



Charlie Parker's

Connection to Hip Hop

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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

The image displays a musical score for Charlie Parker's "Anthropology" in 4/4 time. The score is presented in two systems, each with two staves. The first system covers measures 1 through 24, and the second system covers measures 25 through 60. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes treble clefs, stems with flags, and various rhythmic values such as eighth and sixteenth notes. Chord symbols are placed above the staves, indicating the harmonic structure. Measure numbers are enclosed in boxes at the beginning of each line. The score concludes with a double bar line at the end of the 60th measure.

System 1 (Measures 1-24):

- Measures 1-8: Chords: B \flat , G-7, C-7, F7, D-7, G-7, C-7, F7.
- Measures 9-16: Chords: B \flat 7, E \flat , E $^{\circ}$ 7, B \flat /F, G7, C-7, F7.
- Measures 17-20: Chords: D7, G7.
- Measures 21-24: Chords: C7, F7.

System 2 (Measures 25-60):

- Measures 25-32: Chords: B \flat , G-7, C-7, F7, D-7, G-7, C-7, F7.
- Measures 33-40: Chords: B \flat 7, E \flat , E $^{\circ}$ 7, B \flat /F, G7, C-7, F7.
- Measures 41-48: Chords: B \flat , G-7, C-7, F7, D-7, G-7, C-7, F7.
- Measures 49-56: Chords: D7, G7.
- Measures 57-60: Chords: B \flat , G-7, C-7, F7, D-7, G-7, C-7, F7.

Syncopation using accents (melody)

The image displays three staves of musical notation in G minor, illustrating syncopation using accents. The first staff (measures 13-16) features chords Bb7, Eb, Eo7, and Bb. The second staff (measures 17-20) features chords D7 and G7. The third staff (measures 21-24) features chords C7 and F7. Accented notes are highlighted with yellow boxes.

- 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

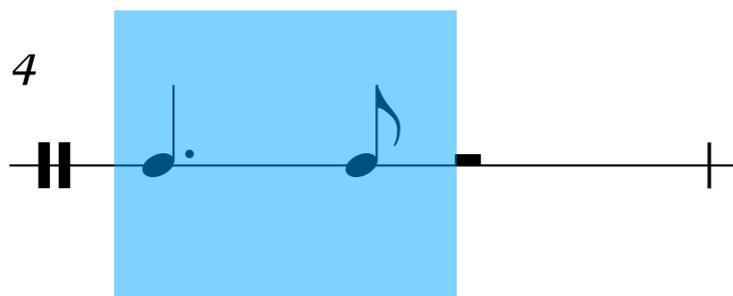
Accents in the solo

The image displays a musical score for a solo in B-flat major, consisting of four staves of music. The score is annotated with various musical notations and highlights:

- Staff 1 (Measures 33-40):** Chords: B \flat , G-7, C-7, E \flat 7, D-7, G-7, C-7, F7. Accents are marked on measures 34, 35, 38, and 39. A yellow highlight is on measure 36.
- Staff 2 (Measures 37-43):** Chords: B \flat 7, E \flat , E \circ 7, B \flat /F, G7, C-7, F7. Accents are marked on measures 37, 40, 41, and 42. Yellow highlights are on measures 41 and 42.
- Staff 3 (Measures 41-47):** Chords: B \flat , G-7, C-7, F7, D-7, G-7, C-7, F7. Accents are marked on measures 41, 42, 43, 44, and 47. A yellow highlight is on measure 47.
- Staff 4 (Measures 45-51):** Chords: B \flat 7, E \flat , E \circ 7, B \flat . Accents are marked on measures 46, 49, and 50. A yellow highlight is on measure 49.

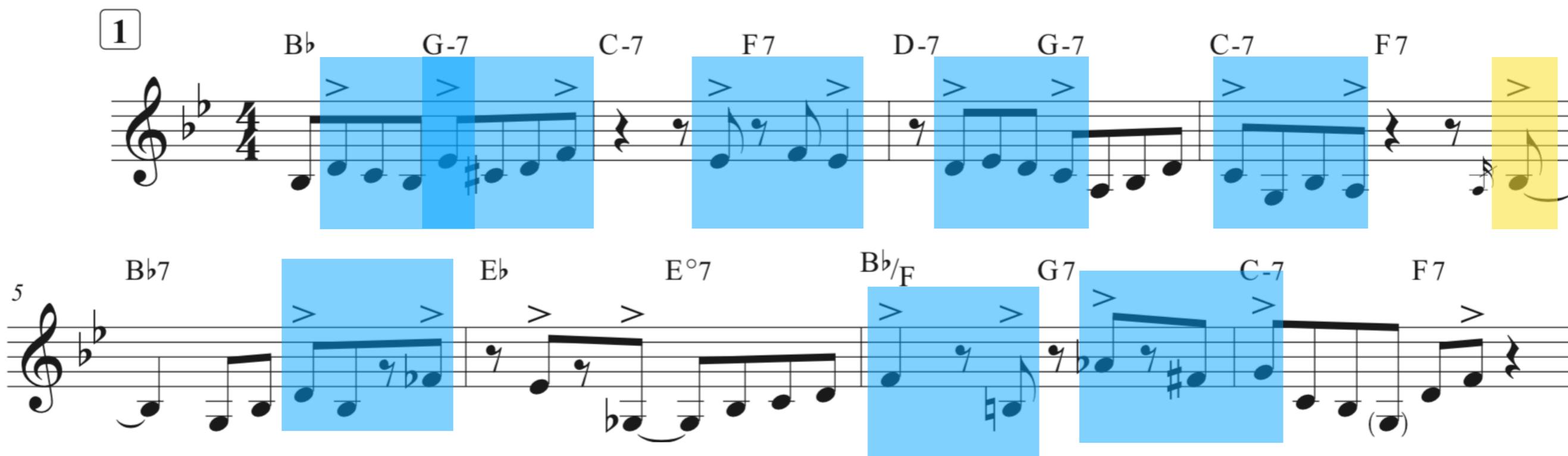
- Accents can also occur on strong beats

Accents often suggest the Charleston Rhythm



Embedded Charleston Rhythm (melody)

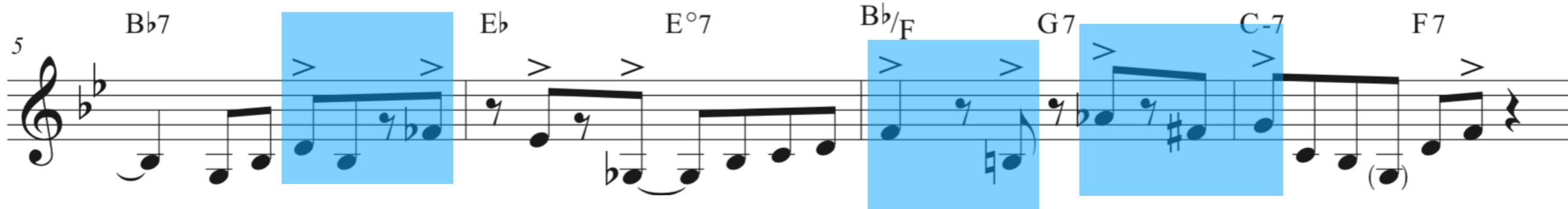
1



Musical notation for a melody in 4/4 time, starting with a circled '1'. The melody is in Bb major. The first two measures are highlighted in blue. The notes are quarter notes with accents (>). The first measure contains a quarter note with an accent (>), and the second measure contains a quarter note with an accent (>). The staff ends with a double bar line.

Bb G-7 C-7 F7 D-7 G-7 C-7 F7

5



Musical notation for a melody in 4/4 time, starting with a circled '5'. The melody is in Bb major. The first two measures are highlighted in blue. The notes are quarter notes with accents (>). The first measure contains a quarter note with an accent (>), and the second measure contains a quarter note with an accent (>). The staff ends with a double bar line.

Bb7 Eb E°7 Bb/F G7 C-7 F7

Embedded Charleston Rhythm (solo)

57

B \flat G-7 C-7 F7

>

- Accents are often approached by ascent and left by descent line

53

C7 G7 F7

B \flat /F G7 C-7

“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)

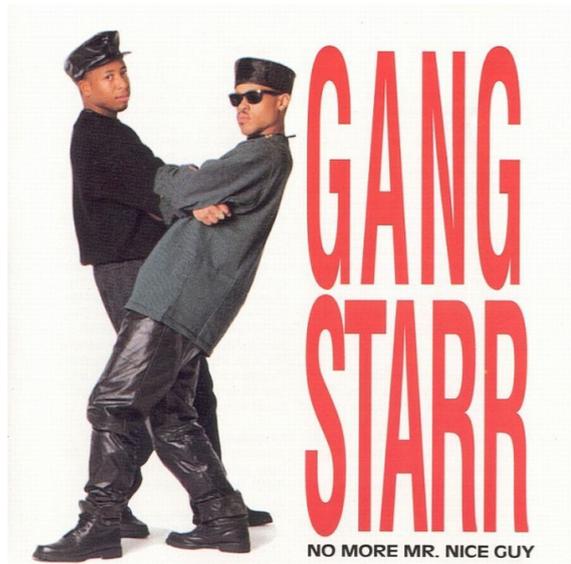
“**Jazz (We’ve Got)**” samples
Miles Davis’ recording of
“On Green Dolphin
Street” (Hart)

“**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)



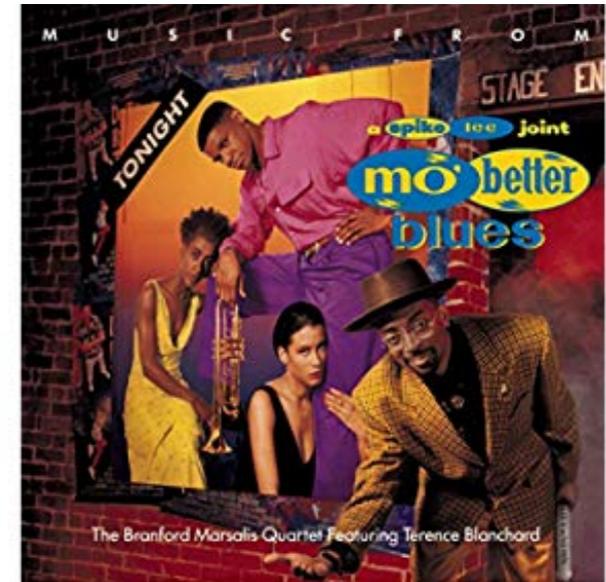
Sampling examples



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

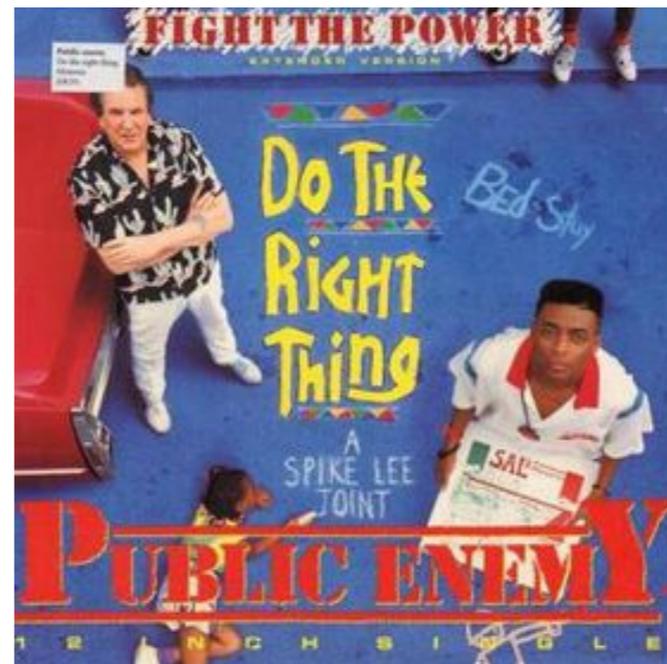
“Fight the Power” (1989)

Fight the power!

Fight the power!

Charleston Rhythm

4



Notorious B.I.G., “Juicy” (1994)

Analysis of Juicy

The image displays a musical score for the song 'Juicy' in 4/4 time. The score is divided into three systems, each with a measure number (1, 4, and 6) on the left. The lyrics are written below the notes. Several notes and phrases are highlighted with colored boxes: yellow boxes highlight the notes for 'change', 'thief', 'To up', and 'day'; blue boxes highlight the notes for 'Ro - bin Leach' and 'far from cheap'. A box labeled 'A' is placed above the first note of the 'change' phrase. The lyrics are: 'I made the change_ from a com-mon thief To up close and per - son - al with Ro - bin Leach And I'm far from cheap I smoke skunk with my peeps all day Spread'.

1 I made the **change_** from a com-mon **thief** To **up** **close** and

4 per - son - al with **Ro - bin Leach** And I'm **far** **from cheap**

6 I smoke skunk with my peeps all **day** Spread



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



zé keep me piss - y Girls used to diss me



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 -

Detailed description: This block contains the first line of musical notation. It starts with a double bar line and a common time signature 'C'. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. There are slurs over the first four notes and the last two notes. A fermata is placed over the final G4 note. The lyrics 'the Mi - ssi - ssi - ppi down to the East Coast.' are aligned under the notes. The word 'Con -' is highlighted in a yellow box under the final note.

22



dos in Queens In - do for weeks,

Detailed description: This block contains the second line of musical notation. It starts with a double bar line and a common time signature 'C'. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. There are slurs over the first two notes and the last two notes. A fermata is placed over the final G4 note. The lyrics 'dos in Queens In - do for weeks,' are aligned under the notes. The words 'dos', 'In', and 'do' are highlighted in yellow boxes under their respective notes.

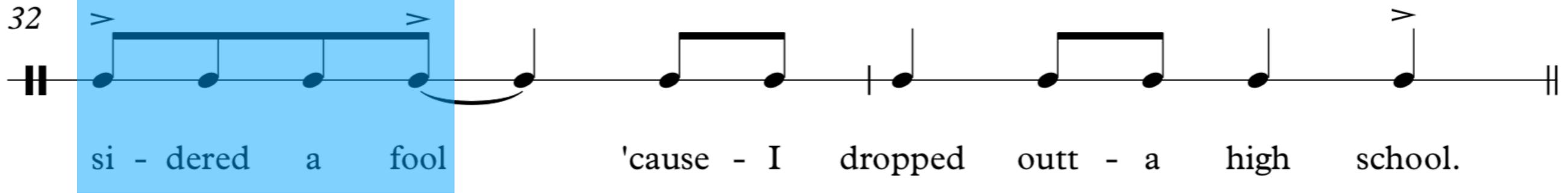
24



Sold out seats to hear Bigg - ie Smalls speak.

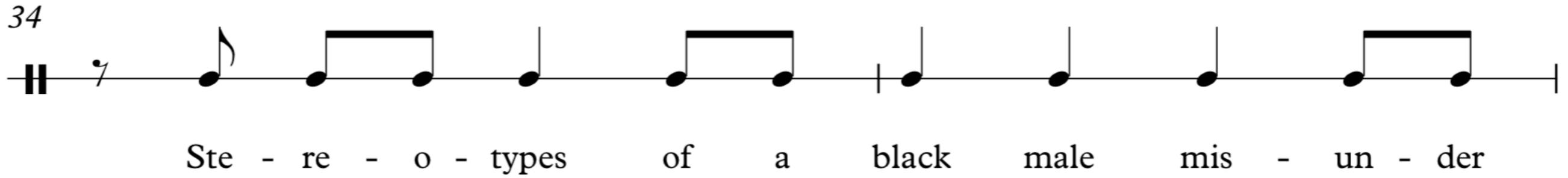
Detailed description: This block contains the third line of musical notation. It starts with a double bar line and a common time signature 'C'. The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. There are slurs over the first two notes and the last two notes. A fermata is placed over the final G4 note. The lyrics 'Sold out seats to hear Bigg - ie Smalls speak.' are aligned under the notes. The words 'out', 'seats', and 'Bigg' are highlighted in yellow boxes under their respective notes.

32



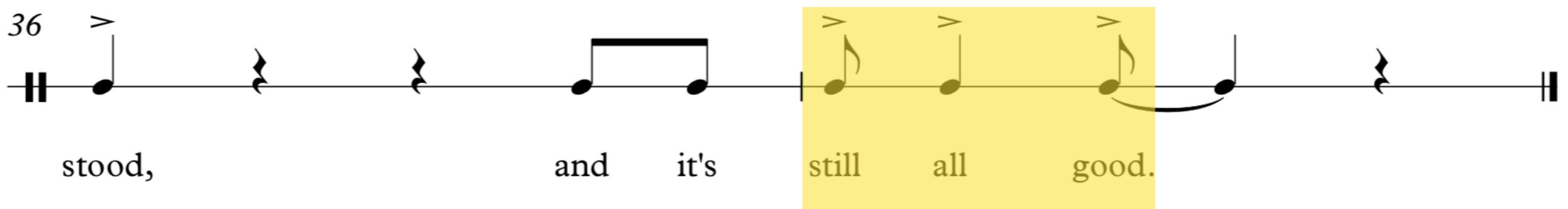
si - dered a fool 'cause - I dropped outt - a high school.

34



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

36



stood, and it's still all good.

Combining Jazz and Hip Hop

A

I made the change— from a com-mon thief To up close and
per - son - al with Ro - bin Leach And I'm far from cheap
I smoke skunk with my peeps all day Spread
love, it's the Brook - lyn way— The Mo - et and Al - i -
zé keep me piss - y Girls used to diss me
Now they write lett - ers 'cause they miss me I ne - ver
thought it could ha - ppen this rapp - in' stuff
I was too used to pack - in' gats and stuff Now
B hon - ey's play me close like butt - er played toast From V.S.

Chord symbols: Bbmaj7, G7, Cm7, F7, Dm7, G7, Cm7, F7, Fm7, Bb7, Eb6, Eo7, Bb6, G7, Cm7, F7, Bbmaj7, D7.

20 G^7
the Mi - ssi - ssi - ppi down to the East Coast. Con -

22 C^7
dos in Queens In - do for weeks,

24 F^7
Sold out seats to hear Bigg - ie Smalls speak.

26 $B\flat\text{maj}^7$ G^7 Cm^7 F^7
Liv - in' life with - out fear, Putt - in' five

28 Dm^7 G^7 Cm^7 F^7
ca - rats in my ba - by girl ear Lun - ches,

30 Fm^7 $B\flat^7$ $E\flat^6$ $E\flat m^7$ $A\flat^7$
brun - ches int - er - views by the pool. Con -

32 $B\flat^6$ G^7 Cm^7 F^7 $B\flat\text{maj}^7$
si - dered a fool 'cause - I dropped outt - a high school.

34 $B\flat^7(\sharp^9)$
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

6 Fm7

I smoke skunk with my

24 F7

Sold out seats to hear Bigg - ie Smalls speak.

28 Dm7

ca - rats in my ba - by girl ear

Musical Rhyming

Ro - bin Leach And I'm far from cheap

Chords: G7, Cm7, F7

Detailed description: This block shows the first line of musical notation. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, rhythmic style. The lyrics are placed below the notes. Three green rectangular highlights are placed over the notes corresponding to the words 'Leach', 'far', and 'cheap'. Above the staff, the chords G7, Cm7, and F7 are indicated.

10 Bbmaj7 G7 Cm7 F7
zé keep me piss - y Girls used to diss me

12 Dm7 G7 Cm7 F7
Now they write lett - ers 'cause they miss me I ne - ver

Detailed description: This block shows the second and third lines of musical notation. It consists of two staves with a treble clef and a key signature of one flat (Bb). The melody continues from the first line. The lyrics are placed below the notes. Three green rectangular highlights are placed over the notes corresponding to the words 'piss - y', 'diss', and 'me' in the second line, and 'miss' and 'me' in the third line. Above the staff, the chords Bbmaj7, G7, Cm7, F7, Dm7, and Cm7 are indicated.

Musical Rhyming

28 Dm^7 G^7 Cm^7 F^7

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

30 Fm^7 Bb^7 Eb^6 Ebm^7 Ab^7

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

Detailed description: The image shows a musical score for a song. It consists of two staves of music in a key with two flats (B-flat and E-flat). The first staff starts at measure 28 and contains the lyrics 'ca - rats in my ba - by girl ear Lun - ches,'. The second staff starts at measure 30 and contains the lyrics 'brun - ches int - er - views by the pool. Con -'. Chord symbols are placed above the notes: Dm^7 , G^7 , Cm^7 , F^7 on the first staff; and Fm^7 , Bb^7 , Eb^6 , Ebm^7 , Ab^7 on the second staff. Green boxes highlight the words 'Lun - ches,' and 'brun - ches', indicating a rhyme. The notes for 'Lun - ches,' are on a half note 'L' and a dotted quarter note 'ch', while 'brun - ches' is on a dotted quarter note 'ch'.

Rhyming phrases

14 Fm⁷ Bb⁷ Eb⁶ E^{o7}

thought it could ha - ppen this rapp - in' stuff

16 Bb⁶ G⁷ Cm⁷ F⁷ Bbmaj⁷

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

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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