often as possible". If you begin to apply this fundamental with these techniques your rap game will increase by astronomical proportions! Make no mistakes about it, it's hard work but hard work pays off! And the harder you work the more incentive the listeners will have to listen to you. The more listeners that appreciate your craft the more support you will have to do what you love.

### **Thank You For Reading!**

As we wrap up *The #1 Fundamental To Rapping* I just want to personally thank you for downloading the eBook and signing up for my weekly newsletter. If it weren't for readers like you my site would be pointless!

ColeMizeStudios.com exists to help and encourage people like you to be the next generation of rappers; hopefully I am doing just that. But just so I know that my content is helpful to you, please send me an email or leave a comment on the blog and let me know how I'm doing!

You can reach me via email at: [colemize@colemizestudios.com](mailto:colemize@colemizestudios.com)

Once again, thank you so much for reading. I wish you the best of success as you start being a better rapper now!

**Cole Mize**

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Cole Mize is an independent rap recording artist who is also a versatile engineer & producer based out of Covington, GA. He provides remote mixing, & production services to clients worldwide. As the founder of ColeMizeStudios, Cole's articles and music have been featured on DaSouth.com, SAMixtapes.com, ChristianMusicBlog.com, HolyCulture.net & MidTenMusic.com just to name a few. Cole's lyrical and creative skills as a rapper won him 1st place amongst 60 other contestants in Z4L's "you're going to jail now rap contest". For more information and samples of Cole Mize's work, please [click here](#).

