Making Beats: The Art of Sample-Based Hip-Hop, Joseph G. Schloss, Wesleyan University Press, 2004, 0819566969, 9780819566966, 226 pages. Despite having created one of the most important musical cultures of the last fifty years, hip-hop composers who use digital sampling are rarely taken seriously as artists. But hip-hop deejays and producers have collectively developed an artistic system that features a complex aesthetic, a detailed array of social protocols, a rigorous set of ethical expectations and a rich historical consciousness. Based on ten years of research among hip-hop producers, Making Beats is the first work of scholarship to explore the goals, methods and values of this surprisingly insular community. Focusing on a variety of subjects--from hip-hop artists' pedagogical methods to the Afro-diasporic roots of the sampling process to the social significance of "digging" for rare records--Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values and cultural realities.

DOWNLOAD http://archbd.net/1b6Ljgr

And It Don't Stop The Best American Hip-Hop Journalism of the Last 25 Years, Raquel Cepeda, Sep 29, 2004, Music, 361 pages. A collection of outstanding articles and essays about the music, history, and culture of hip-hop features a quarter century of outstanding writing by Ali Farka Toure, Kevin ....

The new beats exploring the music, culture, and attitudes of hip-hop, S. H. Fernando, Aug 1, 1994, Music, 304 pages. A history and analysis of hip-hop discusses the evolution of this form of music and examines how it became an expression of social and political protest, African-American ....

Rap Music and Street Consciousness , Cheryl Lynette Keyes, 2004, Music, 302 pages. "In this first musicological history of rap, Cheryl L. Keyes traces the genre's history from its roots in West African bardic traditions, the Jamaican dancehall tradition, and ....

Global Noise Rap and Hip Hop Outside the USA, Tony Mitchell, Jan 1, 2002, Music, 336 pages. International scholars explore the hip hop scenes of Europe, Canada, Japan and Australia..

Evangelical Theology An Introduction, Karl Barth, 1979, Religion, 206 pages. Centered on the God of the gospel, Barth's theology stresses continuity and unity, and examines the concepts of existence, faith, and reason.

Groove Music The Art and Culture of the Hip-Hop DJ, Mark Katz, May 1, 2012, Music, 333 pages. Discusses the evolution of the DJ, tracing the art of the turntable from its 1970s beginnings to the present..

A Change is Gonna Come Music, Race & the Soul of America, Craig Hansen Werner, Jan 1, 2006, Music, 468 pages. " . . . extraordinarily far-reaching. . . . highly accessible." -Notes "No one has written this way about music in a long, long time. Lucid, insightful, with real spiritual ....

The hip hop years a history of rap, Alex Ogg, David Upshal, 2001, Music, 221 pages. From the turntable acrobatics of Grandmaster Flash to the electro-funk blend of Afrika Bambaataa's Zulu nation, and from the rebellion of Public Emeny o te chart-topping albums ....

Hip Hop World , Dalton Higgins, 2009, Music, 144 pages. Delves into the history of this unique cultural movement through an examination of its origins, influences, music, style, and evolution as expressed throughout the world..

Gotta Get Signed How to Become a Hip-Hop Producer, Sahpreem A. King, Feb 1, 2005, , 127 pages. Provides a history of hip-hop and explains the steps to becoming a producer, covering such topics as building a studio, assembling a production team, and promoting the music..

Despite having created one of the most important musical cultures of the last fifty years, hip-hop
composers who use digital sampling are rarely taken seriously as artists. But hip-hop deejays and producers have collectively developed an artistic system that features a complex aesthetic, a detailed array of social protocols, a rigorous set of ethical expectations and a rich historical consciousness.

Based on ten years of research among hip-hop producers, Making Beats is the first work of scholarship to explore the goals, methods and values of this surprisingly insular community. Focusing on a variety of subjects--from hip-hop artists' pedagogical methods to the Afro-diasporic roots of the sampling process to the social significance of "digging" for rare records--Joseph G. Schloss examines the way hip-hop artists have managed to create a form of expression that reflects their creative aspirations, moral beliefs, political values and cultural realities.

The only problem I really see with the book, is that it focuses on a certain type of producer. Sample based, means sampled from vinyl. You won't find a "keyboard" producer. You won't find producers that make g-rap type beats. (Mannie Fresh type of producer). It's very biased towards an underground, old east coast sound 89-93 era, aesthetic. Which is all the more interesting since he's based on the West Coast. Read more &rsaquo;

Perhaps my favorite aspect of this book was that it denies all the nonsense that other writers have asserted about hip-hop's use of sampling as only an ironic way of referencing the past. This book instead puts forth the idea, which I agree with as a music producer, that sounds are chosen because they simply sound pleasing when combined with one another. In this respect, sampled-based hip-hop is really no different from many types of electronic music: Compositions are built up by putting sounds into the mix that work well with what is already there, and this process continues until you have some kind of groove or atmosphere established. All this patronizing stuff about hip-hop producers all being street philosophers from the school of hard knocks needs to stop. The truth is that they are composers like the rest of us, and they dig stuff that sounds good in their tracks. Thus, I highly recommend this book to anyone wanting to read about the nature of sample-based hip-hop as a musical genre rather than as purely a method of recontextualizing the past to pay some mystical homage to those who came before. A refreshing, realistic book that gives proper respect and validity to a genre that is too often misunderstood and marginalized.

Interesting exploration of underground hip-hop production. A limited diversity of interviewees hampers its usefulness - I was incredibly disturbed when one interviewee said, unchallenged, that the use of live instruments was "not real hip-hop." Otherwise, an interesting, albeit short-sighted journey.

Great read if you're intrigued in hip hop. As a hip hop head/fan/beat making hobbyist, this book provided exactly what I was looking for. If you're looking for a how-to guide on making beats this is not it. This is a textbook on the philosophy, ethics, and unwritten rules behind the mysterious and exclusive practices of beat making from the mouths of several prolific producers themselves. Incredible insight into a world that most consumers of hip hop don't pay enough mind to; the mystic world of golden era, underground, sample based hip hop production.

Great book! I learned a lot from not knowing much about the music itself. Yes I appreciate good music but there are so much work in one particular song that I didn't know, and I learned how the process of making beats, creating songs and develop a song by sampling works. YES! I can now say and agree that sampling respectfully and carefully is good for hip-hop and like Schloss explains in the book, sampling is the foundation of the music system. The music is not just being put together easy, its work and it starts by "diggin in the crates" a term I now love and respect!

The notion of "everyday life" is ubiquitous in the contemporary intellectual scene. While scholars frequently use this concept to signal a romantic return to the "common people," Berger and Del Negro are among the first to subject the term to theoretical scrutiny. This book explores how everyday life has been used in three intellectual traditions (American folklore, British cultural studies and French everyday life theory) and suggests a program for revitalizing anti-elitist approaches to culture. The book draws on studies of performance from around the globe, including the authors'
work on heavy metal in the U.S. and the Italian passeggiata (ritual promenade), to explore the term “identity.” Moving beyond truisms that depict performance as a medium for the loss of self or folklore as means of expressing identity, the authors explore the interplay of culture and agency in performance to illuminate the complex dynamics of reflexivity, identity and self. This book will speak to anyone interested in power and aesthetics in performance.

However, going on the book’s own terms, it does bring up a lot of interesting points. The introduction is very skippable, and is the densest and least rewarding part of the book, and will probably put a lot of people off. Once you get into the main issues the author is dealing with though, it gets interesting. He interviews several different hip hop producers (mostly not particularly well-known ones) and he draws together a set of ethical standards and practices that can be found in sample-based hip hop (e.g. not sampling from other rap records, etc). He also passes some good comments on other hip hop literature, pointing out how a lot of the current work approaches hip hop from angles that make wrong assumptions and so on. Unfortunately he falls into the same trap by writing the book in such an academic style that most hip hop fans will be turned off by it.

when i requested this book from ILL Services, i thought it would be a practical guide to making music, but instead it’s a glimpse into the world of hip-hop producers, examining their aesthetic and ethical values when it comes to creating sample-based music. as someone who doesn't know much about this subject, i felt this was a great introduction to hip-hop production -- chopping, crate digging, script flipping, and more!

for example, here is dj kool akiem's response to the popular notion in academic circles that hip-hop deejaying was conditioned by a poverty that limited access to other forms of music -- 'even saying that is kinda weird. Obviously, [the academics] just probably didn't think about it. The most important thing to them is, "Oh, the kids are poor," you know what i mean? Not even thinkin' about it. Just like, "Well, that must be it: they're poor!"

"Hipness and nerdishness both begin with the mastery of a symbolic field; what the latter lacks is a controlled economy of revelation, a sense of when and how things are to be spoken of. Hipness maintains boundaries to entry by requiring that the possession of knowledge be made to seem less significant than the tactical sense of how and when it is made public."

I saw this in the stacks of the library when looking for another book. I planned to skim it, but ended up reading most of it fairly closely. I liked it. Some neat insights from the producers interviewed and the author as well. Section on ethics was interesting and some of the philosophy behind the use of samples. Was neat for me how he cited Chernoff's African Rhythms book which I'd just read coincidentally, and also cited Dave Sanjek my former camp counselor. I did find there to be more wisdom...more I saw this in the stacks of the library when looking for another book. I planned to skim it, but ended up reading most of it fairly closely. I liked it. Some neat insights from the producers interviewed and the author as well. Section on ethics was interesting and some of the philosophy behind the use of samples. Was neat for me how he cited Chernoff's African Rhythms book which I'd just read coincidentally, and also cited Dave Sanjek my former camp counselor. I did find there to be more wisdom in the words of the drummers quoted by Chernoff than the dj's here, but they had their moments.(less)

It's not bad. The insights are interesting and the author reveals some true revelations on the sampling subculture. The challenge is that the book is steeped in academia, so a few passages feel less like a cultural analysis and more li...more I've been interested in music sampling for years. Usually the first thing I do when I get a hip-hop album is read the sample list and track down the original songs. I was excited when I discovered this book a few months ago, the first book I know of on the subject.

Disclaimer: Schloss was a former professor of mine, which is why initially drew me to the book. Really, it's a great foray into the culture of sample-based hip-hop. Driven by DJ/producer interviewers, it counters traditional academic thinking on the aesthetic and intentions behind the beat-making process, while revealing a good chunk of the attitudes/codes/cultures behind this art.
This book was a lot of fun - found myself laughing quite often. Before I read this, I had limited knowledge about and experience with hip-hop culture. The book has definitely sold me on hip-hop as an art form and has given me a listener’s entrypoint. A really solid, inspiring, and fresh ethnography...

Consider an aesthetics of music in which recordings are superior to live performance, originality is determined by the skill with which one manipulates the music of others, and widely accepted notions of authorship and intellectual property are all but dismissed. It is an aesthetics that inverts many of the traditional values of Western classical music; it is also an aesthetics that underlies one of the most influential and popular musics in the world today: hip-hop.

In Making Beats: The Art of Sample-Based Hip-Hop, ethnomusicologist Joseph Schloss explores hip-hop aesthetics as manifested in the practice of digital sampling, the electronic borrowing and manipulation of recorded sound. In hip-hop, sampling typically draws upon funk and soul records of the 1960s and 1970s to create the instrumental portion of a song (or “beats”) that accompany the rhymes of the rapper (also known as the MC). Schloss is hardly the first scholar to study hip-hop sampling, but what distinguishes Making Beats is its ethnographic approach, and its focus on the producers (many of whom he interviewed) who compose using digital sampling. As Schloss explains from the outset, "Some people make beats. This book is about those people" (p. 1).

Schloss places ethnography front and center, opening the book with an excerpt from an interview with a producer named Mr. Supreme, one of his consultants (He avoids the more traditional "informant."). "I wanted to get you to tell the story about when you were talking with your mother-in-law about painting," Schloss prompts (p. 1). Supreme then explains how he defended sampling to his mother-in-law, arguing that fragments of old recordings are to the hip-hop producer what paint is to the painter—raw material to be manipulated into art. Schloss's single sentence subtly and effectively demonstrates his method: he shows that he is in control of the narrative ("I wanted to get you to tell the story"), that he has insider status (he already knows the anecdote), that he has the trust and respect of his consultants (Supreme willingly complies with his request), and that he in turn trusts and respects them (he lets Supreme speak without interruption or commentary). Schloss then devotes the rest of chapter 1 to an explanation and defense of his ethnographic approach. It is a thoughtful discussion packed with enough issues to occupy an ethnomusicology seminar for an entire semester, among them the value and dangers of transcription, the ethical obligations scholars have toward their consultants, the importance of self-disclosure, and the relationship between culture and individual.

With its methodological focus, the introduction stands apart from the remaining chapters, which explore in detail various aspects of hip-hop sampling (with the exception of chapter 8, a brief conclusion). Chapters 2â€“4 consider practices and attitudes that underpin hip-hop sampling, and more specifically the crucial link between sampling and DJs. The title of chapter 2 succinctly explains this link: "It's About Playing Records." Both DJs and producers "dig in the crates"â€“search for choice beats on old records, and the way producers digitally "loop" or "chop" (repeat or reconfigure) music is clearly an extension of the way DJs manipulate records.

http://archbd.net/984.pdf
http://archbd.net/84l.pdf
http://archbd.net/cmg.pdf