

2 FRESH BEATS

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CD TRACK LISTING

1. Background #1
2. Background #2
3. Background #3
4. Background #4
5. Background #5
6. Background #6
7. Drum Set Lesson 1 – Rhythm 1 with counting
8. Drum Set Lesson 1 – Rhythm 1
9. Drum Set Lesson 1 – Rhythm 2 with counting
10. Drum Set Lesson 1 – Rhythm 2
11. Drum Set Lesson 1 – Rhythm 3 with counting
12. Drum Set Lesson 1 – Rhythm 3
13. Drum Set Lesson 1 – Rhythms 1 & 2 with counting
14. Drum Set Lesson 1 – Rhythms 1 & 2
15. Drum Set Lesson 1 – Rhythms 2 & 3 with counting
16. Drum Set Lesson 1 – Rhythms 2 & 3
17. Drum Set Lesson 1 – Rhythms 1 & 3 with counting
18. Drum Set Lesson 1 – Rhythms 1 & 3
19. Drum Set Lesson 1 – Rhythms 1, 2, & 3 with counting
20. Drum Set Lesson 1 – Rhythms 1, 2, & 3
21. Drum Set Lesson 2 – Rhythm 1 with counting
22. Drum Set Lesson 2 – Rhythm 1
23. Drum Set Lesson 2 – Rhythm 2 with counting
24. Drum Set Lesson 2 – Rhythm 2
25. Drum Set Lesson 2 – Rhythm 3 with counting
26. Drum Set Lesson 2 – Rhythm 3
27. Drum Set Lesson 2 – Rhythms 1 & 2 with counting
28. Drum Set Lesson 2 – Rhythms 1 & 2
29. Drum Set Lesson 2 – Rhythms 2 & 3 with counting
30. Drum Set Lesson 2 – Rhythms 2 & 3
31. Drum Set Lesson 2 – Rhythms 1 & 3 with counting
32. Drum Set Lesson 2 – Rhythms 1 & 3
33. Drum Set Lesson 2 – Rhythms 1, 2, & 3 with counting
34. Drum Set Lesson 2 – Rhythms 1, 2, & 3

ABOUT FRESH BEATS

For as long as music education has been present in public schools, students have been able to participate in bands, choirs, orchestras, and have even received instruction in piano, guitar, and a variety of other “traditional” offerings. While these courses continue to have a strong presence, there are still many students who may not elect to participate but who are interested in and even passionate about music. In recent years

teachers have been challenged to find innovative ways to involve more students in their music programs by providing a relevant and high-quality music education. *Fresh Beats: A Standards-Based Hip-Hop Curriculum* is designed to do just that. *Fresh Beats* is a resource for teachers with secondary general music classes. It includes information and resources to acquaint teachers with hip-hop music and culture, and easy-

to-use lessons that teach the national standards. Students in a *Fresh Beats* classroom will learn about the history of hip-hop, critically reflect on its role in society, listen to and critique popular music, write their own rap songs, and learn to compose and perform drum beats. For teachers wishing to provide their students with a relevant, high-quality music education, *Fresh Beats* is an essential resource.

LESSON

BEGINNINGS OF HIP-HOP

Objectives:

- Students will describe how rapping and break dancing started. – Standard(s) 8, 9
- Students will describe the influences of Kool Herc, Grandmaster Flash, and Afrika Bamabaataa on the history of hip-hop. – Standard(s) 8, 9
- Students will evaluate an early hip-hop song. – Standard(s) 7
- Students will describe why they either liked or disliked an early hip-hop song. – Standard(s) 6, 7
- Students will identify instrumental breaks. – Standard(s) 6
- Students will compare and contrast early and contemporary hip-hop from the point of view of an early DJ. – Standard(s) 8, 9

Lesson Length: Approx. 90 min. (2 Class Periods)

Materials:

Recordings of:

- “I Got You (I Feel Good)” by James Brown
- “Freedom” by Grandmaster Flash and the Furious Five

Pencils

Student Worksheets/Artist Summaries

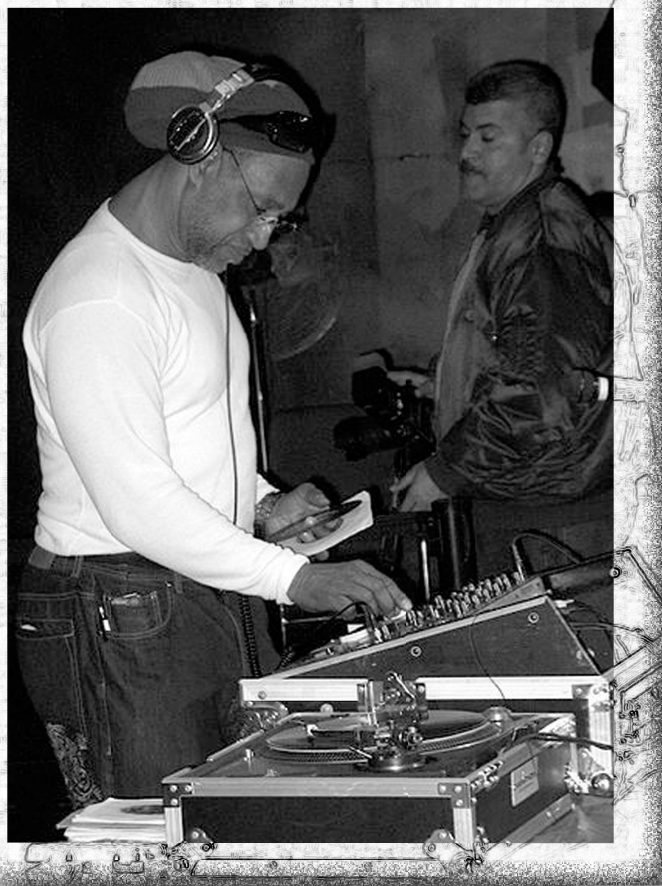
Procedures:

1. Give students five minutes to write down everything that they know about hip-hop using the “Hip-Hop – Beginnings Writing Prompt” worksheet.
2. Have students share their answers with a partner.
3. Ask for volunteers to share their lists with the class.
4. Read the following to students:
“Very few styles of music can trace their origin back to a single date. However, many people believe that 1973 was the beginning of hip-hop. Today you are going to learn about how hip-hop started. You will also learn about some of the people who helped create it.”
5. Divide students into three groups. Assign each group to read and complete a summary for one of the following artists: Kool Herc, Grandmaster Flash, and Afrika Bambaataa.
6. Ask each group to share their summary with the class. Provide corrections and clarification as needed.

artist profile

KOOL HERC

Clive Campbell, known by his friends as "Kool Herc" for his Hercules-like athletic skills, was born in 1955 in Kingston, Jamaica. His family moved to New York when he was still a child and eventually settled in the Bronx. During the summer of 1973, Herc and his sister threw a dance party using the recreation center of their apartment complex. Herc deejayed the party, playing mostly rock and funk music by artists like James Brown, *The Incredible Bongo Band*, and Jimmy Castor. The party was hugely successful and became the first of many to be thrown by DJs (disc jockeys) and MCs (master of ceremonies) throughout the Bronx. It was out of this dance party movement that hip-hop was born. Because of this, Kool Herc is widely considered "the



DJ Kool Herc spins records in the Hunts Point section of the Bronx at an event addressing "The West Indian Roots of Hip-Hop," February 28, 2009.

Father of Hip-Hop." Kool Herc, unfortunately, never recorded an album. He did, however, make an appearance in the 1988 film "Beat Street."

While deejaying, Herc noticed that dancers got particularly excited during a song's instrumental break. In order to elongate these sections, he would allow one record to play through the "break" while having another turntable with the same record cued to the

beginning of it. When the first record had reached the end of the instrumental break, Herc began playing the second while preparing the first to repeat the same section. By switching between turntables Herc was able to create "breaks" that lasted for several minutes. During the "breaks" people began to dance competitively. These "b-boys" (break-boys) and "b-girls" (break-girls) became the pioneers of "break dancing."