Ephrem Lopez
CAP 4800
Professor Smyth
May 2022

Senior Project

The topic of discussion is about Drill music, and why this particular genre has been so controversial over the past decade. The sub-genre is influenced by Hip-Hop, where most artists rap over beats. These beats are usually fast, loud, chaotic, and hypnotizing. The production consists of sliding 808 glides, hard kick drums, fluttering hi-hats and addicting melodies on loop. Although this is the foundation Drill has evolved into, the production is not the only reason so many people are gravitating towards it with controversy. The main reason is the Drill Rap itself, because of the violent lyrics, graphic descriptions of crimes, and the unpleasant reality of the neighborhoods and upbringing of the people from these city environments where the music style has originated from.

Back around 2010-2012, there was a new movement of rap coming from the city of Chicago. Artists such as Chief Keef, G Herbo, and Lil Durk were buzzing within their neighborhoods in Chicago with a new style of music. The music was heavily promoting gang violence and criminal activity which was an everyday reality for the artists creating this kind of music. The artists at the time were all very young, ranging from teenagers to early twenties. Most of the public would credit Chief Keef as being one of the most influential because he was recognized by Kanye West, and featured on his remix of “Don't Like”. Kanye West added huge artists to his record such as Big Sean, Pusha T, and Jadakiss. They also worked on other tracks

such as “Hold My Liquor” which was featured on Ye’s 2013 album *Yeezus*. Chief Keef was also signed to Interscope Records in 2012, but was dropped after for unknown reasons.

Chief Keef being dropped from a major label was just the beginning of the stigma drill rap has been placed into for years to come. Drill is a genre which promotes violence, drug abuse, and criminal activity. It might be hard for someone that isn't from poverty or an environment where survival is an obstacle every single day. The goal of this paper is to educate readers why Drill rap is so controversial, but why it should never be a conversation of canceling the genre, or trying to prevent the genre from evolving and growing into mainstream platforms. For many individuals internationally, Drill rap is an escape from poverty or situations where many do not have an opportunity to create a better life for themselves and their families. This paper will shed light on a couple of narrivates spread amongst the media, and how society is digesting these narratives. The paper will also shed light on why Drill rap is not a menace to society, but how it actually is changing many people's lives for the better, not only in Chicago but in different areas in the entire world such as New York City, England, Italy, Africa, and many more places globally.

Based on research on the genre, it seems like Drill hasn't been spoken about too much on an academic scale. If it has, it usually speaks on UK Drill which has had its own contribution to the mass spreads of the genre but as of 2022, Drill is probably the most popular subgenre of rap there is today. Reason being, so many huge stars having successful careers through the genre such as Pop Smoke (New York City), Kay Flock (New York City), Central Cee (UK), Digga D (UK), G Herbo (Chicago), and RondoDaSosa (Italy). One thing these artists have in common is

they all come from impoverished communities, where they now have opportunities to change their families lives forever. Unfortunately for some of these artists mentioned above, some found themselves in situations where they are either deceased or incarcerated after fame and fortune. From a media standpoint, it can look almost as Drill rap is a curse they have put among themselves, but Drill rap isn't the reason unfortunate situations arise, the music was a vessel for these young men used to express their feelings, emotions, and reality. An article by Lambros Fatsis wrote an article detailing UK's response to Drill, "...drill music is routinely accused of encouraging criminal behavior among young Black Britons from deprived areas of the capital…"

A great scholarly article by Jonathan Ilan spoke on how the government in the UK censors Drill rap. "Authorities in the United Kingdom censure 'drill rap', the artistic expression of disadvantaged urban youth, citing its connections to serious violence…based on a thin, 'street-illiterate' understanding of the genre that ultimately rests on stereotypes of young black men as violent 'gang' members..video removals and restrictions on performance are shown to be counterproductive from a crime-reduction perspective." Jonathan describes it so perfectly that thin understanding is a huge reason why there is such a disconnect or misunderstanding between the youth and the government. This eliminates the people's right to express their reality in the form of art or in this case Drill **music**. Other scholarly sources such as an article by Adam Lynes, Craig Kelly, Emma Kelly said "...to develop an understanding of interpersonal violence within an urban landscape. An increase in violent crime has garnered intense media attention with drill."

An article by Fox News highlights NYC mayor Eric Adams and his concerns with drill music. "After a spate of shootings in New York, Mayor Eric Adams made the connection

between ‘drill’ music and young Black men murdering each other. He said it is "alarming," to see the popularity of the genre.” The goal is to understand why politicians and officials within government are concerned about a music genre, when there are other issues like gun control that should be a way bigger concern for them instead of banning an art form of expression that can change peoples lives.

If Drill rap is so violent and dangerous as the media portrays, then why do these artists continue to make this kind of music, and why do consumers still purchase the product? It is because it is art at the end of the day. This art is very successful commercially, which was done due to the help of Pop Smoke. Born Bashar Barakah Jackson in Brooklyn, he quickly became the biggest sensation out of New York in 2019. At only 19 years old at the time, his breakout single “*Welcome To The Party*" took New York City by storm. His deep voice cut through your speakers and the grime influenced instrumental made you feel like you were in an action movie. His run while he was alive only lasted 9 months, but within that time he had collaborated with huge artists such as Migo’s Quavo, Houston’s Travis Scott, and Roddy Rich. These collaborations helped bring the genre to the forefront of New York’s rap scene, allowing new doors to be open for more people from Brooklyn. Only four months into his career, his debut Mixtape Meet The Woo V.1 debuts at position 105 on the Billboard charts for four weeks straight. His second project Meet The Woo V.2 peeked at number 7 only five months after. Unfortunately, things took a turn for the worst when he was murdered in Los Angeles on Febuaray 19th, 2020. He had finished posting on his Instagram story a gift from fashion designer Mike Amiri, but he must've not realized the address of the jeans was clearly visible for all to see online. Around 4 a.m, multiple men went into his place and tried to rob him, but ultimately shot and killed him at only

20 years old. An unfortunate concern for all rap artists is their safety. When you are posting money, cars, and luxury lifestyles online, you might become a target if you aren't careful. This becomes very important when you speak very aggressively and violently in your music.

People are very envious and will take you up on all the “gangster” lyrics. This is the foundation for drill rap, but what about Hip-Hop itself? Hip-Hop started in the 1970s by Puerto Rican and Black kids in the Bronx. To be specific, many from that time will say Hip-Hop was born on the famous Sedgwick Ave, underneath a building hosting a party by DJ Kool Herc. Him and his sister Cindy would throw parties underneath 1520 Sedgwick Ave afterschool to come up with money to support themselves. What ,ade these parties so special was the kind of music they played which eventually turned into rap. He would play funk records, but only the drum breaks, the part of the song where only the drummer is playing without the singer on the track. Since this section of the record would only last a few seconds, he would have two turntables, which allowed him to keep bringing the drum break back to back, causing a new song of drums to dance too. Now add spoken rhymes on top of this and the genre of Hip-Hop was born. What made it so special was the culture all transcended the music. The culture broke down into three different categories, all meant to express yourself. You've got DJin; the act of blending records together, Breakdancing; the act of dancing on the floor with a combination of turns, rapid positions, and feetwork; and Graffiti; Writing and prompting a brand or identity on property that isn't yours. By 1979, the Sugarhill Gang recorded “*Rapper's Delight*” , the world's first distributed rap record. What made this particular record so special was multiple aspects. First off, the instrumental was funky and had a great rhythm, but the song's substance was what shaped Hip-Hop as a genre for decades to come. The song included lyrics about Fashion, pop culture

references (such as Muhammad Ali), bragging about Cars and colored TVs, and how the media confronts him about stories theyve heard about him. "...coming home late one dark afternoon, Reporter stopped me for an interview, She said she's heard stories and she's heard fables…". Does this sound familiar? The media has been asking him questions since the 1970s.

By the end of the 1970s and beginning of the 1980s, New York City was definitely not the same as it is today. In 2022, New York is filled with police patrols and street cameras on every single corner. This is drastically different from decades ago, where the city had many problems to conquer at that particular time. A classic movie that embodies the atmosphere and true grit of the city during that time was "*Taxi Driver*" starring legendary actor Robert De Niro. The streets were dirty and were ramped with a range of crimes that threatened the community. An article by Icon Collective helps explain why the city was going through such hard times in this era. we see an economic collapse.

"...the economy was falling apart due to the decline of the manufacturing industry and construction of the Cross Bronx…white middle class moved to the suburbs to escape…The migration shifted demographics and segregated communities. Conditions worsened in neighborhoods predominantly populated by African-Americans, Puerto Ricans, and Caribbean immigrants. Urban despair also brought rising crime, gang violence, and poverty. Consequently, businesses closed their doors, causing many economic opportunities and sources of entertainment to evaporate. As a result, urban youth turned to the streets for recreation and self-expression. The abandoned buildings and parking lots set the stage for block parties".

This information is crucial to understand why the conditions of the city were in much worse shape than they are now. Probably the best example too could be the transformation of Times Square. If you were to imagine 42nd street now, you might imagine huge billboards, lights, the New Years Ball Drop, adults dressed in your favorite characters, and crowds of Tourists. Back in the 70s, this same exact area was in a much worse condition. Sex shops and adult theatres popped up all over the strip and has since been there until the 1990s. This area was known for its rapid drug infestation and high rates of prostitution. Around this time, over 2,300 crimes had taken place within only a block radius back in 1984. Fast forward to 2020, this tourist attraction gathers around 131 million people each year! Understanding what the city was like before, could help us understand the conditions minorities were trying to create art from. These environments not only shape these communities, but influence their dialogs and experiences. These experiences are what make it into the music, and tell a story of hardship, dispersion, reality, racism, inequality, and hustle. Hip-Hop was made by the street, and will always live through the streets and youth that comes by it.

Why might being from disadvantaged neighborhoods as a minority be such a burden? Because the odds are always against you and those who look like you. The opportunities are different, from the school you go to, to the food that's available, to why Police might treat you and the list goes on. These struggles are what made Hip-Hop so authentic because it came from no rules. What's very counterproductive nowadays is Government and police interference with Hip-Hop because they always seem to yet take more from a community of individuals who already have less than most. It isn't completely shocking to hear how police are using Rappers music to indict, arrest and build cases on multiple rappers, mostly Black and Hispanic men. Rap

is art, very similar to spoken word (style of poetry) that allows individuals to express themselves, but this doesn't necessarily mean every sentence they said it's completely the truth. This is where racism comes into play. The authorities will dissect lyrics, looking for connections in your raps to connect you to a case or involve someone to a crime. It is wrong to do especially because just because you say something, doesn't mean it is true.

An scholarly article by Malik Steward helps shed lots of light on the consequences of rap lyrics being admissible to use within court. “In Maryland, an artist was sentenced to fifty years in prison based upon a single witness testimony and a rap verse uploaded to Instagram…The use of rap lyrics as evidence against criminal defendants is problematic in a plethora of ways, but most notably: it is an encroachment on the artist’s creative freedom, it has the potential to activate bias in jurors, and rap is being targeted.” The targeting stems from racism and stereotypes that all rappers are criminals and that rap lyrics are always 100% truthful no matter how preposterous the lyrics may be. For most, rap is simply an expression which allows one to create music and control their own narrative, though this control is lost when authorities step in and use this person's lyrics against them, which is ludicrous. “The unique pressure that rap artists endure from consumers to be authentic creates an environment in which rappers are taken literally rather than artists expressing themselves.[14] The literal interpretation of rap lyrics has led some courts to admit rap lyrics as evidence of the defendant’s guilt.” This last quote is very important because it is true that rappers are unique in a way that it is the only genre that seems to get the most Criminal Justice Systems attention and also the nation as well. This is true because at a certain point in time, Hip-Hop albums were sold without any Parental Advisory stickers, but after 1985 NWA caused headlines to explode for being a dangerous group to society. They tried to ban their

music from being sold in stores and many groups of people purposely would go to these music stores to literally destroy the rap records. This is racist because the majority of these groups were White, middle-class individuals who wanted to destroy objects relating to Black and Brown individuals.

Another great quote came from the same scholarly article by Malik Steward, highlighting how using rap lyrics in court creates a negative bias towards people of color in court. “The use of rap lyrics in court also impacts jurors.[17] The University of California, Irvine, has found that rap lyrics can bring out anti-Black racism in jurors.[18] Jurors viewed lyrics as more “dangerous, offensive, threatening, and literal” when told they came from rap music than when they were told the lyrics came from country music.” Even if the lyrics are not relevant to the case, the bias becomes so strong that a guilty verdict is very high for the defendant. This modern day prejudice is wrong and should be confronted to ensure all courts and jurisdictions throughout the entire world beyond the United States of America allow all individuals of all races and backgrounds to be able to express themselves without worrying if the music they create can be used against them in court!

Outside of the United States, artsts in the UK are facing the same discriminating from authorities. This scholarly journal by Lambros Fatsis expresses the following, “the policing of drill will be approached theoretically as an expression of the discriminatory politics that neoliberal economics facilitates in order to exclude those who the state deems undesirable or undeserving of its protection”. The main languages which stood out were excluding who the state deems “undesirable”. This leads me to conclude the authorities rather not protect those who make drill music (predominantly minorities) and instead use their lyrics to incriminate them and

also simply ban the music from radio. In the UK, authorities have gone even further in banning artists' music videos from the Internet as well. This is bad for musicians because not only do they get opportunities from the popularity of their videos but they're missing out on financial opportunities. These are all examples of forces trying to suppress the influence of black culture and influence among the world. It is funny that Hip-Hop surpassed Rock as the world's most popular genre, yet Hip-Hop is the only genre that the courts use to incriminate black and brown people. Throughout the past 3 years Drill music has been popular in New York City, many concert shows have been canceled due to NYPD's politics for Drill music. Even with the late Pop Smoke had many shows canceled due to the NYPD concerned for the safety of concert goers. From the cops perspective, many of these Drill shows bring lots of attention to the artists, and if a particular artist has heavy gang language in their raps, they have concerns about who might be showing up at these shows. If a rival gang member(s) shows up at the concert, who knows if they choose that public event to retaliate. I understand that perspective but at the end of the day, what's the difference between a first-person shooter video game, or an action movie? Both mediums are portraying violence, and to be frank, as long as the security actions at the venue are secure, then everything should move properly. Granted, we all don't know the future, and that is why NYPD is trying to prevent a potential threat, but this in itself is still stemmed from stereotypes and biases.

This was just the beginning of New York City authorities trying their best to do something about the spark of violence since the pandemic started in 2020. According to CNN, major crimes spiked 60% this past February compared to last year. "The New York Police Department tracked increases across every major crime category. The city recorded a 41%

increase in overall major crime through the first months of 2022 compared to the same period last year, including a nearly 54% increase in robberies, a 56% increase in grand larceny incidents and a 22% increase in rape reports, the data shows." Interestingly enough, instead of blaming other causes such as unemployment or COVID-19, Mayor Eric Adams chose to blame crime on Drill rap. New York Radio DJ, DJ Drewski told social media he won't be playing anymore diss music (Drill rap). This statement came after Nas Blixky got shot, then a rival member T Dott Woo who was friends with Pop Smoke and Fivio Foreign got shot in the head the very next day. This news saddened the city because although many people have beef within real life, the fans and supporters of Drill love both sides just as much. Unfortunately it's just music for the listeners, but for these rappers a lot of these beefs are their everyday reality. Superstar rapper Fivio Foreign had some comments to say about DJ Drewski's statement saying "It's not the music that's killin' people, it's the music that's helpin' niggas get out the hood." This is absolutely true, a lot of people were able to make it out of hard circumstances with Drill music, allowing them to take care of their families and travel the world. Some artists from New York City that have landed major record deals are B Lovee, Kay Flock, Dougie B, 22gz, Bizzy Banks, Shawny Binladen, Pop Smoke, Fivio Foreign, Dusty Locane and more. All of these individuals were able to make a name for themselves and create a career of expressing themselves through music.

Besides some radio DJ's vocalizing their concern with playing violent diss records on the radio, Eric Adams had much more to say about Drill music and its popularity in New York City. According to XXL, "in February Bronx drill rapper C-Hii and Brooklyn drill artist Tdott Woo were both shot and killed. Nas Blixky was shot in the head and leg in January but survived the

shooting. Kay Flock is in jail after being charged for murder for a fatal shooting in Harlam in December 2021. As a result, New York City Mayor Eric Adams called to ban some of the subgenre's music videos on social media as the city has come to terms with the recent murders of rappers who are connected to the drill music scene". The mayor is asking social media to silent these young men, suppressing their influence and preventing them from reaching their full potential. What is the full potential you might ask? Well, look at Fivio Foreign, he just released his debut album *B.I.B.L.E*, with numerius stars from the music industry. The lead single *City of Gods* features verses from Grammy Winning Kanye West, a chorus from legendary Alicia Keys, and adlibs from Atlanta sensation Playboi Carti. Beyond this, the album went #9 on the Billboard charts, showing all the aspiring artists that they can do this. They too can use rap to become a huge star that charts, and is able to be a positive influence for newer generations. It doesn't have to be a negative narrative where people assume the worst, instead the positives should be advocated for and looked as a possibility to change your life for the best forever. From Eric Adams perspectives, here's what he had to say, "We pulled Trump off Twitter because of what he was spewing. Yet we are allowing music, displaying of guns, violence, we're allowing it to stay on these sites." Even if this was true, why are we comparing a white racist man to a rap scene of black kids in urbanized communities. Trump was so influential, he had terrorists attack our Capitol building, yet we are concerned about Drill rap.

Exceptionally, Eric Adams was willing to meet with many Drill rappers with popularity such as B Lovee, Fivio Foreign, and Maino to have a conversation about what's really going on, and to understand their perspective as people in this genre. Eric Adams is commendable for sitting with these artists, and allowing them to explain their side of the story, allowing clarity to

be met through both sides of concern. DJ Drewski had another great point worth mentioning, “The mayor is calling the president of the United States on gun violence to come to the city,” Drewski says. “Who do you think they’re going to point to? Let’s be ahead of it so you’re not a target. That was my whole way of thinking, like, ‘Let’s calm down, so we’re not in the light. So it doesn’t slow up the money. So it doesn’t cause people to lose the opportunities.’ Rappers are already targets. Once you become a popular artist and you have influence, you’re a target. Now you’re inciting the violence. They’re going to come for you quicker than ever, because you’re promoting it in a sense. So it was already happening. You’ve just got to be ahead. You’ve got to play the game the smart way. You don’t want to be the artist that they’re watching, because look what happens.”

What should happen next? Drill rap should be left alone, while the NYPD does not do what they need to do to patrol the streets and make sure the city is safe. There is a way to do that without targeting black and brown kids and their creativity. Not everything is gangster. Not all are murderers or criminals. We as a society can't keep judging what we see on a surface level. If we continue to use biases towards our people, more families will be broken, more blakc men will be incarcerated, and less opportunities will be available for the youth of our nations! Drill music is a sound that is transcending all the barriers being put upon the genre. This past month, 3 rappers Kay Flock, Dougie B, and Bory 300, released a song *Shake It* featuring Grammy winning artist Cardi B. Cardi being from the Bronx herself, is helping to keep Dripp music in the mainstream. The song has only been out 4 weeks and has already amassed over 19 million views on YouTube, and 13 million streams on Spotify. Unfortably, Kay Flock is currently in jail for allegedly shooting and killing a man in Harlem back in December 2021. Cardi B obviously

understands rap music is simply entertainment, so she supported the movement and the younger artists coming from her stomping grounds.

Many people thought Drill was just a fad, or a trend that was going to die out once Pop Smoke passed but that is far from the truth. Today, Drill music has spread to every section of the world. Not only did it spread internationally, but many of these international artists have huge careers where they are too able to get wealthy and influential. RondoDaSosa is an Italian Drill artist who went viral on Twitter in 2020. The viral clip consisted of Rondo and a group of people all dancing and doing the “woo walk” which was originated and popularized by Pop Smoke and Tdot Woo. The clip went viral and eventually he kept dropping music throughout the year and landed a deal with Warner Records. With over 450,000 thousand subscribers on YouTube, Rondo gets millions of views on multiple music videos of him, all in Drill style production and rap, while speaking in Italian. This goes to show how influential Drill music has been in the last few years. Not only has Drill made it to Italy, but also to Ghana, Australia, and even Ireland. The amazing part is each country has their own culture and dialect, so it's very intriguing to watch and get a feel for that country's style of rap. For fans, it's great to see how many styles of Drill have flourished and will continue to encourage more artists to try it.

What makes Drill alluring musically is the production itself. It's different from the average trap beat, because Drill uses an entirely different drum pattern than the typical trap record. The hi hat could be replaced with a sharp snare, with the pattern hitting 3 times every ¼ note. It created a hypnotizing pattern which screams energy. Now, when it comes to a melody, Chicago drill used dark pianos, synths, and loud crashes, similar to an orchestra. You might even

hear gunshot sound effects and sirens as well, further painting a picture of these artists' reality. Around 2020, the typical Drill beat was very dark and around 140 BPM (Beats per minute). Pop Smoke popularized this style, where the snare would on the 3 and then the 8 count. This is different from trap where the clap or snare only hits on the 3. The melodies for the Pop Smoke era were mostly orchestra or choir type samples/instrumentalization. By 2021, the sound was transforming. Brooklyn Drill was slowly spreading and influencing a new scene of Drill within the Bronx. The Bronx did something slightly different, they included popular 2000s samples, accompanied by the Drill drums or percussions. These gave listeners a new sound, and something familiar to gravitate towards. By the time the rapper even starts, you might already be fully engaged with the record just because you resonate with the sample. A great example would be IYKYK by B Lovee, which sampled Wanye Wonders 2003's hit *No Letting Go*. This song has over 14 million views on YouTube.

Overall, Drill rap is a subgenre of Hip-Hop which transcended the underground and created a lane for artists all over the world to thrive and take care of their families. Throughout the history of rap, authorities and police have tried to target minorities of color with their culture and their lyrics, which is absolutely wrong. In 2022, small steps of progress have been made to find an understanding for the youth and figure out the best way to make our communities safe while letting the youth express themselves freely, which is a right that should be given to every citizen, especially in the United States of America. Drill rap is here to stay, and will continue to transform and overcome all the obstacles and barriers that the media and politicians throw in its way. Therefore, Drill rap is a controversial genre which allows people to become successful.

Bibliography

Jonathan Ilan, Digital Street Culture Decoded: Why criminalizing drill music is Street Illiterate and Counterproductive, *The British Journal of Criminology*, Volume 60, Issue 4, July 2020, Pages 994–1013, https://doi.org/10.1093/bjc/azz086

Adam Lynes, Craig Kelly, Emma Kelly, THUG LIFE: Drill music as a periscope into urban violence in the consumer age, *The British Journal of Criminology*, Volume 60, Issue 5, September 2020, Pages 1201–1219, https://doi.org/10.1093/bjc/azaa011

Volume: 67 issue: 6, page(s): 1300-1316

Article first published online: April 5, 2019; Issue published: November 1, 2019
Lambros Fatsis
School of Economic, Social and Political Sciences, The University of Southampton, UK

Williams, Juan. "Rap and Drill Music Is Part of America's Racial Problem." *Fox News*, FOX News Network, 20 Feb. 2022, https://www.foxnews.com/opinion/rap-drill-music-america-racial-problem-juan-williams.

https://www.fuse.tv/2013/06/kanye-west-yeezus-listening-party

Haring, Bruce. "New York Mayor Eric Adams Calls on Social Media to Ban Drill Rap Videos." *Deadline*, Deadline, 12 Feb. 2022, https://deadline.com/2022/02/new-york-mayor-eric-adams-calls-for-social-media-ban-drill-rap-videos-1234932198/.

Powell, J. (2022, February 16). *Maino, Fivio foreign, and more meet with NYC mayor Eric Adams to discuss drill music and violence*. REVOLT. Retrieved May 18, 2022, from https://www.revolt.tv/article/2022-02-16/152941/eric-adams-maino-drill-music/

Williams, Juan. "Rap and Drill Music Is Part of America's Racial Problem." *Fox News*,

17 Feb. 2022,

www.foxnews.com/opinion/rap-drill-music-america-racial-problem-juan-williams.

"FIVIO Foreign, Maino and Other Rappers Meet with New York Mayor Eric Adams over Drill Music Violence." *Yahoo!*, Yahoo!, https://www.yahoo.com/lifestyle/fivio-foreign-maino-other-rappers-201500341.html.

Gee, Andre. “Why Violent Diss Songs Are Getting Pulled from New York Radio.” *Complex*, Complex, 13 Feb. 2022, https://www.complex.com/music/violent-diss-songs-pulled-new-york-radio/3.

“Hip Hop History: From the Streets to the Mainstream: Icon Collective.” *Icon Collective College of Music*, 26 Nov. 2019, https://iconcollective.edu/hip-hop-history/.

https://www.fuse.tv/2013/06/kanye-west-yeezus-listening-party

Allah, Sha Be. “Today in Hip Hop History: Kool Herc's Party at 1520 Sedgwick Avenue 45 Years Ago Marks the Foundation of the Culture Known as Hip Hop.” *The Source*, 11 Aug. 2018, https://thesource.com/2018/08/11/today-in-hip-hop-history-kool-hercs-party-at-1520-sedgewick-avenue-45-years-ago-marks-the-foundation-of-the-culture-known-as-hip-hop/.