

This Free E–Book is brought to you by [Natural–Aging.com](http://Natural–Aging.com).

**100% Effective Natural Hormone Treatment**  
**Menopause, Andropause And Other Hormone Imbalances**  
**Impair Healthy Healing In People Over The Age Of 30!**

**When The East Is In The House. – State Of Nyc Hip–Hop**

**By Rasheedah Andrews**

When the east is in the house OMG (DANGA!) – Blazay Blazay

That was the mid–90s, fast–forward to 2006 and ask yourself – Is the East in the house? Short answer, yes. It's been "in the house" for quite sometime, very sheltered and remaining awfully quiet. I'm patiently waiting for the east to come back outside to play; honestly I'm getting bored. By nature, hip–hop has always been territorial. There is a sense of pride knowing your region is on top and the genre's stars are people from your own community. In listening to Tru Life's "New New York" I understand where this rap artist is coming from. To hear New York artists spitting about "trapping" or "getting crunk in the club" or "going dumb" makes me feel awkward. I would welcome this lingo with open arms had it came from artists in the areas the jargon originated. Observing this tells me upcoming artists in New York City have major identity issues and are simply looking to mimic whatever is "hot" at the moment.

As a recording artist, industry professional and most importantly as a fan, I attend hip–hop showcases in New York City rather frequently. New York City is the Mecca of hip–hop, an emcees breeding ground. The city is flooded with aspiring hip–hop stars, I'm willing to bet New York City has the highest number of rappers per capita in the world. Do these artists have talent? Many of them do - but does talent always translate to commercial success, NO. This is what many artists fail to understand, once you start looking for external sources to finance your career, you are an investment. Of course you'd like to feel like more since after all, the lyrics are your personal memoirs (accurate or fabricated) and the music is something you've poured your time, life and money into. Despite the previous statements, one thing that you should never lose sight of is the following: the music business is just that, a business. Grey areas are to be expected since the ultimate product stems from creativity but where there is a company, there is a bottom line - period.

If you walk into a bank looking to secure a loan for your business, you will have to demonstrate to that financial institution that you have the ability to pay back, plus interest. You'll have to supply supporting documentation, income projections - you have to have a plan. They don't want to sample your product (or in this case, evaluate your demo). They want tangible evidence - previous sales, spins, shows, web traffic, celebrity endorsements etc. Unlike a bank loan, where they will hunt you down, destroy you and take everything short of the clothes off your back if cannot repay - with a record label's investment, if

## When The East Is In The House. – State Of Nyc Hip–Hop

things don't pan out...you walk with almost no consequence (aside from difficulty securing future deals or possible shame). Taking this into consideration, they should reserve the right to be selective and invest in those acts most likely to meet certain sales criteria. Simply stated, right now - New York doesn't appear to be that. Being well versed on both the business and creative sides of the spectrum, there are many artists I enjoy listening to personally but had I been an A&R, I still wouldn't sign them. Why? Because I'd like to keep my job and part of my job is to scout talent that will inevitably bring money to the company I work for.

Where do New York artists fit into the scheme of all this? How do the previous statements about business and investments relate to the changes currently taking place in the hip–hop landscape? Easy. New York City artists have to prove that they aren't poor investments. You must also bear in mind that many of your predecessors as of late have failed to meet the target. These facts damage your reputation to potential investors, it's like a bad credit score. You can argue to the cows come home

about "real hip–hop," more than likely you are not going to change popular opinion. Attending showcases lately in NYC, it's like...if you've seen one - you've seen them all. In terms of fashion, every artist looks the same. With regard to content (or lack thereof), every artist is addressing the same issues. The repetitiveness in subject matter has reached new lows. Some artists become remarkably frustrated at the prospect of not having a deal after years of hard work. This anger eventually finds its way into their music and as a potential fan; I don't want to hear about it. I've attended shows where rappers felt obligated to express their displeasure with the likes of Chingy and D4L during their performances - it's ridiculous. I can take this opportunity to start plugging my music as a New Yorker and discuss in great detail how I can revolutionize the game, but I'll summarize now. New York City is known as the birthplace of rap music. New York rappers are famed for being lyrically proficient, fly by default and envied by rappers of all regions. We have that Big Apple swagger. We don't follow trends, we just set them. Please don't ever forget that. So in conclusion, don't obsess over the current success of other regions. Rather, make a point to create material worthy of carrying the Empire State's torch. Understand what investors are looking for and what fans want – incorporate your personal style (after all, no one wants a clone of an artist who already exists). With this newfound outlook and your talent, hopefully we can see the genre returned its owners. Peace!!!

R.S. Andrews, BBA MSA – President/CEO of Sheer Badness Entertainment, professional songwriter, performer and hip–hop/rap recording artist p/k/a SHEE. More info:

<http://www.SHEEmusic.com>

,

[info@sheerbadness.com](mailto:info@sheerbadness.com)

or call (908) 245–6467

**Hip Hop Music continues to rules the music charts**

**By Syd Johnson**

### **Hip Hop Music continues to rule the music charts by Syd Johnson**

Hip hop music is dominating the online and offline music charts. Hip hop music fans experience an "it's about time" moment every time they turn on MTV, VH1 or any local radio station that doesn't specialize in country music. Even urban channels that used to play only mid tempo rock music have diversified their rotations to include more hip hop music.

Why is hip hop suddenly everywhere?

Suburban Kids! They latched on the beats, nouveau riche lifestyle full of machismo and bling, and they latched on to the party. Hip hop might have started out as a companion to rap music, but today, the two musical genres are a world apart. Hip hop is funky, full of energy, dynamic, catchy, male, female, American, European, Asian and Indian all at the same time.

Modern hip hop is so dance friendly that frankly no cares about the lyrics anymore. I can name a bunch of up and comers in the field including Lloyd Banks, Ciara (or anyone else out of the Missy/Timbaland factory) and Chingy. Then, let's not forget the 3 million people that make up G–Unit and D12. That's pretty cool.

Now, can I name one verse of any song, by any of these artists? Of course not! These people are selling hip hop music for the club. If I hear even three seconds of a song from any one of them, I'm on the dance floor. Still, I can't come up with two solid lines to any of their songs. Why?

#### **Hip Hop Music Masters**

Rap music was artist driven. Hip Hop music is producer driven. Producers are the ones who put together all the ingredients to get you the final product, a hit song. Since the rise of the producers starting with Missy and Timbaland in the mid 90's hip hop music has gone mainstream.

The lyrics don't matter much anymore because the meat of the music— is in the music. Literally, the complicated arrangements, samples on top of samples, guest stars, wanna–be stars and more, all culminate into MTV ready hit songs.

It's not that hip hop is not deep, or socially conscious. It's just that it has a different lineage. Rap masters were the lyricists. Hip Hop Masters are non verbal communicators. This is the blessing and curse of hip hop music.

That is why hip hop music is so present on radio, cable TV, and now, in the online world. If you think that modern hip hop is a bit much, perhaps you should try one of the streaming radio stations where you can select hip hop music from the 80's and 90's when rappers were still in charge. Get in touch with De La Soul and some of the other early hip hop pioneers.

This article may be freely distributed as long as there's an active link to <http://www.rapidlingo.com>Syd

JohnsonEditor



This Free E–Book has been brought to you by [Natural–Aging.com](http://Natural–Aging.com).

**100% Effective Natural Hormone Treatment**  
**Menopause, Andropause And Other Hormone Imbalances**  
**Impair Healthy Healing In People Over The Age Of 30!**