



Charlie Parker's

Connection to Hip Hop

Presented by Gabe Condon and Mike Titlebaum



Sponsored by the Washington State University School of Music and the Ithaca College School of Music



Charlie Parker, “Anthropology” (1951 at Birdland)

Bird

Anthropology

Charlie Parker

1

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

Measures 1-8: Treble clef, key of B♭, 4/4 time. Notes: 1. B♭4, A♭4, G♭4, F4 (quarter); 2. E♭4, D♭4, C4 (quarter); 3. B♭4, A♭4, G♭4, F4 (quarter); 4. E♭4, D♭4, C4 (quarter); 5. B♭4, A♭4, G♭4, F4 (quarter); 6. E♭4, D♭4, C4 (quarter); 7. B♭4, A♭4, G♭4, F4 (quarter); 8. E♭4, D♭4, C4 (quarter). Chords: B♭7, G-7, C-7, F7, D-7, G-7, C-7, F7.

9

B♭7 E♭ E°7 B♭/F G7 C-7 F7

Measures 9-16: Treble clef, key of B♭, 4/4 time. Notes: 9. B♭4, A♭4, G♭4, F4 (quarter); 10. E♭4, D♭4, C4 (quarter); 11. B♭4, A♭4, G♭4, F4 (quarter); 12. E♭4, D♭4, C4 (quarter); 13. B♭4, A♭4, G♭4, F4 (quarter); 14. E♭4, D♭4, C4 (quarter); 15. B♭4, A♭4, G♭4, F4 (quarter); 16. E♭4, D♭4, C4 (quarter). Chords: B♭7, E♭, E°7, B♭/F, G7, C-7, F7.

17

D7 G7

Measures 17-24: Treble clef, key of B♭, 4/4 time. Notes: 17. D♭4, C4, B♭4, A♭4 (quarter); 18. G♭4, F4, E♭4, D♭4 (quarter); 19. C4, B♭4, A♭4, G♭4 (quarter); 20. F4, E♭4, D♭4, C4 (quarter); 21. B♭4, A♭4, G♭4, F4 (quarter); 22. E♭4, D♭4, C4 (quarter); 23. B♭4, A♭4, G♭4, F4 (quarter); 24. E♭4, D♭4, C4 (quarter). Chords: D7, G7.

25

B♭7 E♭ E°7 B♭

Measures 25-32: Treble clef, key of B♭, 4/4 time. Notes: 25. B♭4, A♭4, G♭4, F4 (quarter); 26. E♭4, D♭4, C4 (quarter); 27. B♭4, A♭4, G♭4, F4 (quarter); 28. E♭4, D♭4, C4 (quarter); 29. B♭4, A♭4, G♭4, F4 (quarter); 30. E♭4, D♭4, C4 (quarter); 31. B♭4, A♭4, G♭4, F4 (quarter); 32. E♭4, D♭4, C4 (quarter). Chords: B♭7, E♭, E°7, B♭.

33

B♭ G-7 C-7 E7 D-7 G-7 C-7 F7

Measures 33-40: Treble clef, key of B♭, 4/4 time. Notes: 33. B♭4, A♭4, G♭4, F4 (quarter); 34. E♭4, D♭4, C4 (quarter); 35. B♭4, A♭4, G♭4, F4 (quarter); 36. E♭4, D♭4, C4 (quarter); 37. B♭4, A♭4, G♭4, F4 (quarter); 38. E♭4, D♭4, C4 (quarter); 39. B♭4, A♭4, G♭4, F4 (quarter); 40. E♭4, D♭4, C4 (quarter). Chords: B♭, G-7, C-7, E7, D-7, G-7, C-7, F7.

41

B♭7 E♭ E°7 B♭/F G7 C-7 F7

Measures 41-48: Treble clef, key of B♭, 4/4 time. Notes: 41. B♭4, A♭4, G♭4, F4 (quarter); 42. E♭4, D♭4, C4 (quarter); 43. B♭4, A♭4, G♭4, F4 (quarter); 44. E♭4, D♭4, C4 (quarter); 45. B♭4, A♭4, G♭4, F4 (quarter); 46. E♭4, D♭4, C4 (quarter); 47. B♭4, A♭4, G♭4, F4 (quarter); 48. E♭4, D♭4, C4 (quarter). Chords: B♭7, E♭, E°7, B♭/F, G7, C-7, F7.

49

D7 G7

Measures 49-56: Treble clef, key of B♭, 4/4 time. Notes: 49. D♭4, C4, B♭4, A♭4 (quarter); 50. G♭4, F4, E♭4, D♭4 (quarter); 51. C4, B♭4, A♭4, G♭4 (quarter); 52. F4, E♭4, D♭4, C4 (quarter); 53. B♭4, A♭4, G♭4, F4 (quarter); 54. E♭4, D♭4, C4 (quarter); 55. B♭4, A♭4, G♭4, F4 (quarter); 56. E♭4, D♭4, C4 (quarter). Chords: D7, G7.

57

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

Measures 57-64: Treble clef, key of B♭, 4/4 time. Notes: 57. B♭4, A♭4, G♭4, F4 (quarter); 58. E♭4, D♭4, C4 (quarter); 59. B♭4, A♭4, G♭4, F4 (quarter); 60. E♭4, D♭4, C4 (quarter); 61. B♭4, A♭4, G♭4, F4 (quarter); 62. E♭4, D♭4, C4 (quarter); 63. B♭4, A♭4, G♭4, F4 (quarter); 64. E♭4, D♭4, C4 (quarter). Chords: B♭, G-7, C-7, F7, D-7, G-7, C-7, F7.

61

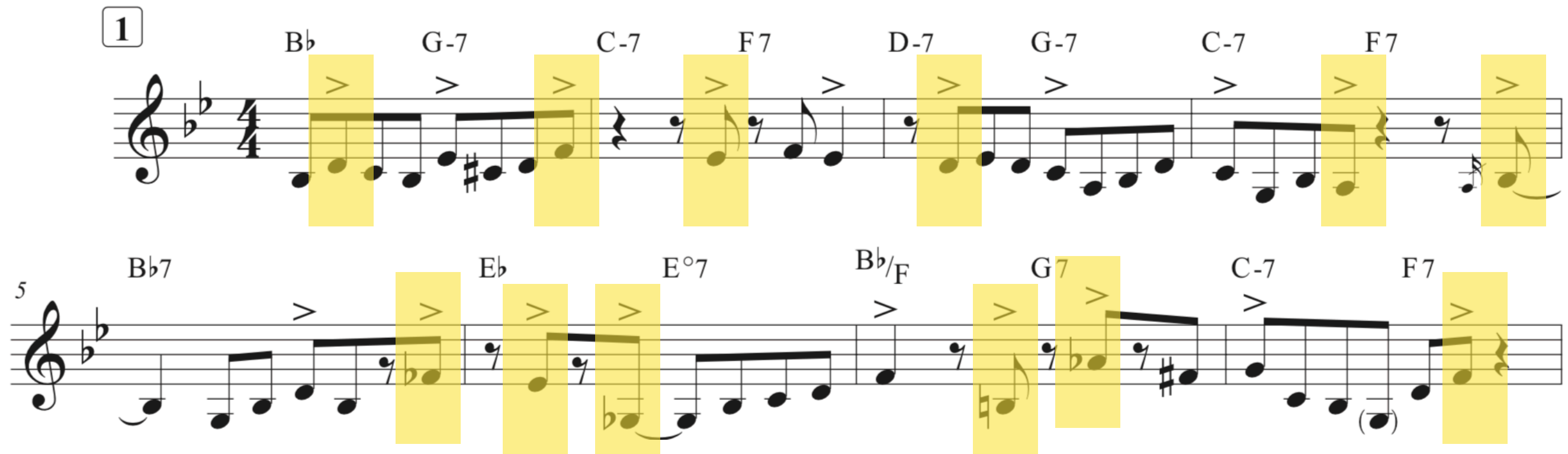
B♭7 E♭ E°7 B♭

Measures 61-64: Treble clef, key of B♭, 4/4 time. Notes: 61. B♭4, A♭4, G♭4, F4 (quarter); 62. E♭4, D♭4, C4 (quarter); 63. B♭4, A♭4, G♭4, F4 (quarter); 64. E♭4, D♭4, C4 (quarter). Chords: B♭7, E♭, E°7, B♭.

Embedded Accents, Syncopation, and the Charleston Rhythm

Syncopation using accents (melody)

1



B \flat G-7 C-7 F7 D-7 G-7 C-7 F7

5 B \flat 7 E \flat E $^{\circ}$ 7 B \flat /F G7 C-7 F7

- Accents often appear on the off-beats (syncopation) within eighth notes lines or on notes longer than an eighth note or followed by a rest.
- Accents often appear at the end of a series of eighth notes
- Accents often are approached by a leap, usually ascending

Syncopation using accents (melody)

The image displays three staves of musical notation in treble clef, illustrating syncopation using accents. The notation is in a key with two flats (B-flat and E-flat).

Staff 1 (Measures 13-16): Chords are B \flat 7, E \flat , E $^{\circ}$ 7, and B \flat . Measures 13, 14, 15, and 16 each feature an accented note (marked with a >) that is syncopated, occurring on the off-beat. The notes are highlighted with yellow vertical bars.

Staff 2 (Measures 17-20): Chords are D7 and G7. Measures 17, 18, 19, and 20 each feature an accented note (marked with a >) that is syncopated. The notes are highlighted with yellow vertical bars.

Staff 3 (Measures 21-24): Chords are C7 and F7. Measures 21, 22, 23, and 24 each feature an accented note (marked with a >) that is syncopated. The notes are highlighted with yellow vertical bars.

- Accents often appear on syncopation
- Accents often are approached by an ascending leap
- Accents often appear at the end of a series of eight notes

Accents in the solo

33

B \flat G-7 C-7 E7 D-7 G-7 C-7 F7

37

B \flat 7 E \flat E $^{\circ}$ 7 B \flat /F G7 C-7 F7

41

B \flat G-7 C-7 F7 D-7 G-7 C-7 F7

45

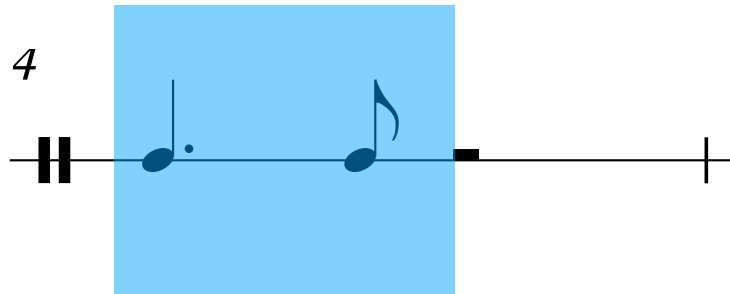
B \flat 7 E \flat E $^{\circ}$ 7 B \flat

The musical score consists of four staves, each representing a measure of music. The key signature is B-flat major (two flats). The time signature is 4/4. The notes and chords are as follows:

- Measure 33: B \flat (chord), G-7 (chord), C-7 (chord), E7 (chord), D-7 (chord), G-7 (chord), C-7 (chord), F7 (chord). Accents are marked on the 3rd and 4th notes of the first staff.
- Measure 37: B \flat 7 (chord), E \flat (chord), E $^{\circ}$ 7 (chord), B \flat /F (chord), G7 (chord), C-7 (chord), F7 (chord). Accents are marked on the 1st, 3rd, 4th, and 5th notes of the first staff.
- Measure 41: B \flat (chord), G-7 (chord), C-7 (chord), F7 (chord), D-7 (chord), G-7 (chord), C-7 (chord), F7 (chord). Accents are marked on the 1st, 3rd, 4th, and 5th notes of the first staff.
- Measure 45: B \flat 7 (chord), E \flat (chord), E $^{\circ}$ 7 (chord), B \flat (chord). Accents are marked on the 1st, 3rd, 4th, and 5th notes of the first staff.

- Accents can also occur on strong beats

Accents often suggest the Charleston Rhythm



Embedded Charleston Rhythm (melody)

1

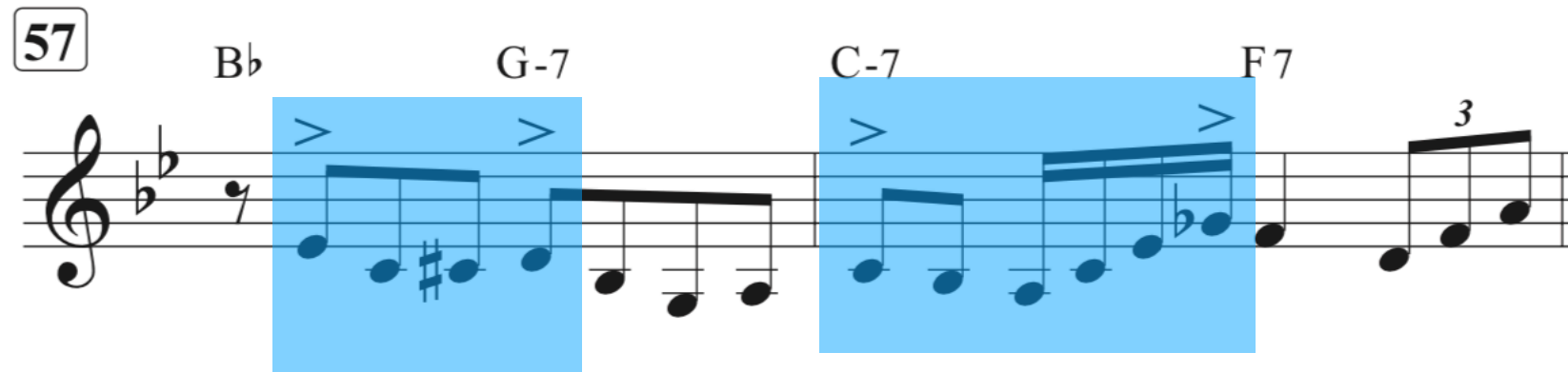
B \flat G-7 C-7 F7 D-7 G-7 C-7 F7

5

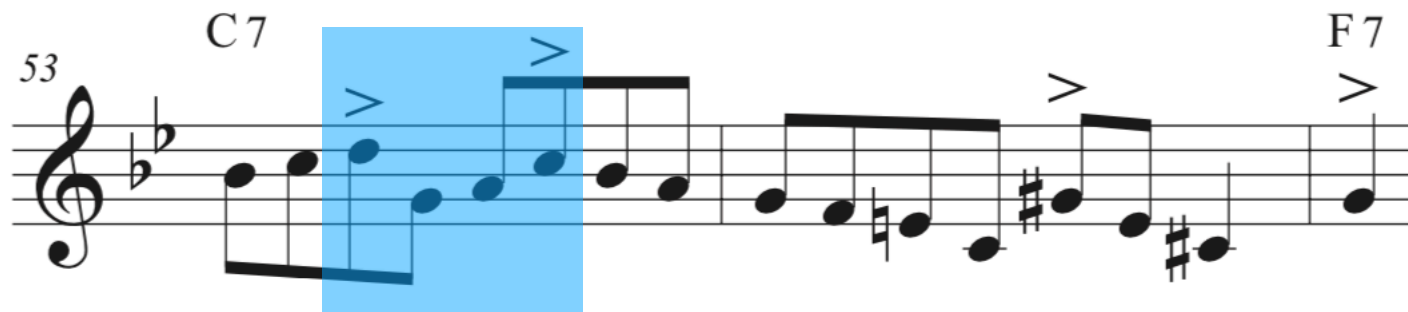
B \flat 7 E \flat E $^{\circ}$ 7 B \flat /F G7 C-7 F7

The image displays two staves of music in 4/4 time, featuring embedded Charleston rhythms. The first staff begins with a boxed '1' and a key signature of two flats. It contains eight measures of music, each with a chord label above it: B \flat , G-7, C-7, F7, D-7, G-7, C-7, and F7. The second staff begins with a boxed '5' and continues the key signature. It contains seven measures of music with chord labels: B \flat 7, E \flat , E $^{\circ}$ 7, B \flat /F, G7, C-7, and F7. Blue rectangular highlights are placed over specific measures in both staves, indicating the Charleston rhythm. The final measure of the first staff is highlighted in yellow.

Embedded Charleston Rhythm (solo)



- Accents are often approached by ascent and left by descent line



“Tribe was my gateway to hip-hop. Literally I got into rap music because of A Tribe Called Quest. The funny thing is that it was the jazz connection, because [it was] the first thing I heard when I was like, ‘Wait, what’s that!’”

- Robert Glasper

A Tribe Called Quest

The Low End Theory (1991)

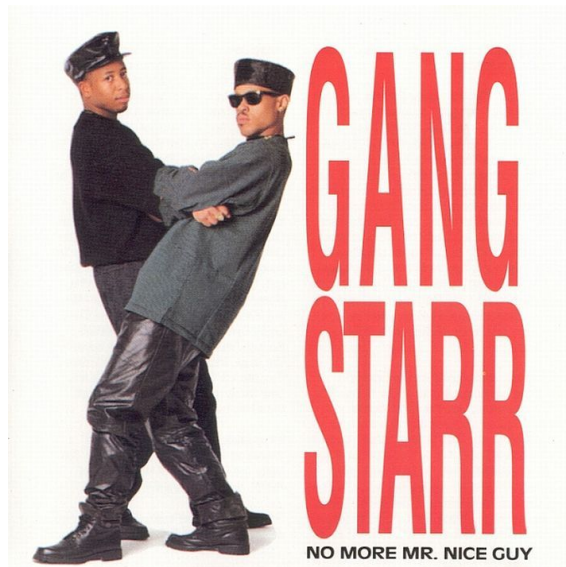
“**Jazz (We’ve Got)**” samples
Miles Davis’ recording of
“On Green Dolphin
Street” (Hart)

“**Scenario**” samples Jack
McDuff’s recording of
“Oblighetto” (Hart)

“**Skypager**” samples Ron
Carter’s bass line from Eric
Dolphy’s recording of “17
West” (Hart)



Sampling examples



Gang Starr

“Manifest” samples Dizzy Gillespie’s recording of “A Night in Tunisa”

“Jazz Thing” samples several notable jazz recordings



NehruvianDOOM

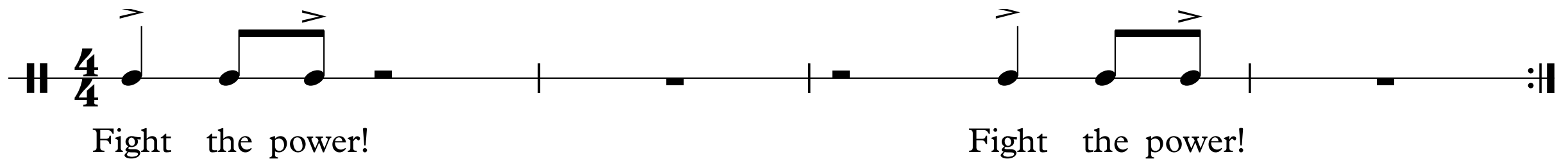
“Caskets” samples Miles Davis’ recording of “Out of Nowhere”



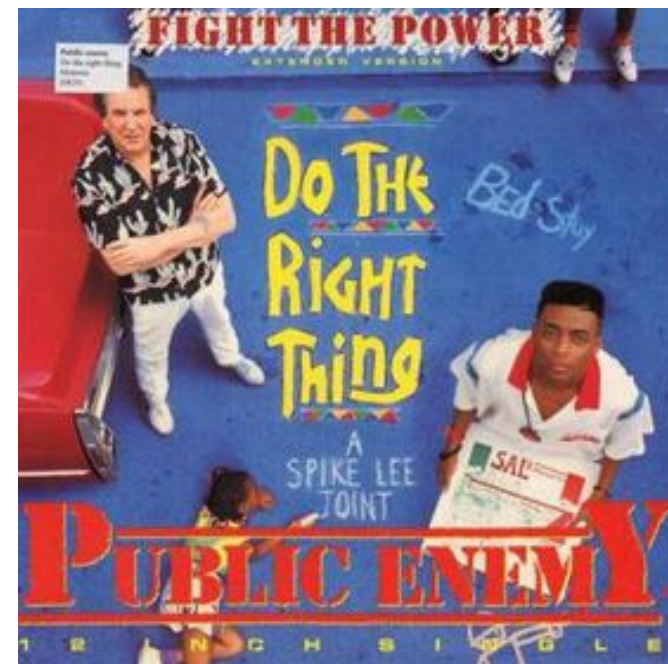
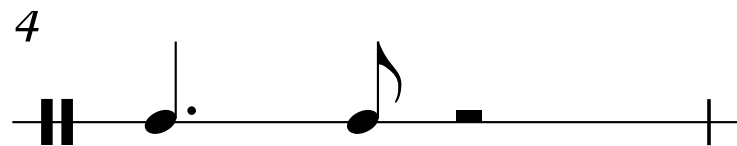
The Rhythmic Content of Hip Hop

Public Enemy

“Fight the Power” (1989)



Charleston Rhythm



2Pac

“Dear Mama” (1995)

1
4/4
Though back at the time__ I ne-ver thought I'd see her face. Ain't a wo-man a-live

4
— that could take my ma - ma's place. Su- spen - ded from school,

6
and scared to go home__ I was a fool with the

8
big boys break - ing all the rules. I shed

10
tears with my ba - by sis - ter O - ver the years we was

12
poo - er than o - ther litt - le kids.

Notorious B.I.G., “Juicy” (1994)

Analysis of Juicy

The image displays a musical score for the song 'Juicy' in 4/4 time. The score is organized into three staves, each with a measure number (1, 4, 6) at the beginning. The lyrics are written below the notes. Several sections of the music are highlighted with colored boxes: yellow boxes highlight the words 'change', 'thief', 'up', and 'close'; blue boxes highlight 'Ro - bin Leach' and 'far from cheap'. A box labeled 'A' is placed above the first yellow highlight. The lyrics are: 'I made the change from a com-mon thief To up close and per - son - al with Ro - bin Leach And I'm far from cheap I smoke skunk with my peeps all day Spread'.

1 I made the change from a com-mon thief To up close and

4 per - son - al with Ro - bin Leach And I'm far from cheap

6 I smoke skunk with my peeps all day Spread

8

love, it's the Brook - lyn way

10

zé keep me piss - y Girls used to diss me

12

Now they write lett - ers 'cause they miss me I ne - ver

14
thought it could ha - ppen this rapp - in' stuff

16
I was too used to pack - in' gats and stuff Now

18
B hon - ey's play me close like butt - er played toast From

20

the Mi - ssi - ssi - ppi down to the East Coast. Con -

22

dos in Queens In - do for weeks,

24

Sold out seats to hear Bigg - ie Smalls speak.

32

si - dered a fool 'cause - I dropped outt - a high school.

34

Ste - re - o - types of a black male mis - un - der

36

stood, and it's still all good.

Combining Jazz and Hip Hop

A

I made the change— from a com-mon thief To up close and

per - son - al with Ro - bin Leach And I'm far from cheap

I smoke skunk with my peeps all day Spread

love, it's the Brook - lyn way— The Mo - et and Al - i -

zé keep me piss - y Girls used to diss me

Now they write lett - ers 'cause they miss me I ne - ver

thought it could ha - ppen this rapp - in' stuff

I was too used to pack - in' gats and stuff Now

B D⁷

hon - ey's play me close like butt - er played toast From V.S.

20 G^7
the Mi - ssi - ssi - ppi down to the East Coast. Con -

22 C^7
dos in Queens In - do for weeks,

24 F^7
Sold out seats to hear Bigg - ie Smalls speak.

26 $B\flat maj^7$ G^7 Cm^7 F^7
Liv - in' life with - out fear, Putt - in' five

28 Dm^7 G^7 Cm^7 F^7
ca - rats in my ba - by girl ear Lun - ches,

30 Fm^7 $B\flat^7$ $E\flat^6$ $E\flat m^7$ $A\flat^7$
brun - ches int - er - views by the pool. Con -

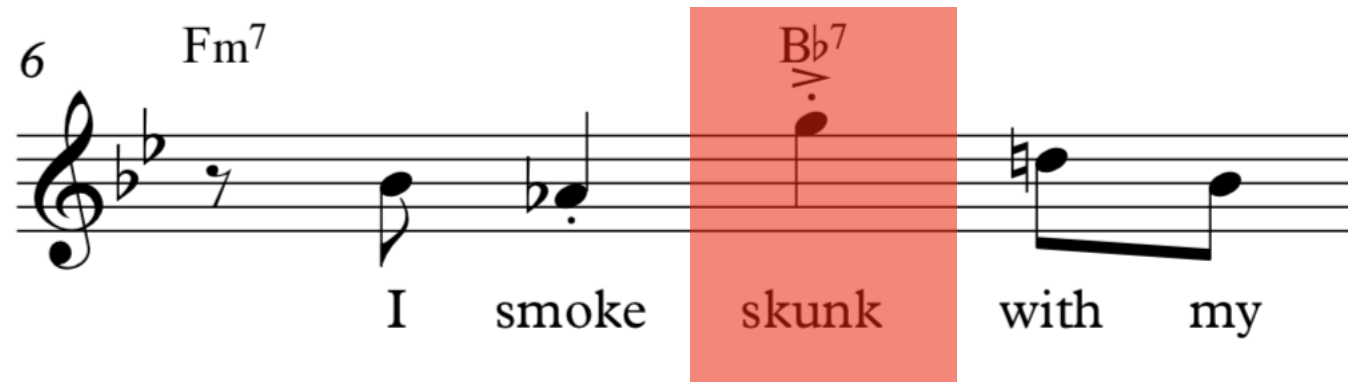
32 $B\flat^6$ G^7 Cm^7 F^7 $B\flat maj^7$
si - dered a fool 'cause - I dropped outt - a high school.

34 $B\flat^7(\sharp^9)$
Ste - re - o - types of a black male mis - un - der

36
stood, nd it's still all good.

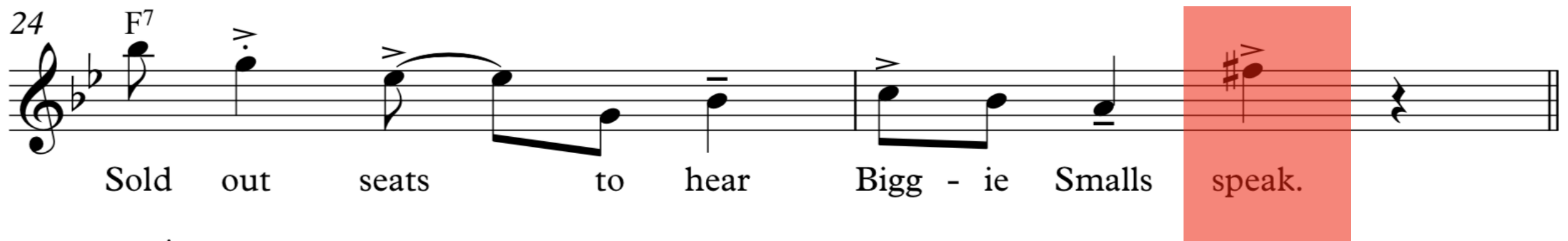
Ascending leap to achieve the accent

6 Fm⁷



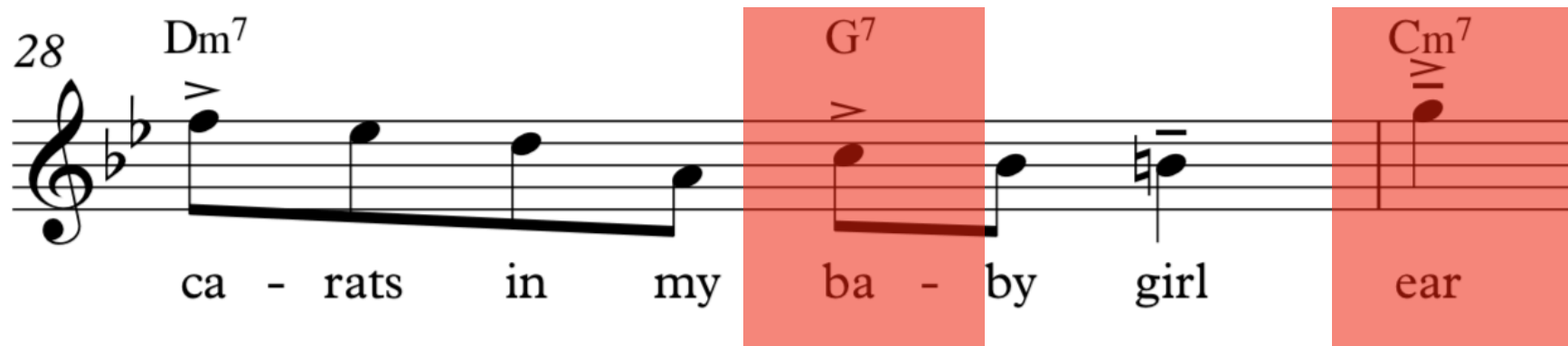
I smoke skunk with my

24 F⁷



Sold out seats to hear Bigg - ie Smalls speak.

28 Dm⁷



ca - rats in my ba - by girl ear

Musical Rhyming

Ro - bin Leach And I'm far from cheap

The first line of music is on a single staff. It starts with a treble clef and a key signature of one flat (Bb). The first measure contains the lyrics 'Ro - bin Leach' and is highlighted with a green background. Above the staff, the chord 'IV G7' is written. The second measure contains the lyrics 'And I'm' and is not highlighted. Above the staff, the chord 'Cm7' is written. The third measure contains the lyrics 'far from cheap' and is highlighted with a green background. Above the staff, the chord 'F7' is written. The melody consists of quarter notes and eighth notes with accents.

10 Bbmaj7 zé keep me piss - y Girls used to diss me

12 Dm7 G7 Cm7 F7 Now they write lett - ers 'cause they miss me I ne - ver

The second line of music is on a single staff. It starts with a treble clef and a key signature of one flat (Bb). The first measure contains the lyrics 'zé keep me' and is not highlighted. Above the staff, the chord 'Bbmaj7' is written. The second measure contains the lyrics 'piss - y' and is highlighted with a green background. Above the staff, the chord 'G7' is written. The third measure contains the lyrics 'Girls used to' and is not highlighted. Above the staff, the chord 'Cm7' is written. The fourth measure contains the lyrics 'diss me' and is highlighted with a green background. Above the staff, the chord 'F7' is written. The melody consists of quarter notes and eighth notes with accents.

The third line of music is on a single staff. It starts with a treble clef and a key signature of one flat (Bb). The first measure contains the lyrics 'Now they write' and is not highlighted. Above the staff, the chord 'Dm7' is written. The second measure contains the lyrics 'lett - ers 'cause they' and is not highlighted. Above the staff, the chord 'G7' is written. The third measure contains the lyrics 'miss me' and is highlighted with a green background. Above the staff, the chord 'Cm7' is written. The fourth measure contains the lyrics 'I ne - ver' and is not highlighted. Above the staff, the chord 'F7' is written. The melody consists of quarter notes and eighth notes with accents.

Musical Rhyming

28 Dm^7 G^7 Cm^7 F^7

ca - rats in my ba - by girl ear Lun - ches,

30 Fm^7 Bb^7 Eb^6 Ebm^7 Ab^7

brun - ches int - er - views by the pool. Con -

Detailed description: The image shows a musical score for two staves. The first staff starts at measure 28 and contains the lyrics 'ca - rats in my ba - by girl ear'. The second staff starts at measure 30 and contains the lyrics 'brun - ches int - er - views by the pool. Con -'. Chord progressions are indicated above the staves: Dm^7 , G^7 , Cm^7 , F^7 on the first staff, and Fm^7 , Bb^7 , Eb^6 , Ebm^7 , Ab^7 on the second staff. Two green rectangular boxes highlight the words 'Lun - ches,' and 'brun - ches', which are rhyming words. The first box is over measures 29-30 of the first staff, and the second box is over measures 30-31 of the second staff.

Rhyming phrases

14 Fm⁷ Bb⁷ Eb⁶ E^{o7}

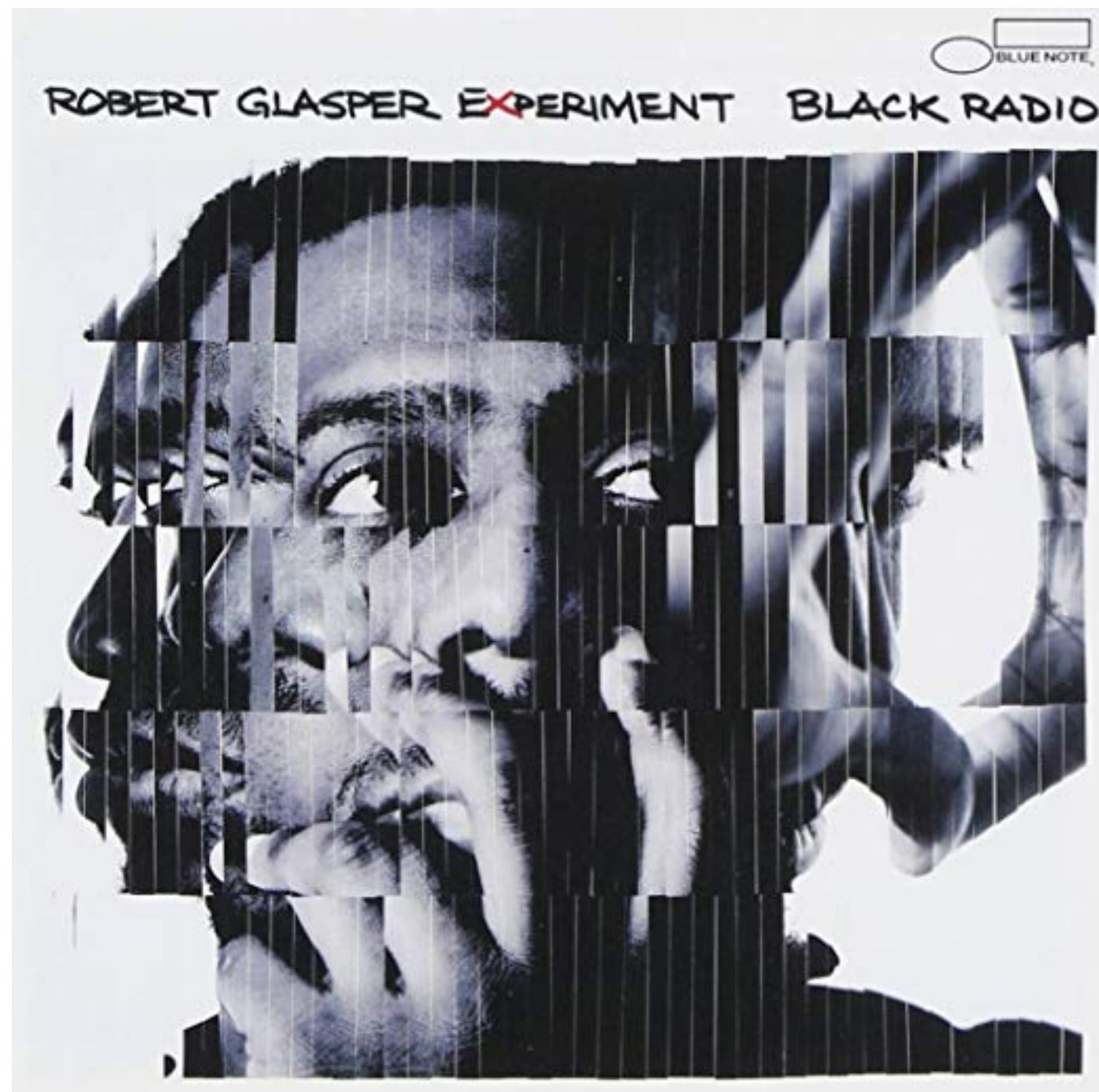
thought it could ha - ppen this rapp - in' stuff

16 Bb⁶ G⁷ Cm⁷ F⁷ Bb^{maj7}

I was too used to pack - in' gats and stuff Now

The image displays a musical score for a song titled 'Rhyming phrases'. It consists of two staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The first staff, starting at measure 14, contains the lyrics 'thought it could ha - ppen this rapp - in' stuff'. The chords above the staff are Fm⁷, Bb⁷, Eb⁶, and E^{o7}. The second staff, starting at measure 16, contains the lyrics 'I was too used to pack - in' gats and stuff Now'. The chords above the staff are Bb⁶, G⁷, Cm⁷, F⁷, and Bb^{maj7}. The music features various note values, including eighth and sixteenth notes, and rests, with some notes marked with accents (>). The lyrics are written in a simple, sans-serif font below the staff lines.

Robert Glasper, “Afro Blue” (2012)



Unedited Rapping with Afro Blue Chord Changes

Pitch-Shifted Rapping with Afro Blue Chord Changes

Bibilography

Fareed, K. Muhammad A.S. Taylor, M. Kaper, B. Washington N. (1991). We've Got the Jazz [A Tribe Called Quest]. On *The Low End Theory* [mp3]. New York City: Jive (1992)

Fareed, K. Muhammad A.S. Taylor, M. Kaper, B. Washington N. (1992). Scenario [A Tribe Called Quest]. On *The Low End Theory* [mp3]. New York City: Jive

Fareed, K. Muhammad A.S. Taylor, M. Kaper, B. Washington N. (1992). Sky Pager [A Tribe Called Quest]. On *The Low End Theory* [mp3]. New York City: Jive

Hart, Ron. "A Tribe Called Quest Sparked Hip-Hop's Love Affair With Jazz on 'Low End Theory'" Retrieved from <https://observer.com/2016/09/a-tribe-called-quest-sparked-hip-hops-love-affair-with-jazz-on-low-end-theory/>

Parker, C. Gillespie, D. (1951). Anthropology. On *Summit Meeting at Birdland* [mp3}. New York City: Columbia.

Shakur T. (1995). Dear Mama. On *Dear Mama*. Santa Monica, California: Interscope

Wallace C. (1994). Juicy. On *Juicy*. New York City: Bad Boy Records