

teacher resource guide

# schooltime performance series



liner  
notes

arts  
education  
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## about the performance

*Liner Notes* is an innovative hip-hop production that mixes all-time classic hits from the genre along with the beats of today. Live music, poetry, powerhouse vocals and a beautiful multimedia design combine on stage to wow audiences. The show aims to educate and entertain, to make connections between different musical artists, and to bring together multiple generations of hip-hop fans, from people who grew up listening to A Tribe Called Quest to Gen Z teens who bop to Drake.

This interactive, multimedia performance is framed through the concept of liner notes—the booklets that once came packaged with vinyl albums, CDs or taped cassettes, which are now a relic of the age before digital downloads.

In an album's liner notes, fans could read their favorite artist's personal thoughts on their music, their major artistic influences, their shout outs to loved ones, and a list of people who helped put together the album, often up-and-coming producers and guest artists on the cusp of fame.

Since premiering in 2012 at the Atlas Performing Arts Center in Washington D.C., *Liner Notes* has been a big hit with concert goers. The *Liner Notes* crew has performed at The Kennedy Center and other prestigious venues, where audiences have have gotten on their feet and grooved and danced to the music.

### About Paige Hernandez, creator of *Liner Notes*

Paige Hernandez is an accomplished and critically acclaimed performer, director, choreographer, playwright and educator. In her work, she fuses together hip hop, dance, song, theater and education.

Hernandez has appeared at the Arena Stage, Folger Theatre, The Kennedy Center and other important venues. She also directed productions at The Kennedy Center, Glimmerglass Festival and Santa Fe Opera, to name a few.

Audiences have seen Hernandez's award-winning choreography across America and around the world, including in Bahrain, Singapore, India, Jamaica and Bermuda.

In education, she has touched approximately 10,000 students from preschool to college through her work on more than 100 residencies, workshops and shows. She has also won acclaim for her work as a teaching artist for organizations such as the Wolf Trap Institute.

Hernandez also founded her own production company, B-FLY Entertainment, which is responsible for *Liner Notes* and other original works like Hernandez's hip hopera, *Stomping Grounds*.

## in the spotlight

### An interview with Paige Hernandez

#### What is your role in the show?

I am the creator. I also essentially produce and direct it and I curate the play list for the evening or for any given *Liner Notes* performance.

#### What was the genesis of this show?

The genesis of the show was having a conversation with my husband, Kris Funn, who also plays upright bass in the show. We are both lovers of hip hop and I guess I can say we are old school hip-hop lovers, '80s and '90s. And we had a conversation over dinner that we don't get to see quality live hip-hop shows anymore — hip hop with full instrumentation, with a full band. And something that's multigenerational that you can enjoy with your grandparents, parents, nieces, nephews and grandchildren.

We started *Liner Notes* in 2012, and essentially we wanted to see connections between jazz and funk and R&B from the '60s and '70s and how they have informed hip hop mostly through the idea of sampling, which hip-hop created — where you take something old and remake it into something new. You remix it.

#### How is the show structured? Do you go through a chronology of hip-hop's history or do you mix and match?

So the show features my husband Kris' jazz quintet, which is called the CornerStore, with myself and Baye Harrell. We are the lyricists and we are also the performers.

What makes the show unique [is that] we actually read the liner notes of the artists we are performing. So those are the notes in the album or record...we read them aloud like theatre, a dramatic reading. And we have a vocalist and singer. Her name is Akua Allrich.

What we do is cover almost 50 songs or 50 pairings over the course of a performance. It's not necessarily chronological but it is thematic. For example, we can have a theme on Civil Rights, or a general overview of hip-hop. I can curate a show that could look at Arthur "Art" Blakey, the jazz drummer, and the hip-hop group Digable Planets, which sampled Blakey. We read Digable Planets' liner notes, so we show that intergenerational connection.

#### What are the most important influences that have impacted the evolution of hip hop? What are the ones the show highlights?

I think for us we want to look at live instrumentation. A very integral part of hip-hop culture is the DJ. But we wanted to take it to the next level and really look

at how advanced the deejaying really is in terms of a DJ's skill set. It's not just picking songs to dance to. It's a really calculated look at the beats, rhythm, tempos and dynamics. We wanted to do that with live music.

The Roots are a huge inspiration for us — the hip-hop band out of Philly. We grew up with that music. The fact we are using a jazz quintet to do this for the show. We want to show that the genres inform each other. So that's our inspiration along the way.

If we look at today's artists like Pharrell, Kendrick Lamar and even Common, they still use live instruments. That's what we are trying to capture, a very alive performance in hip-hop.

#### Is there a particular person in hip hop who has inspired you? And how?

We talk about it in the show; A Tribe Called Quest, mostly because everybody in the band all have A Tribe Called Quest story. Tribe prided themselves in sampling jazz and making sure there was a new audience for jazz. We didn't know this at the time when we were teenagers in high school and middle school, why we liked this music so much. It's essentially what also made each of our parents get into our music too. I have to give it to Tribe.

#### What is your view of the most recent iterations of hip hop today?

It's tricky and complicated. I am a b-girl, which means once upon a time, I used to be a break dancer. And then I just try to take each element from hip hop: I also MC and I do a little DJing and graffiti. That's to say I am in love with the culture and its evolution, no matter how varied it looks. I am just in love with it.

It's interesting to see how hip hop has morphed and it's growing pains because it still feels young to me. So I am not as invested as I was probably 20 years ago but I haven't stopped listening to it. I still listen to it. I try to keep my ear to the ground to what's current and what's happening. And there are guilty pleasures. I always tell my students I love Cardi B. They are really surprised to



Paige Hernandez & The Liner Notes Crew

hear that. But anytime I see someone in the culture living their truth or who have a platform that didn't typically have that before, that really excites me because that's what hip-hop is for and I can get behind that.

I think Nicki Minaj is a brilliant performer and you can tell she was a theater major. I can see that. You can tell with her voice changes and her expressions. She really capitalizes on that.

#### How do you bridge that gap and get younger audiences interested in hip-hop pioneers, classic hip-hop songs and hip hop's greatest lyricists?

I think the show does a really good job in mixing a little bit of something for everybody. We still have references for them and we do songs for them. We have done Kendrick Lamar, Drake, Rhianna and whoever is out there currently that we can bring to life in the music. We mix that in with our favorites. And they take a deeper look at the ones we like and usually they are familiar with it. They may not know it necessarily but they like the vibe or they have heard of Tribe or Digable Planets or Lil Kim. It's an educational, history experience for them.

inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p>Introduce Paige Hernandez and <i>Liner Notes</i> with the NPR audio of <i>The NPR GLT interview with Paige Hernandez</i>. (Link below)</p> <p><b>If you have...</b> <i>10 minutes:</i> Play 'An Excerpt of the GLT interview with Paige Hernandez'. Use questions in the student section as a springboard for discussion. <i>20 minutes:</i> Play 'The entire GLT interview with Paige Hernandez'. Use questions in the student section as a springboard for discussion.</p> <p><b>Content Link</b> <a href="http://wglt.org/post/liner-notes-uses-hip-hop-bridge-generational-gaps#stream/o">wglt.org/post/liner-notes-uses-hip-hop-bridge-generational-gaps#stream/o</a> <small>Credit: GLT, NPR <a href="http://www.wglt.org">www.wglt.org</a></small></p>	<p><b>Listen &amp; Discuss</b></p> <p>Listen to audio of <i>The NPR GLT interview with Paige Hernandez</i>. How can sampling help bridge generational gaps? Are there any songs you know that sample music from another artist?</p>	<p><b>Social Studies</b> 6.1 - U.S. History: America in the World</p> <p><b>Visual &amp; Performing Arts</b> 1.2 History of Arts &amp; Culture 1.4 Aesthetic Response &amp; Critique</p> <p><b>English Language Arts</b> NJSLSA.SL1. NJSLSA.SL2.</p>
Experience the performance	<p>During the performance, ask students to take a mental note of any song they recognize because it was sampled from a song familiar to them.</p>	<p>While watching <i>Liner Notes</i>, consider the following: During the performance, are there any songs you recognize because they are sampled in a song you've heard before? Compare recorded hip hop music to live hip hop music. How are they the same? How are they different?</p>	<p><b>Visual &amp; Performing Arts</b> 1.4 Aesthetic Response &amp; Critique</p> <p><b>English Language Arts</b> NJSLSA.SL1. NJSLSA.SL2.</p>
Reflect, respond and read	<p>Offer the students a chance to discuss the questions asked in the 'Experience the Performance' section. Ask students to provide a written response to the questions listed in the student section.</p>	<p><b>Questions for Student Reflection</b></p> <p>Write about how this live hip-hop performance compared to listening to hip-hop music. What elements are the same? What elements are different? How did everyone on stage work together to produce <i>Liner Notes</i>?</p>	<p><b>Visual &amp; Performing Arts</b> 1.2 History of Arts &amp; Culture 1.4 Aesthetic Response &amp; Critique</p> <p><b>English Language Arts</b> NJSLSA.W4. NJSLSA.SL2. NJSLSA.SL4.</p>
Focus	<p>Introduce music sampling and copyright law with the NPR audio of <i>Digital Music Sampling: Creativity or Criminality?</i> (Link below)</p> <p><b>If you have...</b> <i>10 minutes:</i> Play up to [4:13] and use questions in the student section as a springboard for discussion. <i>20 minutes:</i> Play up to [9:11] and use questions in the student section as a springboard for discussion. <i>30 minutes:</i> Play up to [15:11] and use questions in the student section as a prompt for a written response.</p> <p><b>Content Link</b> <a href="http://npr.org/2011/01/28/133306353/Digital-Music-Sampling-Creativity-Or-Criminality">npr.org/2011/01/28/133306353/Digital-Music-Sampling-Creativity-Or-Criminality</a> <small>Credit: NPR, <a href="http://www.npr.org">www.npr.org</a></small></p>	<p><b>Copyright Law</b></p> <p>Listen to audio of <i>Digital Music Sampling: Creativity or Criminality?</i> Do you think people should be able to sample other artist's work without consequence? Do you think sampling inspires creativity (an art form for creating new music) or criminality (stealing an artist's original work)</p>	<p><b>Visual &amp; Performing Arts</b> 1.4 Aesthetic Response &amp; Critique</p> <p><b>Social Studies</b> 6.3 Active Citizenship in the 21st Century</p> <p><b>English Language Arts</b> NJSLSA.W1. NJSLSA.W2. NJSLSA.SL3.</p>
Originate	<p>Ask students to work together in small groups to create new music that features a sample from a popular song.</p> <p><i>Grades 6-8:</i> Write new lyrics to be featured over a sample of a song's chorus.</p> <p><i>Grades 9-12:</i> Write new lyrics to be featured over a sample of a song's verse and chorus.</p>	<p><b>Sampling Music</b></p> <p>Working in small groups, create new music using a sample from a popular song. First, select a music genre and find a sample from a popular song (preferably instrumental). You will use this music under your new lyrics. Next, pick a topic for your new song; what will your lyrics communicate? Then, write new lyrics that matches the beat of the song. Be creative!</p>	<p><b>Visual &amp; Performing Arts</b> 1.1 The Creative Process</p> <p><b>English Language Arts</b> NJSLSA.SL2. NJSLSA.W3. NJSLSA.W4.</p>
Rehearse	<p>As they continue to practice their song, encourage students to select a name for their new song and their band. Ask students to create their own liner notes that include their song title, the artists' names, and a description of their song. Encourage students to also give credit to where their sample came from. If time allows, students may also want to create an album cover to help promote their new song.</p>	<p><b>Writing Liner Notes</b></p> <p>Continue to practice your song with your group. Ensure everyone in your group knows the song lyrics and what part of the sample you are using in your song. Write liner notes to communicate information about the artists and what the song is about. Select a name for your new music and band and be sure to give credit to the artist(s) whose music you sampled. If time allows, create an album cover for your new song.</p>	<p><b>Visual &amp; Performing Arts</b> 1.1 The Creative Process 1.3 Performance</p> <p><b>English Language Arts</b> NJSLSA.SL2. NJSLSA.W2. NJSLSA.W3. NJSLSA.W4.</p>
Make magic	<p>In a formal or informal setting, have students present their creations to one another. Encourage students to listen to one another carefully in order to identify the original source of their song sample.</p>	<p><b>Show Time!</b></p> <p>It is now time to share your work! Before sharing your new music, introduce the name of your song and the artists that helped produce it. At the end of your presentation, share your liner notes and where your sample came from. Be creative, clear, and have fun!</p>	<p><b>Visual &amp; Performing Arts</b> 1.1 The Creative Process 1.3 Performance</p> <p><b>English Language Arts</b> NJSLSA.SL1. NJSLSA.SL2.</p>



# curriculum standards

## NJ Arts Standards

### 1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

### 1.2 History of Arts & Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

### 1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

### 1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

## National Arts Standards

- 1: Generate and conceptualize artistic ideas and work.
- 5: Develop and refine artistic techniques and work for presentation.
- 6: Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

## FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS

[state.nj.us/education/cccs/2016/ela](http://state.nj.us/education/cccs/2016/ela)

NJ SOCIAL STUDIES STANDARDS

[state.nj.us/education/cccs/2014/ss](http://state.nj.us/education/cccs/2014/ss)

NJ WORLD LANGUAGE STANDARDS

[state.nj.us/education/aps/cccs/wl](http://state.nj.us/education/aps/cccs/wl)

NJ ARTS STANDARDS

[state.nj.us/education/cccs/2009/1.pdf](http://state.nj.us/education/cccs/2009/1.pdf)

NATIONAL ARTS STANDARDS

[nationalartsstandards.org](http://nationalartsstandards.org)

# new jersey student learning standards

## English Language Arts

### NJSLSA.SL1.

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

### NJSLSA.SL2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

### NJSLSA.SL3.

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

### NJSLSA.SL4.

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

### NJSLSA.W1.

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

### NJSLSA.W2.

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### NJSLSA.W3.

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

### NJSLSA.W4.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

## Social Studies

### 6.1 – U.S. History: America in the World

All students will acquire the knowledge and skills to think analytically about how past and present interactions of people, cultures, and the environment shape the American heritage. Such knowledge and skills enable students to make informed decisions that reflect fundamental rights and core democratic values as productive citizens in local, national, and global communities.

### 6.3 – Active Citizenship in the 21st Century

All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.

# cultural connections

## Current state of hip hop today

With the ascendancy of superstar artists like Drake, Kanye West and Nicki Minaj, music critics have seen evidence of a shift in musical trends, a meaningful change in mainstream music consumption. Hip-hop or rap is now the dominant popular music of our era, supplanting rock and roll and even pop.

“Rap has been king for the better part of the past few decades—the younger the generation, the more total its immersion in rap—but only in 2017 do we see it officially crowned as music’s most popular genre,” wrote Frank Guan in the 2017 *New York Magazine* article. “Rap’s supremacy is more than just commercial. Its cadences, inflections, and tones are everywhere in new music: infiltrating country, swallowing R&B, and pervading pop.”

The numbers bear this out. Nielsen’s year-end report for 2017 noted that hip hop/R&B was the year’s overwhelmingly dominant music, “with seven of the top 10 most-consumed albums coming from that genre.” Much of this growth was driven by a whopping 72 percent jump in online streaming. These top albums came from artists such as Kendrick Lamar, Drake, Post Malone and Migos, among others.

Hip hop’s ubiquity was underscored when Kendrick Lamar was awarded the prestigious Pulitzer Prize for Music in 2018 for his album *Damn*. It was the first time a rapper was presented with this honor.

But while hip hop dominates popular music, emerging artists have been testing its conventions and rebelling against mainstream rap’s polished, slick image with a punk, emo edge. In the summer of 2017, *The New York Times* declared: “Hip Hop’s Punk Moment Has Arrived.”

This new rap music, which has been cultivated on streaming platforms such as SoundCloud, sounds

fuzzy, distorted, rough, decidedly lo-fi and unpolished. Instead of aggressive masculine posturing and boastful lyrics, many of these artists rap about depression, suicidal thoughts, sedatives like Xanax — along with more typical rap subjects like cars, luxury goods and women. There’s less emphasis on lyrical mastery and more on mumbling, grungy vocals. These new rappers not only cite top

rappers as influences but they are also steeped in the work of rock bands like Nirvana, Green Day and Marilyn Manson.

Artists that are emblematic of this trend are XXXTentacion, Lil Uzi Vert, Lil Peep and Ski Mask the Slump God. These new rappers’ concerts even resemble old school rock events. People thrash to the music in wild mosh pits with rappers crowd surfing or jumping from balconies into the arms of their fans.

“It is hard to ignore the similarities between SoundCloud rap and the first wave of punk:

the sonic simplicity, gleeful inanity and sense of transgression,” wrote Rachel Aroesti in a *Guardian* article in 2018.

With this new wave of “mumble rap,” some more lyrically-minded rap artists such as Snoop Dogg and Eminem have expressed befuddlement and disdain for this new movement which rejects many of hip hop’s cherished conventions. Some critics have dismissed SoundCloud or mumble rap as an ephemeral trend that will be over soon.

Other rap artists have been forging different paths, remaking and remixing genres and exploiting new technologies to get their music heard more widely. The most prominent recent example is the rise of Lil Nas X and his chart-topping song, “Old Town Road”, which originally appeared in the video app, TikTok.

Hip hop has always mixed well with other genres; witness the collaboration between rappers Run-DMC and rock kings Aerosmith in the chart-topping remix of





## cultural connections

the song, “Walk This Way” –which Aerosmith initially released in 1975, and Run-DMC rerecorded, to wild acclaim, with both groups in 1986.

But Lil Nas X’s hit outstripped even the success of “Walk This Way,” deftly mixing country and rap. The tune became an even bigger sensation when he enlisted the help of country star Bill Ray Cyrus to sing a few lines in the song. “Old Town Road” spent weeks as the number one single atop the *Billboard* charts, eventually becoming the longest-running No. 1 single in Billboard’s history when it topped the charts for 17 weeks straight. A new remix of the song included the double take combination of the rap star Young Thug and Mason Ramsey — known as the Yodeling Kid.

Lil Nas X also marked another milestone in music history when he came out as gay in 2019.

“His success proves the gatekeepers comically incapable of reining him in as he hops genres, busts formats and breaks all the old-school taboos,” read an NPR article.

### Groups and artists mentioned in interview with Paige Hernandez

#### Arthur “Art” Blakey

Legendary jazz drummer and bandleader who was a prominent figure in jazz throughout much of the 20th century; known for a distinctive, polyrhythmic style.

#### Digable Planets

Hip hop, jazz-infused trio that broke out big in the 1990s; famous for its sampling of jazz, such as Art Blakey, in its songs.

#### The Roots

Widely-acclaimed hip-hop band known for a jazz/funk style; currently the house band for the late night talk show, *The Tonight Show starring Jimmy Fallon*.

#### Pharrell Williams

Popular producer, rapper, singer and songwriter who’s worked with such artists as Britney Spears and Backstreet Boys, in addition to releasing his own music.

#### Kendrick Lamar

Regarded as one of the best hip-hop artists of his generation, his songs blend elements of funk, jazz and spoken word. First rapper to be awarded a Pulitzer Prize for Music in 2018 for his album *Damn*. Before Lamar, the honor was usually presented to classical or jazz albums.

#### Common

Prominent rapper and actor who has crafted songs that eschew violence and the overt machismo of mainstream hip hop.

#### A Tribe Called Quest

Groundbreaking hip-hop group that became famous in the 1990s; known for heavily jazz-influenced songs, Afrocentric style and socially-aware lyrics. The group’s artistry would go on to influence artists like Kanye West and OutKast.

#### Cardi B

Rapper, singer and television personality who first became famous for her clever posts on social media platforms Instagram and Vine; her rap style has been described as energetic, raw and nimble.

#### Nicki Minaj

Wildly successful rapper and pop singer who’s achieved huge crossover appeal; known for complicated wordplay, slick flow, use of alter egos and different accents. Her fans are known as The Barbz.

#### Drake

Canadian rapper who was first known for his acting on the TV show *Degrassi: The Next Generation*. His songs and albums have been consistently successful. His music style combines singing and rapping and his lyrics are often emotional.

#### Rihanna

Popular singer, actress and businesswoman from Barbados. Her songs have incorporated R&B, reggae, hip hop and electronic dance music. She is also known for her cosmetic line, Fenty, which became successful due to its wide array of skin tones and on-trend colors.

#### Lil Kim

Pioneering female rap artist who has a distinctive throaty, tough-girl delivery. Her lyrics are sexually-explicit and sex-positive, with a hardcore slant. She is seen as an influence on contemporary female rappers like Cardi B and Nicki Minaj.





# vocabulary

## Hip hop or rap music

Musical genre first developed in the Bronx, New York in the 1970s. Black and Latinx kids attended house and block parties in the Bronx where DJs would spin records and create innovative sound techniques on their turntables. Some partygoers would chant rhyming sentences along with the beat, thereby creating rap. Since then, hip hop has become a global cultural phenomenon. Fans all over the world have readily adapted hip hop to their own languages. Music critics have pointed out hip-hop music has supplanted rock as the dominant force in popular music.

## Deejay or DJ

An artist who spins records on a turntable record player. At hip hop's birth, deejays would play two records at the same time and would extend the percussive section or breaks in the song so that people could keep dancing to the section. Deejays developed other techniques on turntables in order to create new sounds that added further richness to hip hop's sonic signature.

## Vinyl Discs

Also called vinyl records. An analog form of storing music on flat discs made of a plastic called vinyl. Grooved patterns on the disc surface directly correlate to sound waves. Vinyls are played on turntable machines.

## Cassette Tapes

An analog form of music storage. Sound is stored in the form of magnetic tape spooled in a rectangular-shaped, plastic cassette. Used for recording music and playing back music. People used to create a personalized list of music on cassette tapes for themselves or for other people. This was called a "mixtape." Up and coming rap stars would distribute their music in this format to fans and record executives. Although cassette tapes no longer widely used, people still call new music that's distributed from peer to peer "mixtapes."

## CD

A compact disc or CD is a digital form of storage in which music is encoded on a reflective, round plastic surface. Lasers in CD audio players read the music on a CD surface and play back a sound recording.

## Gen Z

Young people born from approximately 1995 to 2010, whom social scientists consider true digital natives. They have only known a world full of smart phones, fast internet and hyper-connected online social networks. Other generations, according to McKinsey & Co., are **Baby Boomers** (born from 1940 to 1959), **Gen Xers** (born from 1960 to 1979), and **Millennials** (born between 1980 and 1994).

## Break Dancing

A form of stylized street dancing that is acrobatic, energetic and athletic. It is performed along to hip-hop songs. Break dancing is considered a vital part of hip-hop culture and evolved with it from its earliest days. Males who break dance are called b-boys, while females are b-girls. The International Olympic Committee organizers are considering including break dance in the next Summer Olympics.

## Graffiti

Writings or visual imagery on surfaces, usually done without permission. People have been doing graffiti since ancient history, but it reached an artistic high water mark with the advent of hip hop. Contemporary graffiti, which can be highly stylized and colorful and requires a remarkable amount of skill, is considered an integral part of hip-hop culture.

## Emcee or MC

Short for "master of ceremonies." The person who leads or hosts an event. In the early days of hip hop, MCs would warm up the crowd and introduce the deejay. They would chant to the music and the chants would become rhyming sentences, giving birth to a form of proto-rap. MC eventually became another word for rapper.

## Sampling

A musical technique in which an artist or producer takes a portion of an existing recording of another song, such as a beat or melody, and inserts it into a new song.

## Spoken Word

Poetry performed by people on stage. Spoken word is closely associated with hip hop and uses similar rhythms, cadence, flow and word play.

# resources

## Websites

Paige Hernandez

[paigehernandez.com](http://paigehernandez.com)

B-FLY Entertainment

[bflyentertainment.com](http://bflyentertainment.com)

Kris Funn

[funndamentals.com](http://funndamentals.com)

Liner Notes

[bflyentertainment.com/shows-2/liner-notes](http://bflyentertainment.com/shows-2/liner-notes)

The history of Rap & Hiphop

[rapworld.com/history/](http://rapworld.com/history/)

The History of Hip-Hop

[npr.org/series/4823817/the-history-of-hip-hop](http://npr.org/series/4823817/the-history-of-hip-hop)

3 DJ Pioneers of Hip Hop Culture

[thoughtco.com/pioneering-djs-of-hip-hop-culture-45322](http://thoughtco.com/pioneering-djs-of-hip-hop-culture-45322)

The 4 Elements Of Hip Hop

[beat.media/the-4-elements-of-hip-hop](http://beat.media/the-4-elements-of-hip-hop)

"The Inside Story of When RUN-DMC Met Aerosmith and Changes Music Forever," Washington Post

[washingtonpost.com/graphics/lifestyle/walk-this-way/](http://washingtonpost.com/graphics/lifestyle/walk-this-way/)

DAMN., by Kendrick Lamar

Pulitzer Prize Citation

[pulitzer.org/winners/kendrick-lamar](http://pulitzer.org/winners/kendrick-lamar)

A Tribe Called Quest

[atribecalledquest.com/home/](http://atribecalledquest.com/home/)

## Videos

Liner Notes, Welcome

[youtu.be/qj18P5Hpwwk](http://youtu.be/qj18P5Hpwwk)

Liner Notes Outro

[youtu.be/ThMICaKEN7Q](http://youtu.be/ThMICaKEN7Q)

Liner Notes, AKUA ALLRICH VOICE OF FIRE

[youtu.be/57OGrgvUY\\_s](http://youtu.be/57OGrgvUY_s)

Liner Notes, BAYE HARRELL'S MOTHER BEAT

[youtu.be/XU8XyWEqhrs](http://youtu.be/XU8XyWEqhrs)

Liner Notes, HAMMERTIME!

[youtu.be/3T7955XmMRU](http://youtu.be/3T7955XmMRU)

The Evolution of Hip-Hop [1979 - 2017]

[youtu.be/PrqDFDEJmU&t=36s](http://youtu.be/PrqDFDEJmU&t=36s)

Rapping, deconstructed: The best rhymers of all time

[youtu.be/QWVeXdj6oZU](http://youtu.be/QWVeXdj6oZU)

A Tribe Called Quest - I Left My Wallet In El Segundo

[youtu.be/WILyWmT2A-Q](http://youtu.be/WILyWmT2A-Q)

A Tribe Called Quest - Scenario

[youtu.be/Q6TLWqn82J4](http://youtu.be/Q6TLWqn82J4)

Digable Planets - Rebirth Of Slick (Cool Like Dat)

[youtu.be/cM4kqL13jGM](http://youtu.be/cM4kqL13jGM)

Kendrick Lamar - DNA.

[youtu.be/NLZRYQMLDW4](http://youtu.be/NLZRYQMLDW4)

Early Nicki Minaj - Dirty Money (Freestyle)

[youtu.be/w56UQK7QpBw](http://youtu.be/w56UQK7QpBw)

## Books

**The Rap Year Book: The Most Important Rap Song From Every Year Since 1979, Discussed, Debated, and Deconstructed**

by Shea Serrano, Arturo Torres, Ice-T  
Abrams Image (October 13, 2015)

**Can't Stop Won't Stop: A History of the Hip-Hop Generation**

by Jeff Chang  
Picador (December 27, 2005)

**Contact High: A Visual History of Hip-Hop**

by Vikki Tobak  
Clarkson Potter (October 16, 2018)

**Bun B's Rapper Coloring and Activity Book**

by Shea Serrano  
Harry N. Abrams (September 17, 2013)

**When the Beat Was Born: DJ Kool Herc and the Creation of Hip Hop (Coretta Scott King - John Steptoe Award for New Talent)**

by Laban Carrick Hill and Theodore Taylor III (Illustrator)  
Roaring Brook Press (August 27, 2013)

**O is for Old School: A Hip Hop Alphabet for B.I.G. Kids Who Used to be Dope**

by James Tyler and Ella Cohen  
Wide Eyed Editions; Illustrated Edition (October 4, 2018)

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# the arts in your school

**In-School Residencies:** Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

**Assemblies:** NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

**Professional Development:** NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

# study the arts at njpac

**Saturday Programs:** NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

**Summer Programs:** Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

**For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email [artseducation@njpac.org](mailto:artseducation@njpac.org). Visit [njpac.org/education](http://njpac.org/education)**

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