# 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

5

B♭7 E♭ E°7 B♭/F G7 C-7 F7

9

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

13

B♭7 E♭ E°7 B♭

17

D7 G7

21

C7 F7

25

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

29

B♭7 E♭ E°7 B♭





33

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

37

B♭7 E♭ E°7 B♭/F G7 C-7 F7

41

B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

45

B♭7 E♭ E°7 B♭

49

D7 G7

53

C7 F7

57

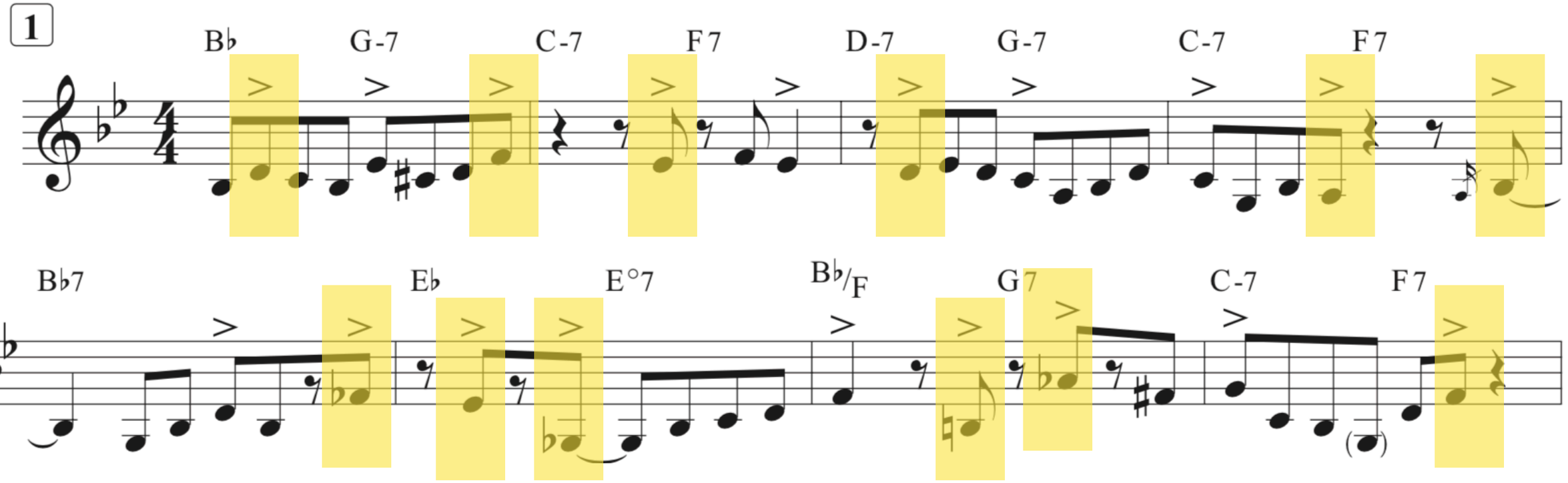
B♭ G-7 C-7 F7 D-7 G-7 C-7 F7

61

B♭7 E♭ E°7 B♭

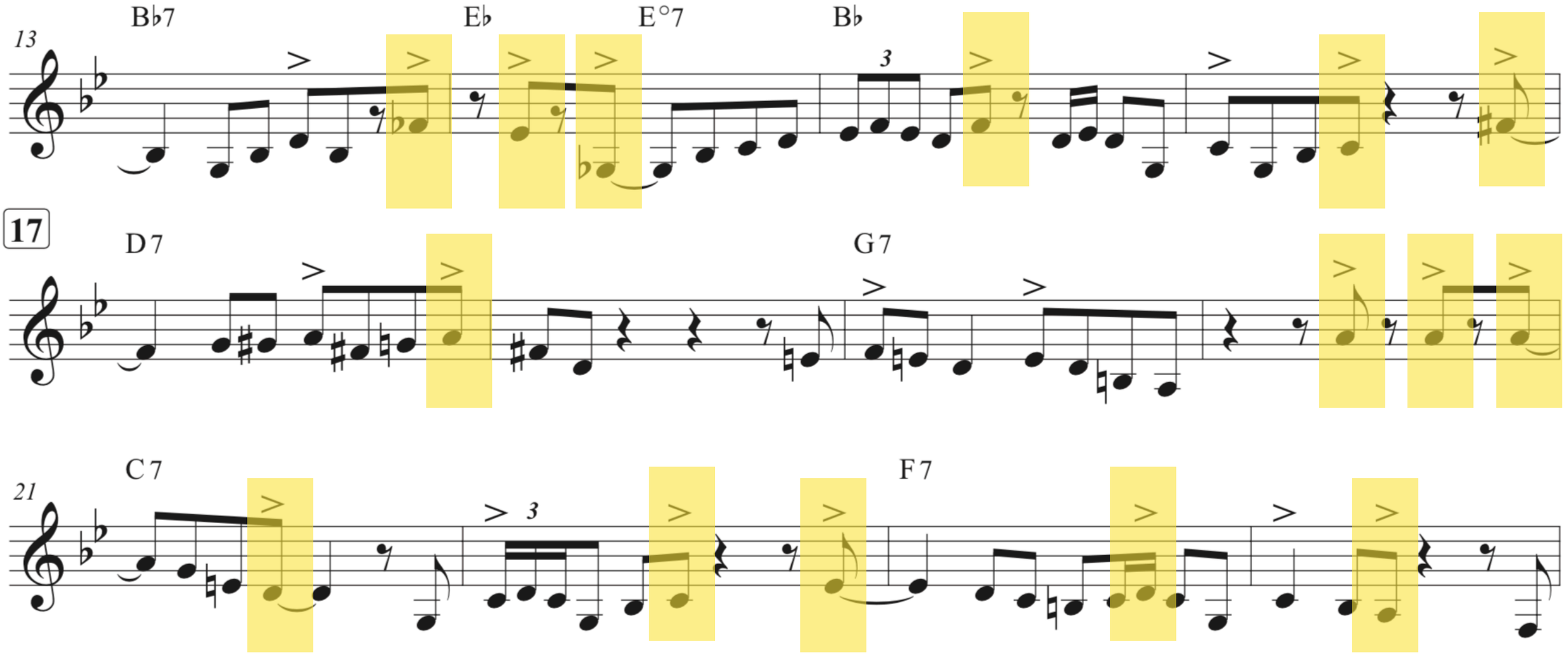
# Embedded Accents, Syncopation, and the Charleston Rhythm

## Syncopation using accents (melody)



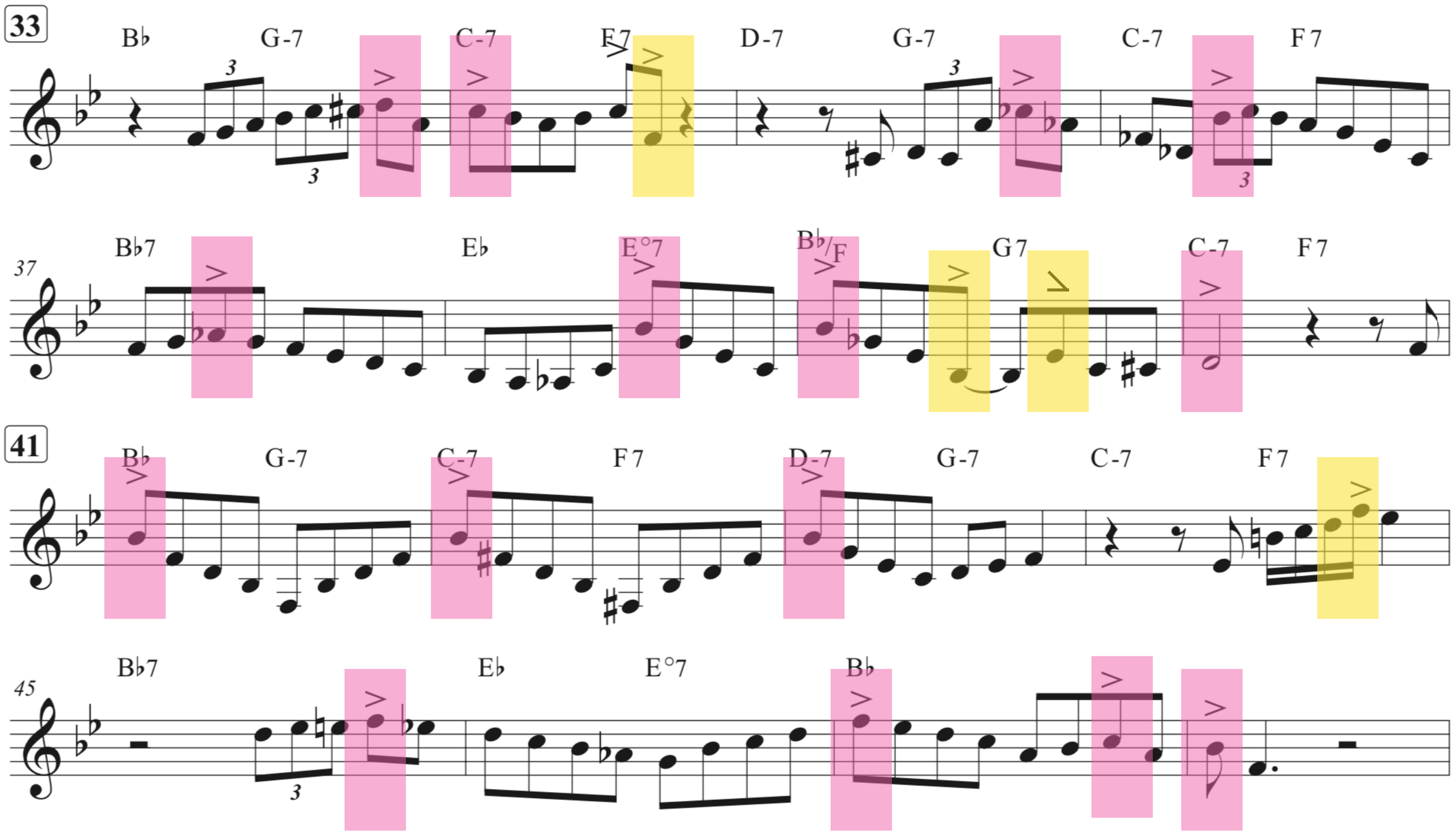

- Accents often appear on the off-beats (syncopation) within eighth notes lines or on notes longer than an eighth note or followed by a rest.
- Accents often appear at the end of a series of eight notes
- Accents often are approached by a leap, usually ascending

# Syncopation using accents (melody)



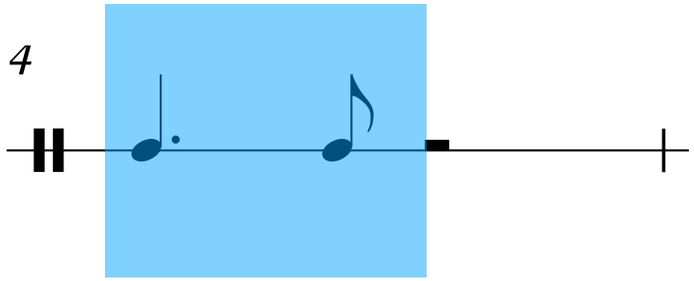

- Accents often appear on syncopation
- Accents often are approached by an ascending leap
- Accents often appear at the end of a series of eight notes

# Accents in the solo

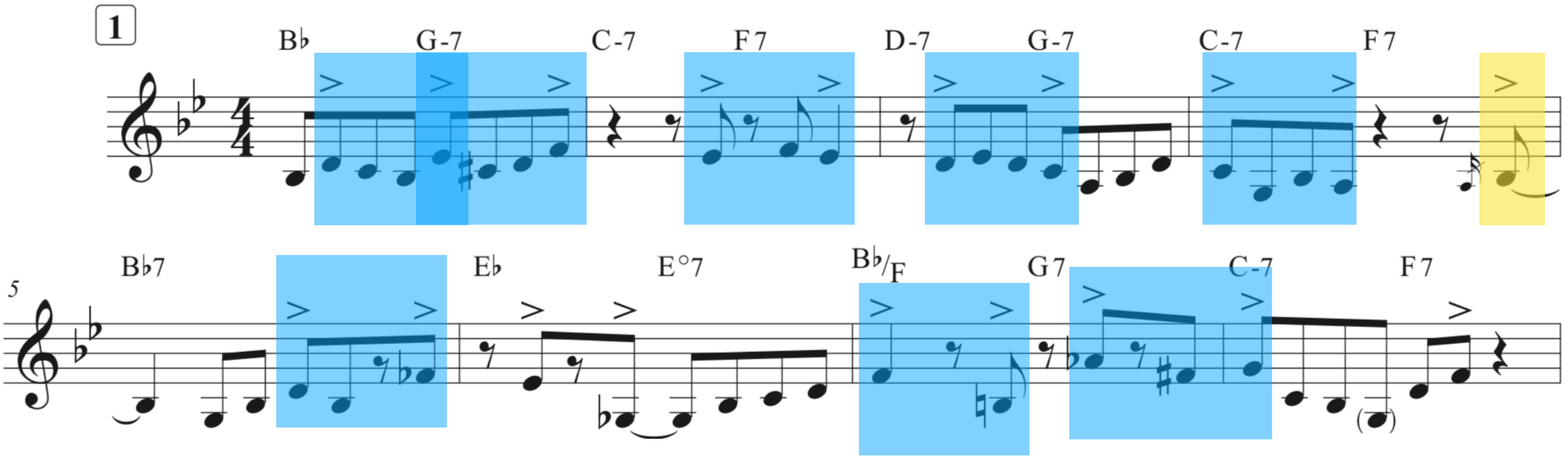



- Accents can also occur on strong beats

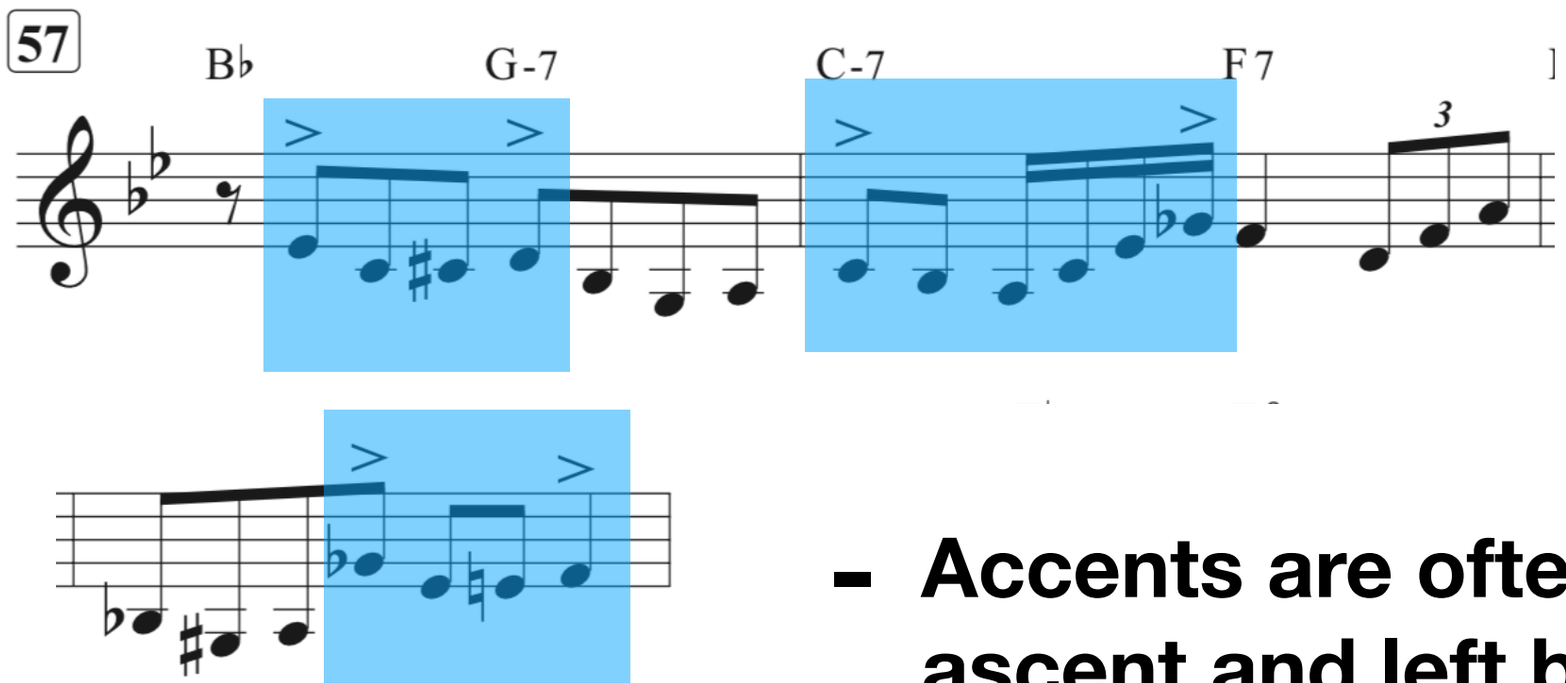
# Accents often suggest the <u>Charleston Rhythm</u>

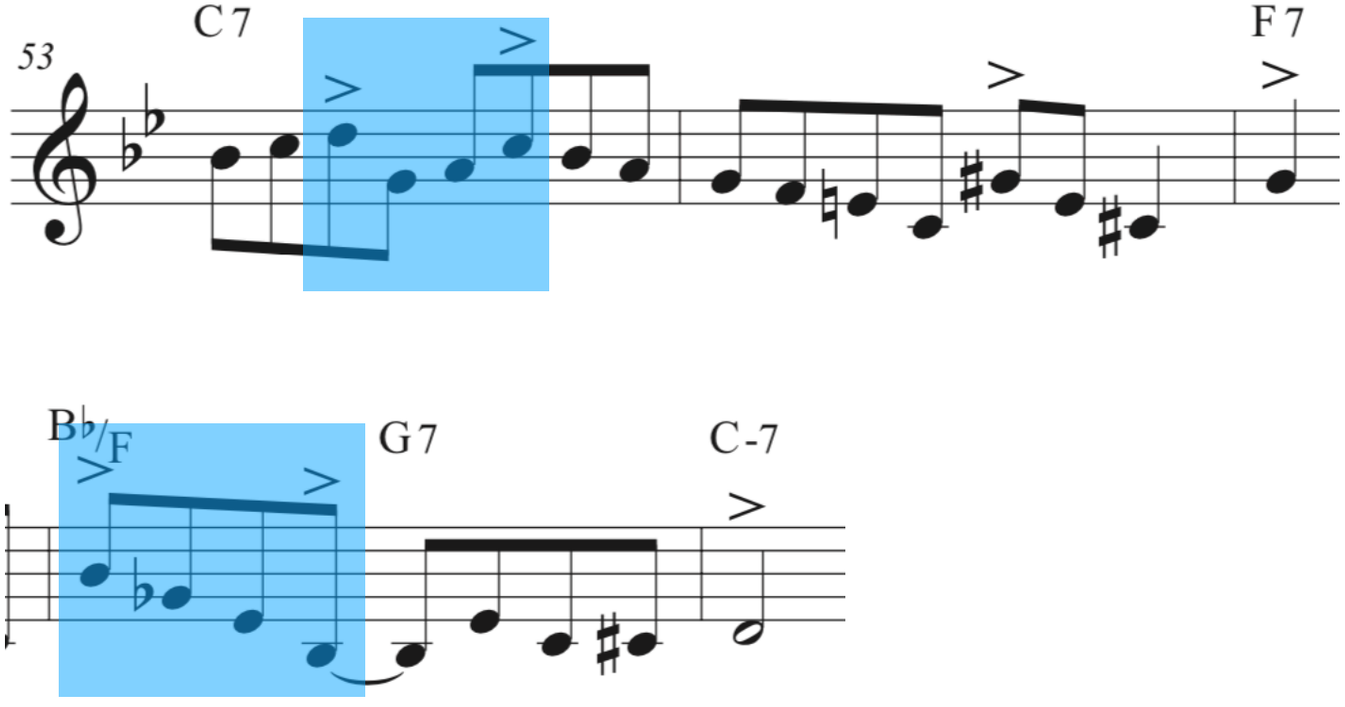



# Embedded Charleston Rhythm (melody)



# 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

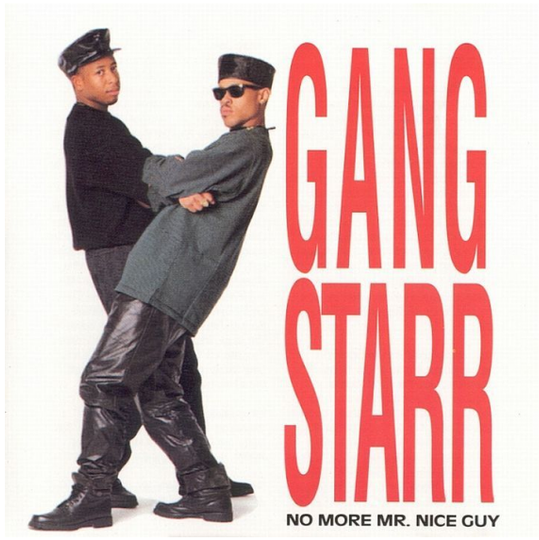
## *The Low End Theory* (1991)

**“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

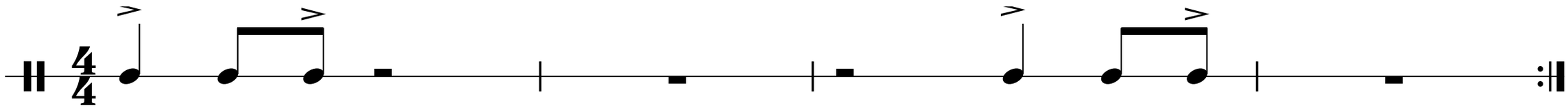
## NehruvianDOOM

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

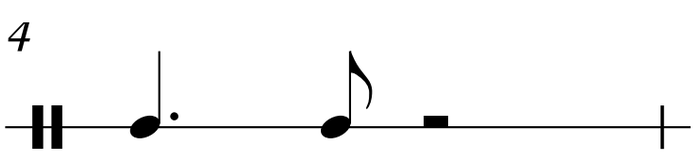
# The Rhythmic Content of Hip Hop

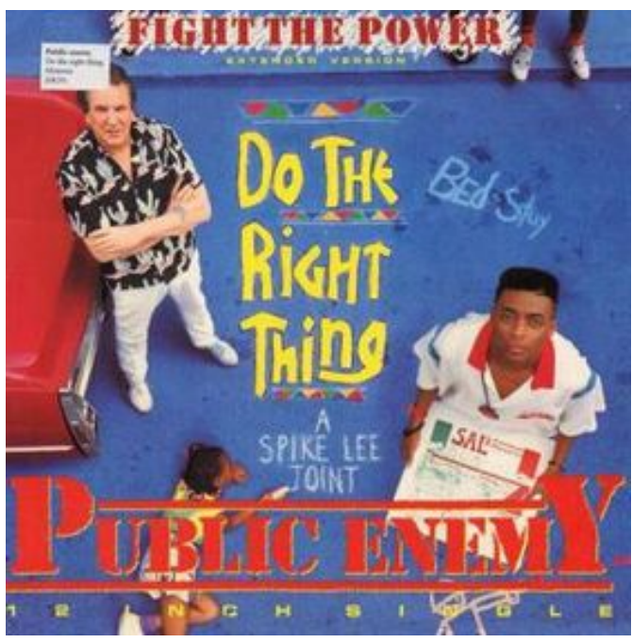
## Public Enemy

### “Fight the Power” (1989)



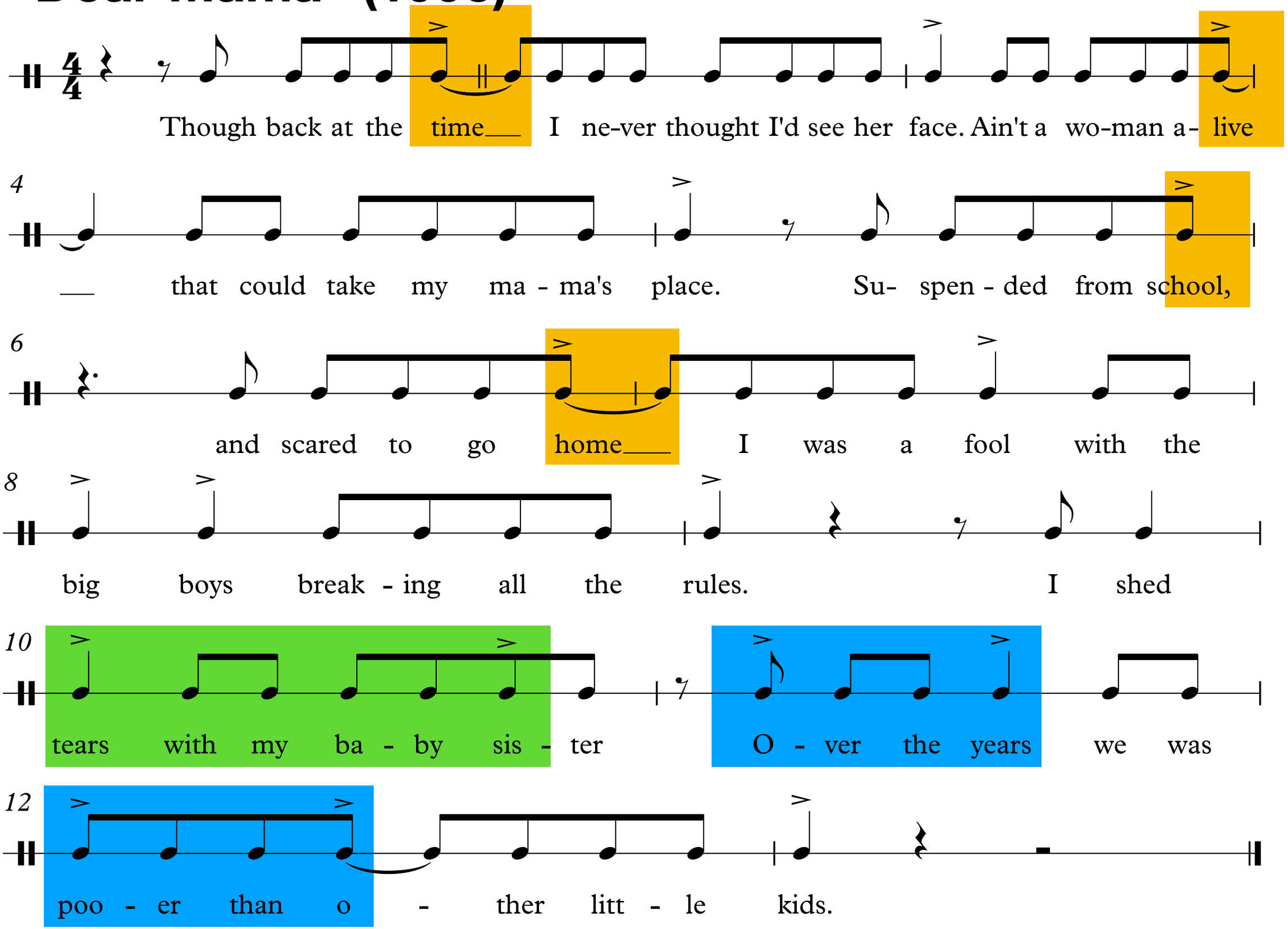

## Charleston Rhythm





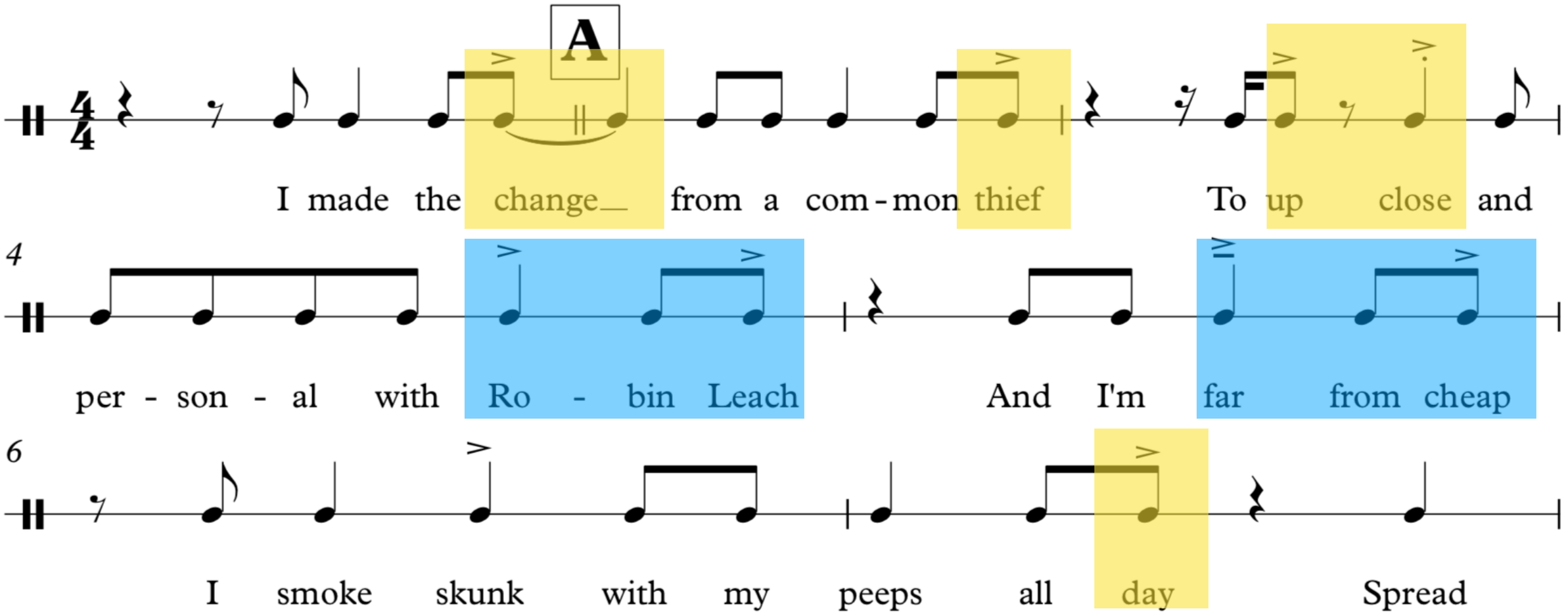
# 2Pac

## “Dear Mama” (1995)



# Notorious B.I.G., “Juicy” (1994)

# Analysis of Juicy



8

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

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

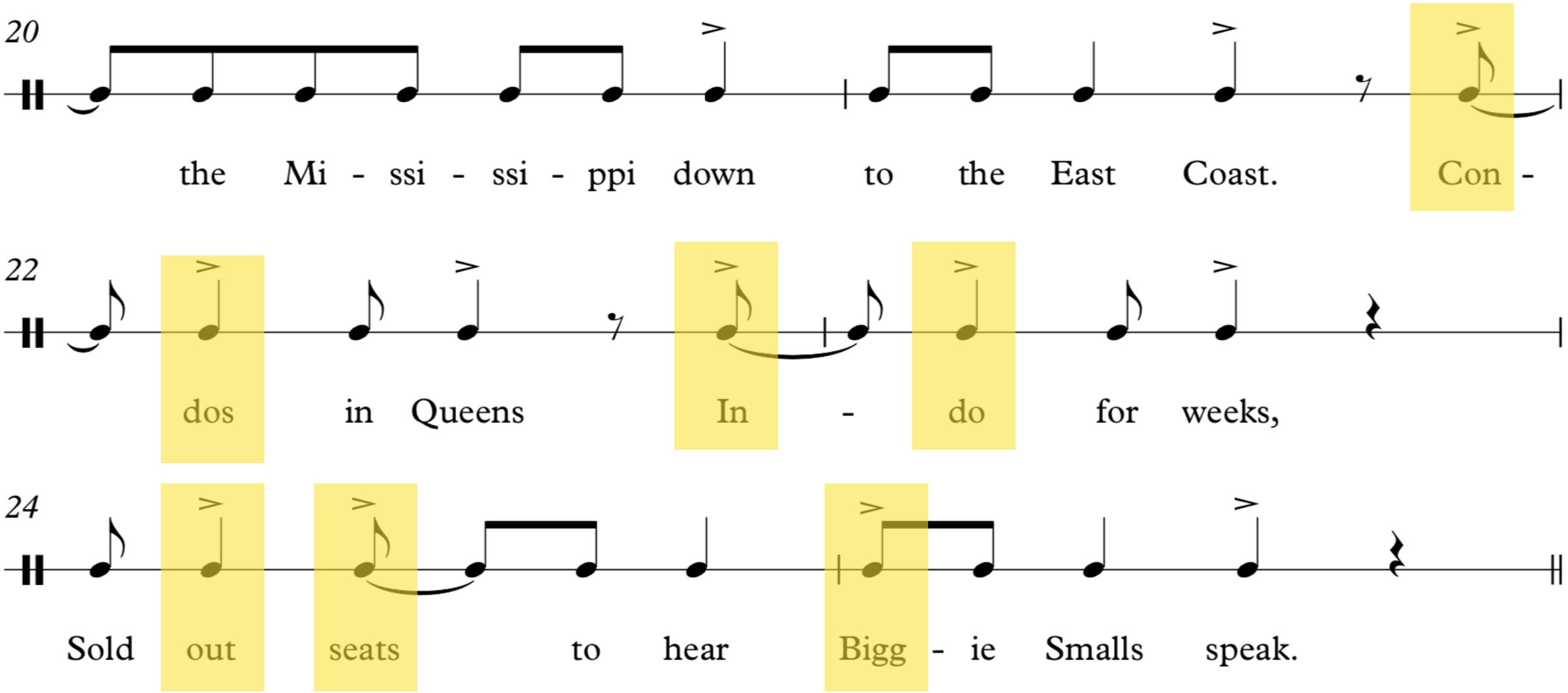
16

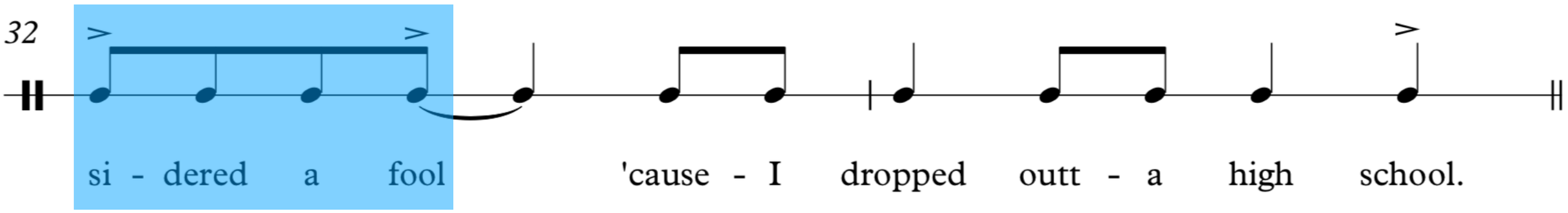
I was too used to pack - in' gats and stuff Now

**B**

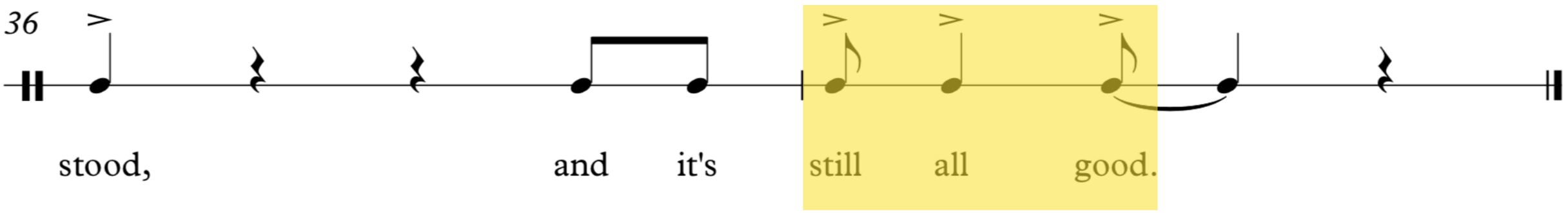
18

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

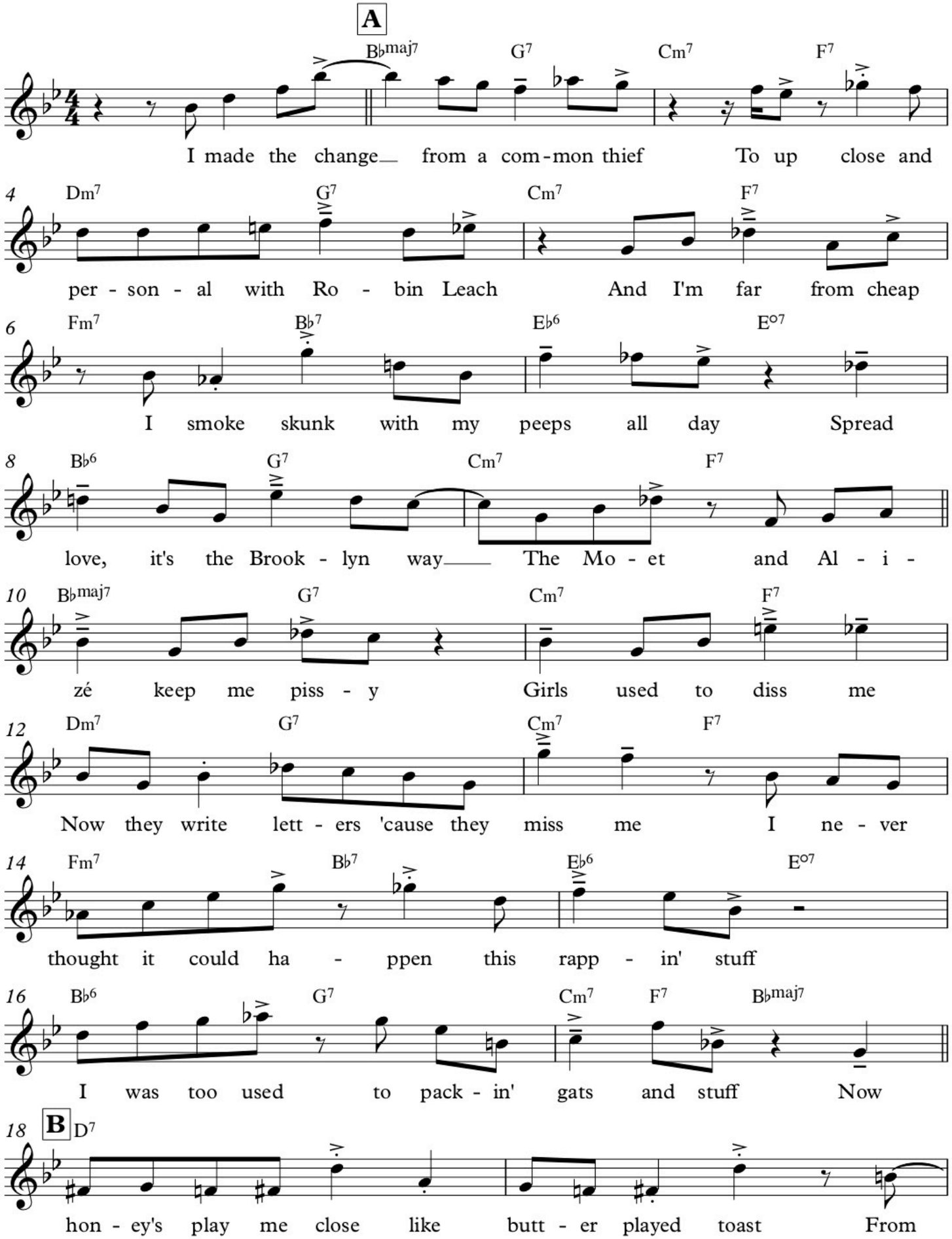

20
the Mi - ssi - ssi - ppi down to the East Coast. Con -
22
dos in Queens In - do for weeks,
24
Sold out seats to hear Bigg - ie Smalls speak.




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



# Combining Jazz and Hip Hop



20 G7

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

22 C7

dos in Queens In - do for weeks,

24 F7

Sold out seats to hear Bigg - ie Smalls speak.

26 B♭maj7 G7 Cm7 F7

Liv - in' life with - out fear, Putt - in' five

28 Dm7 G7 Cm7 F7

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

30 Fm7 B♭7 E♭6 E♭m7 A♭7

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

32 B♭6 G7 Cm7 F7 B♭maj7

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

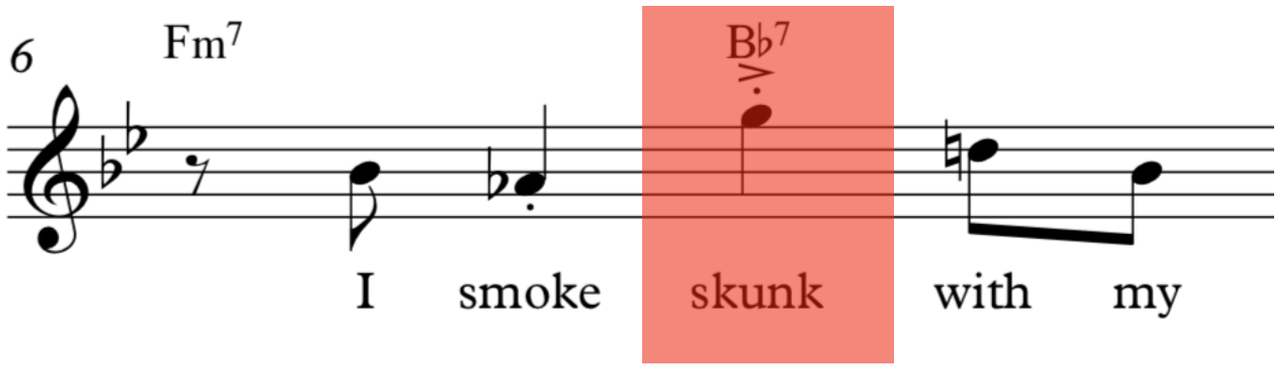
34 B♭7(♯9)

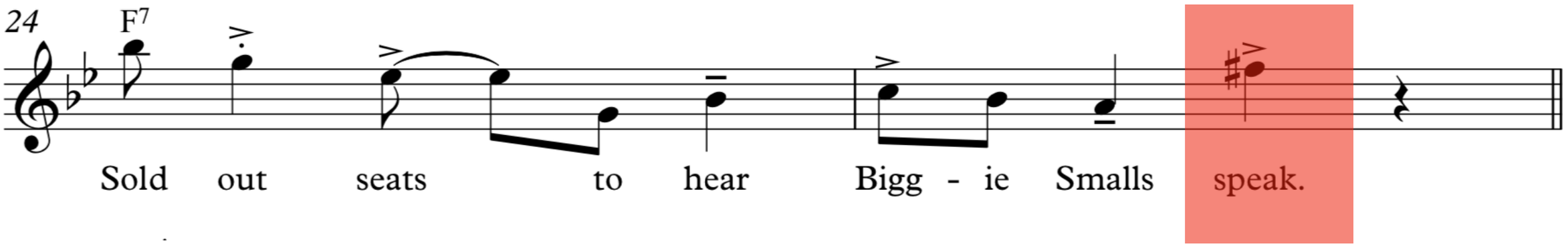
Ste - re - o - types of a black male mis - un - der

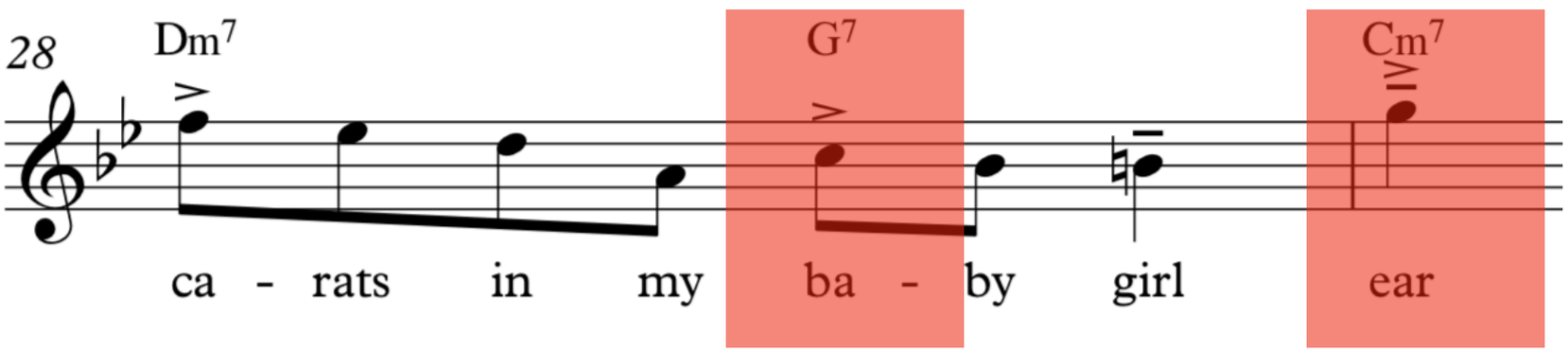
36

stood, nd it's still all good.

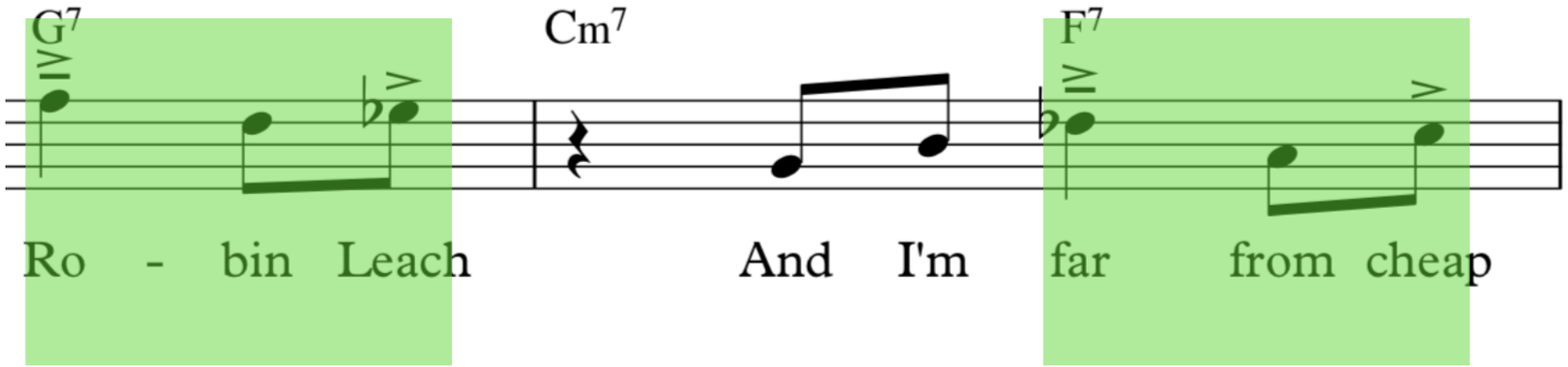
## Ascending leap to achieve the accent

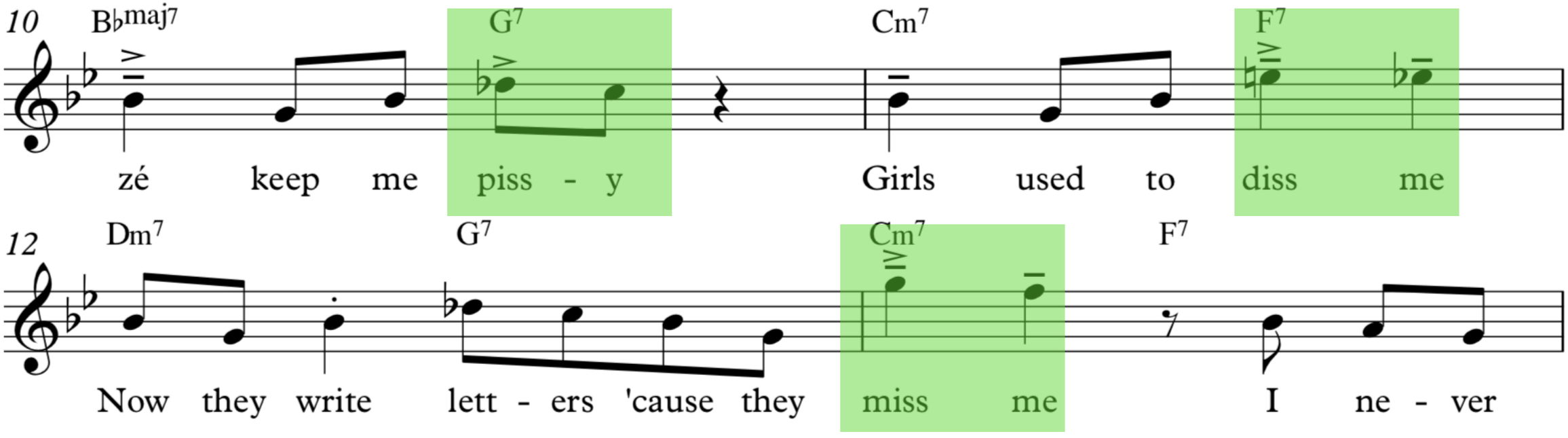


# Musical Rhyming



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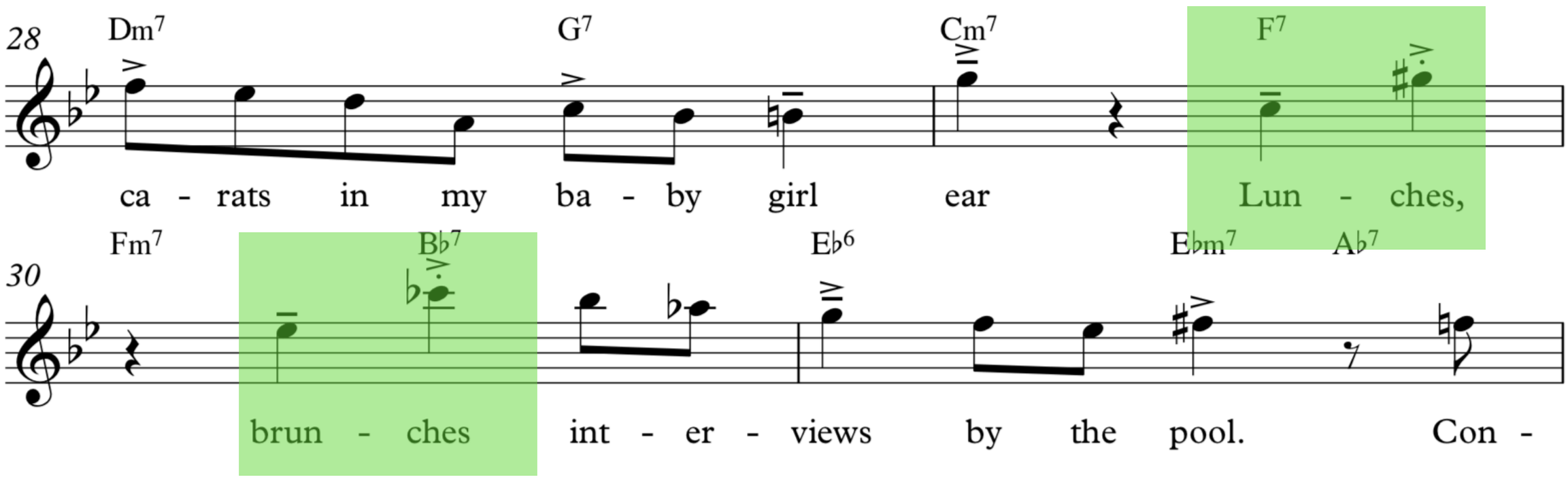
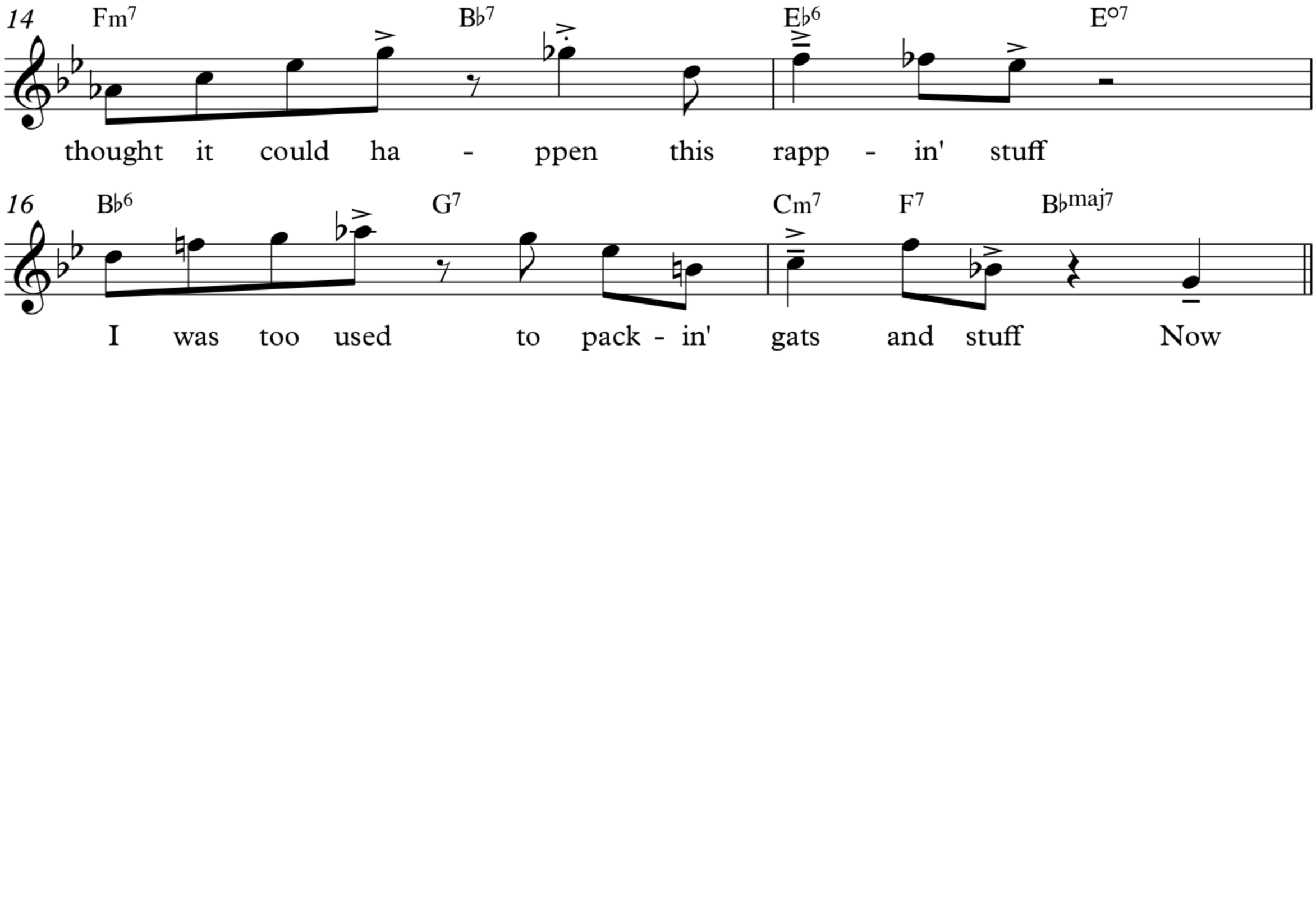


## Rhyming phrases



# Robert Glasper, “Afro Blue” (2012)

# Unedited Rapping with Afro Blue Chord Changes

# Pitch-Shifted Rapping with Afro Blue Chord Changes

# Bibilography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