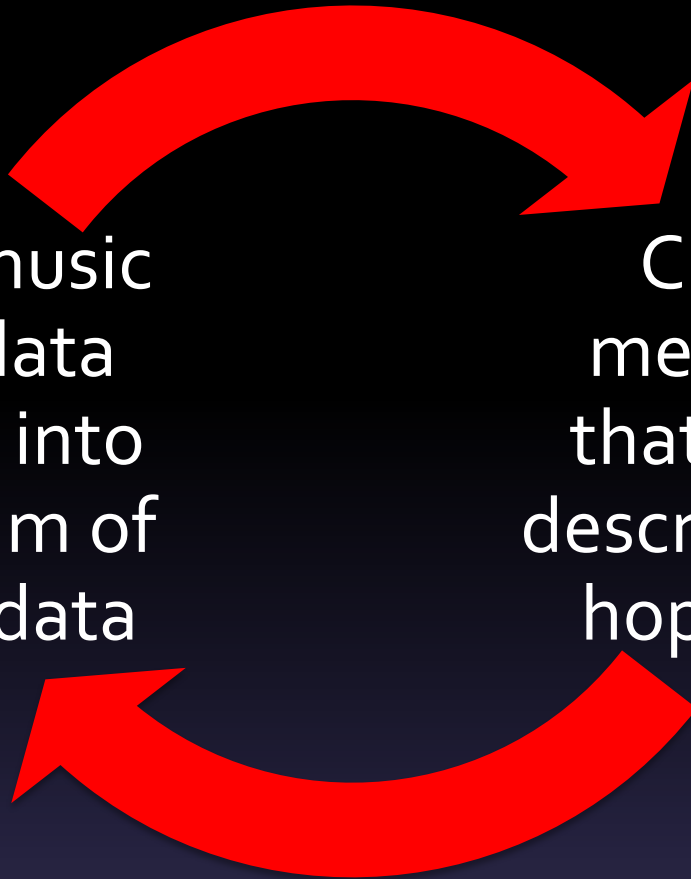


# Beats that collected dust

is there a place for academic metadata  
standards in hip hop sampling?

JACI PAIGE WILKINSON, UNC-CH



Move music  
metadata  
further into  
the realm of  
linked data

Create  
metadata  
that better  
describes hip-  
hop music

“the very nature of hip hop as a genre that **samples** music from multiple other genres makes it an ideal platform for making myriad connections to other musical genres”

Snell & Söderman, 2014

“the very nature of hip hop as a genre that samples music from multiple other genres makes it an ideal platform for making myriad connections to other musical genres”

Snell & Söderman, 2014

FUNK



DISCO



BRITISH  
ELECTRONIC....



- Les Rythmes Digitales: "Music Makes You Lose Control"
- Hot Streak: "Body Work"
- Cybotron: "Clear"

# OUTLINE

1.

## complexities of genre

- ❑ define hip-hop
- ❑ “Beats that Collected Dust”
- ❑ define sampling
- ❑ WhoSampled

2.

## intersections with academia

- ❑ current academic resources
- ❑ metadata for access
- ❑ linked data
- ❑ conclusion: fifth element

# Hip-hop

1) DJing

2) MCing

3) boying & b-girling

4) graffiti writing

“broad conglomerate of artistic forms that originated within a marginalized subculture in the South Bronx and quickly spread through other parts of New York City, such as Harlem, among Latino & African American youth, many from the Caribbean, during the 1970s”



b-boy championship 2008, London



1973



# DJ PREMIER

A man with a serious expression is looking down at a vinyl record he is holding with both hands. The record is dark and has a green label with a logo. The background is dark with some horizontal streaks.

BEATS THAT  
COLLECTED DUST

ALL MUSIC PRODUCED AND MIXED BY DJ PREMIER FOR WORKS OF MART Inc.  
AT HEADCOURTERZ STUDIOS LTD.

[RESPECTA.NET](http://RESPECTA.NET)



# "C.R.E.A.M." Wu-Tang Clan



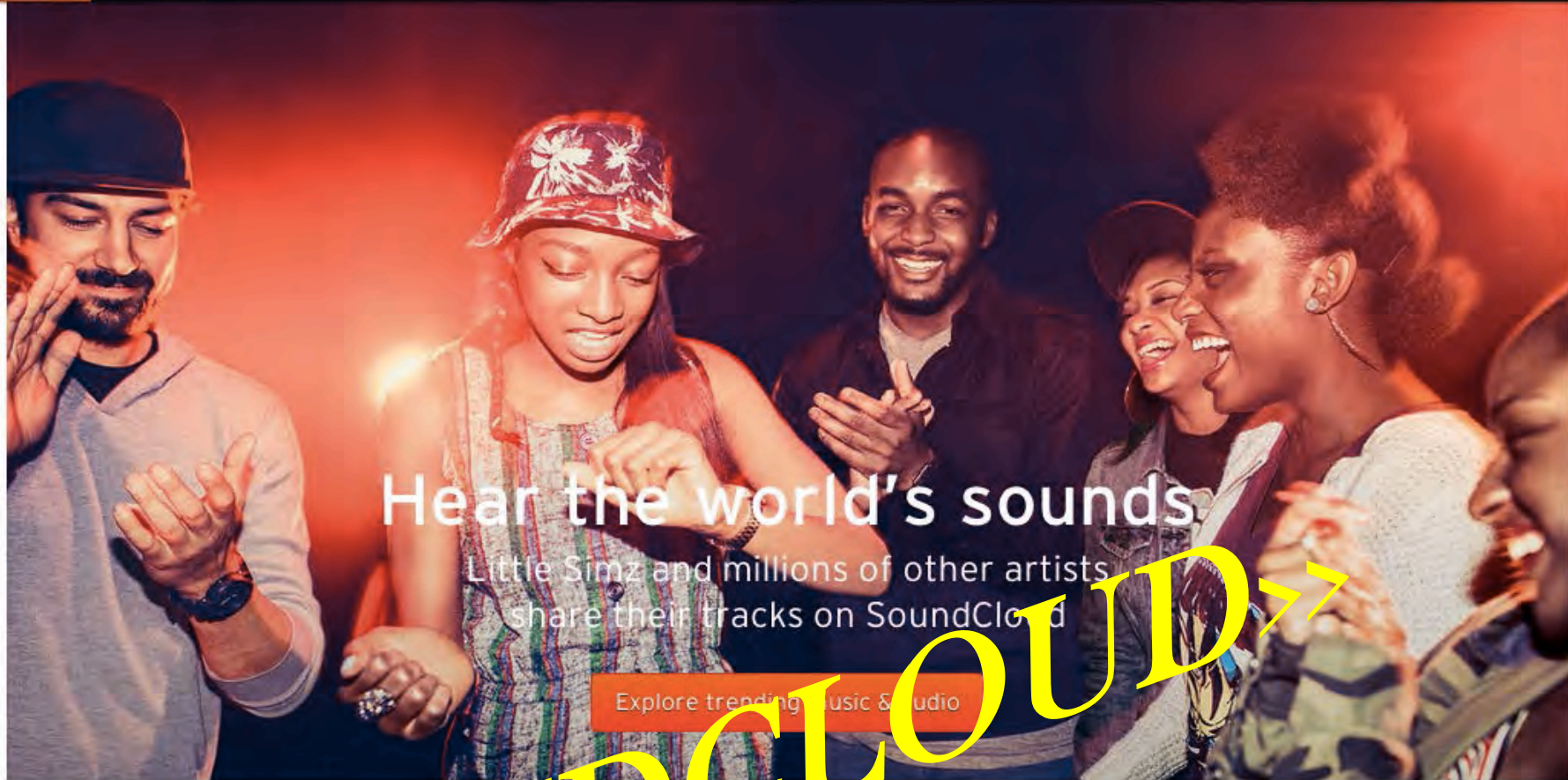
# "As Long As I've Got You" The Charmels



*"I feel free as a bird  
Flyin' around in the blue  
As long as, baby  
As long as I've got you"*



*"Cash rules everything around  
me  
C.R.E.A.M  
Get the money  
Dolla, dolla bill y'all"*



40 million registered users  
200 million listeners

*“rap/hip hop has become such a global phenomenon, [that] other disenfranchised peoples around the world, such as the immigrant population in Sweden and the first nations cultures in Canada and the US, have used this music to help express and give voice to their own ideas”*

*Snell & Söderman*

1986

*Ultimate Breaks  
and Beats*

2002

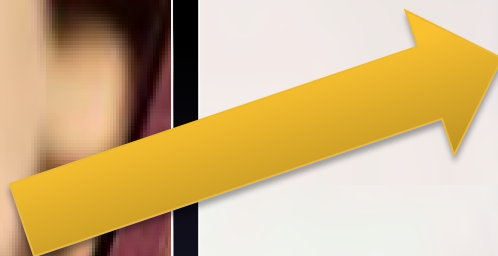
*DVS: Digital  
Vinyl Emulation  
System*

A diagram illustrating the progression of DJ equipment over time. It features two curved, golden-yellow arrows pointing from the year 1986 towards the year 2002. The first arrow originates near the 1986 text and points towards the 'Ultimate Breaks and Beats' text. The second arrow originates near the 2002 text and points towards the 'DVS: Digital Vinyl Emulation System' text. The background is a dark blue gradient.

“As a result of such competition (to find new, rare, breaks), hip-hop producers soon found themselves with record collections numbering in the tens of thousands as well as a deeply embedded psychological need to find rare records”

Schloss, *Making Beats*



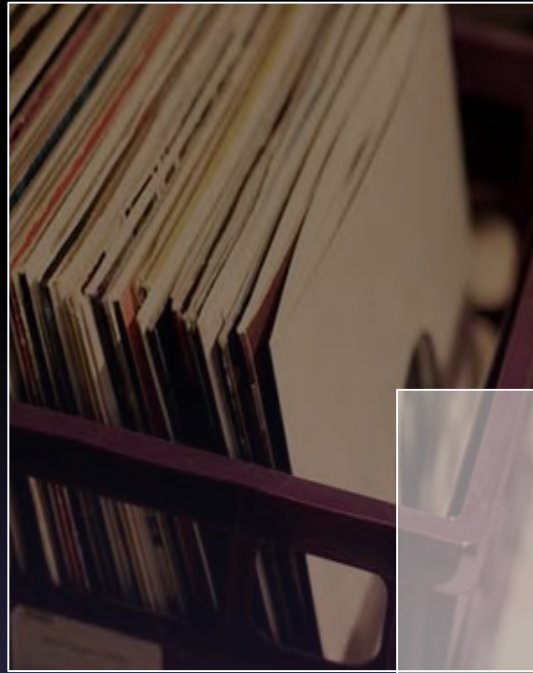


>>preservation and access of  
material

>>digitization

>>identification of artifacts

>>legacy



# DJ Apollo Brown

"It's fun to listen to a record and come across a song that makes you go, "Oh, sh\*t! That's what he used." Even as a producer, I love finding samples, man. I love coming across sh\*t, seeing how someone else flipped it, and going, "Okay, that's nice." But you've got these fanatics that want to out them, and they're not even getting anything from it."



ethics

**is there an issue of  
copyright: was the  
sample cleared?**

[ *"discourse of realism"* ]

digital or analog  
in origin?

DJ: producer or turntablist?



# WhoSampled



# WhoSampled

- copyright clearance?
- transparency of user submission & moderation?
- accuracy of information
  - ads
  - illegal streaming

“As the subjects of hip-hop culture and rap music continue to gain further acceptance among scholars, become areas of study in more university courses, and continue to be the subjects of published literature, many music librarians should anticipate that they will require knowledge of hip-hop and rap resources, and need expertise in collecting these materials for their libraries”

Leach, Andrew. ““One Day It’ll All Make Sense”: Hip-hop and Rap Resources for Music Librarians



Academic metadata

has the tools to

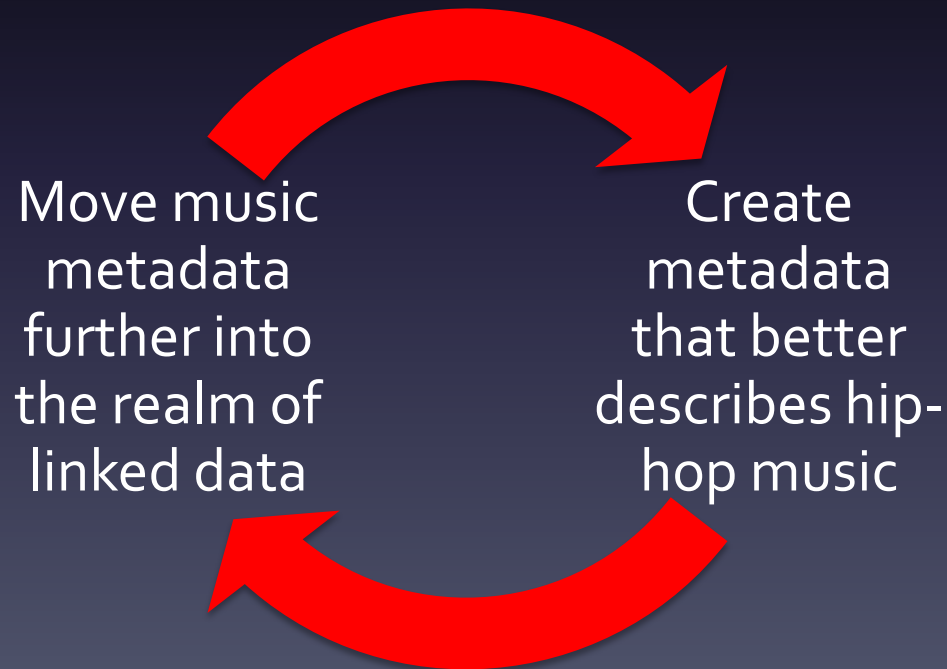
**create structural and descriptive  
metadata to better serve those who  
study and enjoy hip-hop culture as well  
as those who create it.**

# fifth element: knowledge



“the power of these statements comes not just from their words, but from their voices, their digitally sampled voices. It is the “grain” of these voices, captured in sequences of ones and zeros, that truly give their words such power... the message cannot be understood without examining the **medium**, while the nature of the medium is not fully apparent independent of the **message**”

*Katz, Capturing Sound*



# thank you!

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