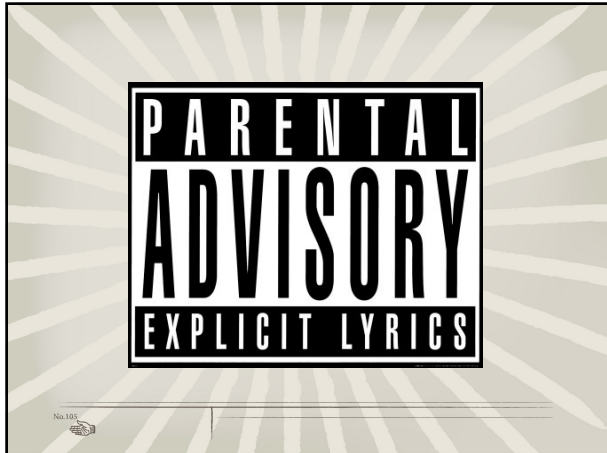




### Media geographies?

A growing field exploring music, television, film, advertising, publishing, the Internet, video games, etc.



### Play List

- 01| Modernity
- 02| Diffusion
- 03| Space/place and music

### Harmony in my Head

- ‡ Ed Jackiewicz, CSUN
- ‡ Thinking about the places and spaces of music

### Portable music

- ‡ On a trip to Hawaii, sees underwater iPod
  - ◆ Why listen to music underwater?
  - ◆ Does that enhance or ruin nature?
    - ‡ Or place in general?

### Portability

- ‡ With the Walkman and now iPods, music can travel to any place
  - ◆ “Reconfiguring how people, music, and space interact.”



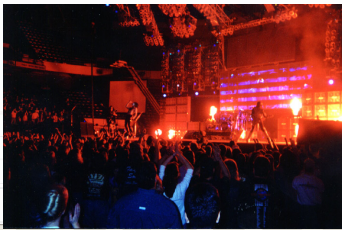
### Place & recording media

- ‡ Remembering 8-tracks in his family car
- ‡ Buying a ten pack of cassettes to copy his friends Steely Dan albums in his “faux wood paneled ‘den’”
- ‡ The change to CDs



### The concert

“One of my most vivid pre-teen moments was at a KISS concert in Springfield, Mass. watching a couple engage in acts beyond my pre-pubescent imagination in front of a pre-concert audience of several thousand, thereby cementing my devotion to rock and roll.”

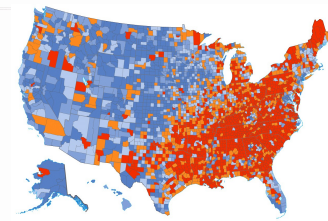


### Messages and meaning

“Not many people will read a book about an issue, but most will listen to a two or three minute song.”



### Diffusion



Propensity of Households to Purchase Elvis Memorabilia, Ranked in Quintiles

Red	Highest: “The King lives!”	Light Blue	Middle: “Elvis who?”	Dark Blue	Lowest: “Isn’t Nothing but a Hound Dog?”
Orange	Next-to-highest	Medium Blue	Next-to-lowest		

Figure 2.14  
The National Atlas, Eleventh Edition  
© 2011 U.S. Government Printing Office

### A short geography of hip-hop

- ‡ Obvious spatial factors
  - ◆ West Coast/East Coast
- ‡ The result of different diffusion processes culminating in New York in the 1970s



Steve Graves, CSUN

### African influences

- ‡ Rap can in part be traced back to West African roots
  - ◆ “Black” music in general shares similar style and composition

### West African legacy


- ‡ *Polyrhythm* – two competing rhythms played at the same time
- ‡ Improvisation
- ‡ Verbal talents – oral tradition
  - ◆ “the dozens”



### African influences

The *griot*


- ◆ Professional signers who lead a semi-nomadic life in the Savannah areas of Africa.
- ‡ Employed by wealthy patrons and act as news bearers from village to village.




### Heritage

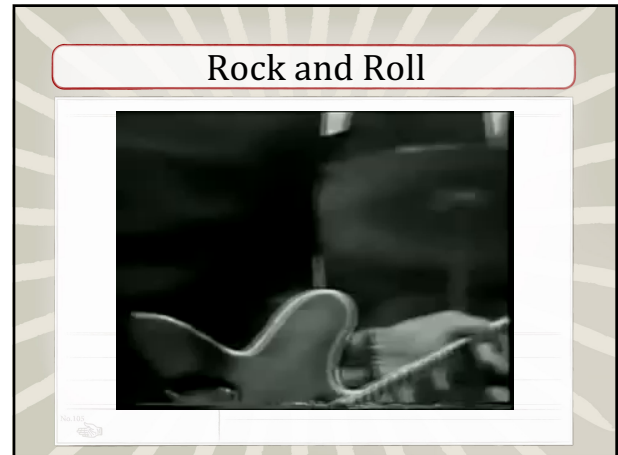
Musical heritage brought by slaves, preserved

- ◆ Church
- ◆ Allowed to flourish *thanks* to Jim Crow laws
- ◆ Later evolves into blues, jazz



### Jazz





### Caribbean influences

- ‡ American Rhythm and Blues brought to Jamaica in 1950s, but limited access
- ‡ Local imitation → reggae
- ‡ Reggae led to new innovations

### Innovation

- ‡ Version
  - ◆ Seen in today's "sampling"
- ‡ DJs
  - ◆ Big sound systems response to outdoor dance parties
  - ◆ *Toasting, Talk-over, and Dub*

### Innovation

"...became Jamaica's main source of social and political commentary, but [also] continued to be dance music" (Ellison 1989:8).



### Cultural Hearth

- ‡ Originated in the South Bronx
  - ◆ Pointed to presence of 4 separate black immigrant groups
    - ‡ Jamaica
    - ‡ Barbados
    - ‡ Puerto Rico
    - ‡ Cuba
  - ◆ As well as African-Americans living in the same place

### Context



### DJ Kool Herc



### DJ Kool Herc



### Grandmaster Flash




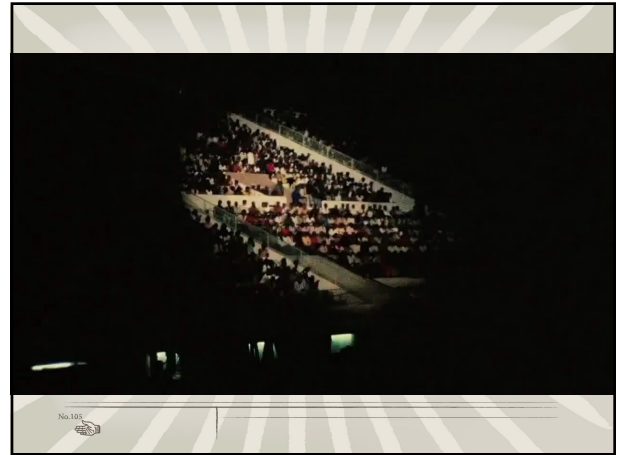
### Afrika Bambaataa



### Rapping


‡ DJ-ing eventually incorporated MCs (rappers)

- ◆ Debate as to how and why it started
- ◆ Roots in Jamaican "toasting"

### Discovery

‡ Hip-hop/rap was discovered (by white people) by accident



### The 'first' record




### Evolution

Independent & underground throughout the 1980s

- ◆ *MTV wouldn't touch it*

‡ Run DMC - first breakthrough group

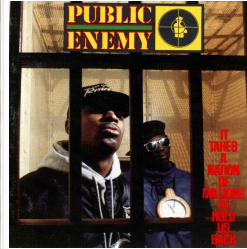



### Evolution

Soon, non-NYC rappers began climbing charts



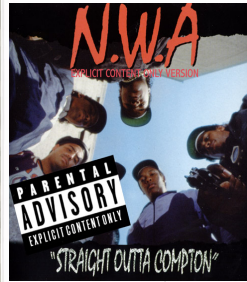
### East Coast



‡ Stuck with a more traditional hip-hop style

- ◆ Boasting and image based lyrics
- ◆ Racial and ethnic pride

### West Coast



‡ Gangsta Rap

- ◆ Images of violence
- ◆ Drugs
- ◆ Police Brutality (and retribution)

‡ [Straight Outta Compton](#)

### Analysis

**“Rap is the contemporary stage for the theater of the powerless. On this stage, rappers act out inversions of status hierarchies, tell alternative stories of contact with police and the education process, and draw portraits of contact with dominant groups in which the hidden transcript inverts/subverts the public, dominant transcript.”**

Tricia Rose, 1994

### Analysis

‡ Murray Foreman – Northeastern University

- ◆ Not a historical thing
  - ‡ It is spatial
  - ‡ “Hip-Hop Nation”
- ◆ Reimagining and reclaiming space

### Analysis

‡ Evolution from broad spaces of “the city” to distinct neighborhoods and smaller scale localities

### Analysis

‡ Importance of “posses”

- ◆ Actually reveals themes of family amidst violence and ugliness
- ◆ Also revealed through independent labels


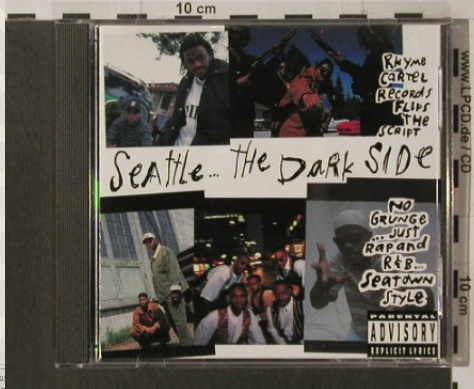
### Seattle?

‡ Northwest rap scene was thought to be nonexistent

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‡ Northwest rap scene was thought to be nonexistent

- ◆ Sir Mix-A-Lot
- ◆ Gore-Tex jackets



## Globalization

- ‡ Defining space and place in an increasingly globalized world
  - ◆ Black and Latino groups marginalized from global networks
    - ‡ (Re)claiming the 'hood
    - ‡ Creating identity through a reimagining of their cities
  - ‡ Exploring space and place at different scales

