

# Breakbeat Sampling

## Expressive Culture | Creative Survival

(From BeBop to HipHop | Breakbeats & Jazz Riffs)

In relation to creative survival hip hop emerged out of a urban, socio-cultural environment that was fueled by poverty, high crime rates and a decline in music programs. New York City was overrun with drugs and gang warfare. Out of a desire and necessity to escape gangs and to create music that was reflective of the times early hip hop pioneers discovered a way to create the soundtrack to urban life. Lacking access to instruments and musical instruction they sought creative alternatives to making music. It often reached back into a distant, sonic past while remaining urgent enough to move the crowd. What emerged became known as the Breakbeat. A Breakbeat, in essence, is the parts of a song dj's noticed got the most reaction from a crowd. By using or manipulating crude technology they effectively found ways to extend those "breaks" which laid the foundation for what is now known as hip hop. What started out as "breaks" for the dancers( "B" Boys" ) eventually became "breaks" which also allowed MC's to rhyme, toast, boast and sometimes battle over. Reminiscent of the *cutting sessions* of the 1940's when BeBop was born at Minton's Playhouse in Harlem. Expressive culture and creative survival at it's best!

-Donald W. King

"In the late 1970s and early 1980s, hip hop turntablists, such as DJ Kool Herc, began using several funk breaks in a row, using irregular drum patterns from songs such as James Brown's "Funky Drummer" and The Winans' "Amen Brother", to form the rhythmic base for hip hop songs. DJ Kool Herc's breakbeat style involved playing the same record on two turntables and playing the break repeatedly, alternating between the two records."

**-Wikipedia**

*"This was an act of cultural excavation. The potential for a marginalized culture to seize on a contextual form which has been rendered cliché by the mainstream, and resurrect from its remains a transcendent form that bears the marks of struggle."*

**-Ad Hoc, the Brief History of The Subversive Breakbeat**

*You can't mention sample-based music and not talk about drum breaks. In the early 1970's, years before producers had begun chopping up old records on samplers, Jamaican-born and Bronx-based DJ Kool Herc introduced a new approach to mixing records, paving the way for the development of Hip-Hop beatmaking. At the time, when playing extended disco mixes and heavy funk, Herc noticed that it was the instrumental versions, and often the percussion-only breaks in the middle of those records, which sent the crowds wild. He began extending these instrumental passages by hand, switching from one record to the next, chopping from break to break. Bedroom producers soon began looping drum breaks on cassettes, and eventually, the arrival of dedicated digital samplers and drum machines made the job easier, allowing far greater control and manipulation.*

### **-Who Sampled Who**

*As Hank Shocklee of the Bomb Squad told me, "A lot of the records that were being sampled were socially conscious, socially relevant records, and that has a way of shaping the lyrics that you're going to write in conjunction with them."*

### **-Hank Shocklee, The Atlantic-Did The Decline of Sampling Cause The Decline of Political Hip Hop**

### **References:**

<http://ad hoc.fm/post/why-breakbeat-matters-and-why-its-having-crisis-id/>

<https://blog.whosampled.com/2010/04/29/the-10-most-sampled-breakbeats-of-all-time/>

<https://blog.whosampled.com/2014/04/01/top-10-most-sampled-jazz-artists-of-all-time/>

<http://www.jazz.com/dozens/the-dozens-hip-hop-meets-jazz>

<http://www.villagevoice.com/music/blue-note-records-ten-best-sample-sources-6652572>

<http://www.theatlantic.com/entertainment/archive/2013/09/did-the-decline-of-sampling-cause-the-decline-of-political-hip-hop/279791/>

<http://www.spin.com/2008/11/sampling-dying/>

## YouTube

**James Brown, Funky Drummer**

<https://www.youtube.com/watch?v=dNP8tbDMZNE>

**The Winston's, Amen Brother**

[https://www.youtube.com/watch?v=GxZuq57\\_bYM](https://www.youtube.com/watch?v=GxZuq57_bYM)

**The History of the Amen Break**

<https://youtu.be/BIBU6IEs0u4>

## Playlist

### Songs & Original Samples:

#### HipHop:

Aretha Franklin, One Step | Mos Def, Ms Fat Booty

Wendy Rene, After Laughter | Wu Tang Clan, Tears

Jimi Hendrix, Are You Experienced | Pharcyde, Passing Me By

James Brown, Funky Drummer | Public Enemy, Fight The Power

Bert Weedon, Apache | The Sugarhill Gang, Apache(8th Wonder)

Barry White, Playing Your Game | Black Moon, I Got You Open

### The History of The Apache Breakbeat

<http://www.complex.com/music/2012/11/a-history-of-the-apache-breakbeat/bert-weedon-apache>

### Jazz/Bebop

“A contrafact is a new musical composition built out of an already existing one, most of a new melody overlaid on a familiar harmonic structure. As a compositional device, it was of particular importance in the 1930s/1940s development of bop, since it allowed jazz musicians to create new pieces for performance and recording on which they could immediately improvise, without having to seek permission or pay publisher fees for copyrighted materials (while melodies can be copyrighted, the underlying harmonic structure cannot be).”

-Wikipedia

*Bebop contrafact is done using instruments while Hip hop sampling is electronically  
Bebop contrafact is in jazz while Hip hop sampling is in Hip hop*

*Bebop came about in 1940's and Hip hop in 1970's*

[https://en.wikipedia.org/wiki/List\\_of\\_jazz\\_contrafacts](https://en.wikipedia.org/wiki/List_of_jazz_contrafacts)

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Charlie Parker, An Oscar for Treadwell | George Gershwin, I Got Rhythm

Thelonious Monk, Bright Mississippi | Ben Bernie, Sweet Georgia Brown

Charlie Parker & Miles Davis, Donna Lee | Ballard MacDonald & James F. Hanley, Back Home In Indiana

Eric Dolphy, Serene | Walter Gross, Jack Lawrence, Tenderly

