

BOOM BAP MAG

AN INTERACTIVE BOOM BAP EXPERIENCE

2021: JAN FEB MARCH APRIL MAY JUNE

VOL. 1: SUMMER EDITION

(+July)



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MC Till - Michael Stover - iomos marad - Profound

Cover Artwork Image by Phat Hentoff

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The Dedication



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My brother gave me my first cassette tape before I was a teen. "The Biz Never Sleeps" by the Diabolical Biz Markie was the first tape I owned, but it definitely wouldn't be the last. In a way that tape set off my life-long journey in Hip-hop. I listened to the music. I read about the culture. Soon I would be rapping, making beats, and daydreaming about owning my own record label.

My heart goes out to Biz Markie's close family and friends. My heart goes out to The Gift of Gab's family, to Shock G's family, to Black Rob and DMX's family, to Double K and Prince Markie Dee's families, to too many more to name:(

This magazine - along with all our efforts to advance the music forward - is dedicated to all the Hip-hop artists we've lost over the years. May your pioneering spirit inspire us to take this artform, this music, this culture to new heights so that the community of Hip-hop may continue to expand and grow more peace, love, and justice in the world.



Click the pic above for a special message from MC Till about this mag.

In the spirit of community, we are inviting you to help us make this digital magazine all it can be. If you see any errors or oversights, please let us know. Additionally, if you have any feedback for us please consider filling out [this quick survey](#) when you are finished reading through the mag.

The Intro

The Boom Bap Mag is an **interactive magazine** that requires your participation to get the most of your experience. Anywhere or anytime you notice a highlight or 'glow' when you turn a page, that indicates that an interactive hyper-link is waiting to lead you to another experience. Keep your eyes open to unlock plenty of hidden content within the pages. Enjoy your adventure as you are now in the Boom Bap Mag Universe



Everybody's Hip-hop Label is a crowd-sourced movement dedicated to advancing Hip-hop music through discussing, creating and distributing it. Join the movement at www.patreon.com/everybodyshiphop

The Boom Bap Review is an annual book highlighting boom bap Hip-hop. The book includes a list of over 100 dope albums, long-form album reviews, retrospective pieces, and more. If you like artists such as Blu & Exile, Smif N Wessun, Skyzoo, Rapsody, Awon & Phoniks and Black Thought, you will love this book. Get your copy at www.boombapreview.com

The Boom Bap Chat is a bi-weekly discussion/interview focused on boom bap artists and topics. Past guests include Masta Ace, Dres of Black Sheep, Billy Danze of MOP, vsteeze, and many more. In addition to interviews, the Boom Bap Chat hosts conversations, battles, new music nights, artist and producer spotlights and much more. Watch the interviews at bit.ly/boombapchat2 Join the clubhouse Boom Bap Chat club at the following link: bit.ly/boombapclubhouse



The Bios

MC Till is the co-author of the Boom Bap Review: an annual book about Hip-hop music. He is also the founder of the Boom Bap Chat and Everybody's Hip-hop Label. His vision for these various mediums is to push forward the music he loves in a way that is engaging and inviting. He has been part of an intentional community in Cincinnati, OH and has self-booked four tours landing him in cities all across the USA. Through his relationships and travels he has learned that community is of utmost importance and he is dedicated to advancing Hip-hop community.

Michael Stover, aka Big Sto, is the co-author of the Boom Bap Review, a publicist, artist, and more. He is driven by a passion to see Hip-hop do well. He does that by ensuring artists are given a shot in today's tumultuous industry. As an artist himself he has released 10+ projects over the course of his career so he knows first-hand the pitfalls of being an artist. He is dedicated to helping artists get to the next level through locking down shows, selling, records, or crafting an undeniable online presence. Oh, all that plus he helps artists to GET A WEBSITE!

Neville is a co-host of the Boom Bap Chat, entrepreneur, and a licensed therapist in the field of mental health. He is also a Hip-hop purist, enthusiast, and connoisseur of good music. As a therapist and music lover he believes in the therapeutic qualities and healing properties music possesses through the use of words, sounds, and power. That's boom bap Hip-hop in a nutshell. A, E, I, O, U and sometimes Y!

Profound has tantalized fans for years with clever wordplay and a delivery that intertwines the sincerity of De La Soul's Posdnuos with the force of OC's powerful presence. He has completed several projects including his first release *4 Da Love*: This 13-track compilation features production by No I.D, Tony Baines, DJ Emmaculate and Coolout Chris. Profound recently completed another full-length album entitled *Distant Gratification*. It speaks to the time, travel and effort it took to complete the project that features production by Dug Infinite, ATL's Rhapsidi, and Virginia Beach's own Disko Dave. The album also features Masta Ace, Craig G, and Wordsworth. Always working to perfect his craft which includes a meticulous stage performance, Profound has also become a producer in his own right studying under the aforementioned No I.D. and Dug Infinite. Stay tuned as this seasoned emcee is just getting (re)started!

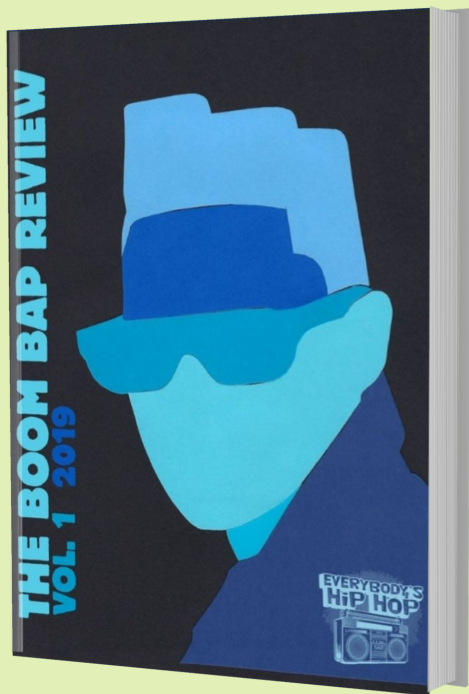
Marcus Singleton, M.Ed., better known as **iomos marad** — from the Englewood community in Chicago's South Side is a critical thinking Hip-hop artist, educator, and advocate for Black, Indigenous and People of Color (BIPOC) students. iomos is currently a second-year Ph.D. student at the Ontario Institute for Studies in Education at the University of Toronto in the Social Justice Department where his research focuses on Black students using Critical Hip-Hop Pedagogy as a way to create local and transnational counter-spaces to (re)examine, (re)imagine, and (re)position themselves within oppressive learning spaces. This process gives BIPOC students more autonomy to learn through interdisciplinary and liberatory practices to think critically about how they see themselves within oppressive learning environments that have been harmful to them to create change within those same environments.



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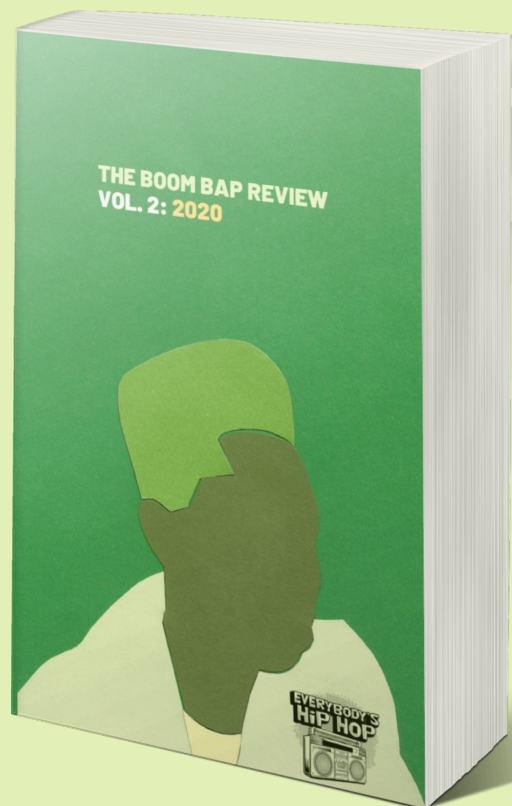
Get the book that set it off!
The Boom Bap Review Vol. 1: 2019 covers artists such as Wordsworth, Smif N Wessun, Skyzoo, Freddie Gibbs, and so many more! It features a list of over 100 dope boom bap Hip-hop albums plus reviews and retrospective pieces. Get this artifact of Hip-hop history today!

THE BOOM BAP REVIEW

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The Boom Bap Review Vol. 2: 2020 picks right up right where Vol. 1 leaves off. Read up on albums from Che Noir, Blu & Exile, Common, Busta Rhymes, and many more. Vol. 2 also features retrospective articles on anniversary albums as well as Hip-hop essays covering race, Black Thought as the G.O.A.T. and much more.



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What is Boom Bap?



A quick online search will reveal that boom bap is a “style/subgenre of Hip-hop characterized by hard-hitting drums.” Wikipedia states that boom bap is “an onomatopoeia that represents the sounds used for the bass (kick) drum and snare drum, respectively.” We’ve asked countless people over the past few weeks, “What does boom bap mean to you?” Some answers are very in step with the Google search/Wikipedia answers. Some are more thorough, more descriptive. Here are a few quotes we’ve heard recently,

“Hip-hop is a more traditional sound.”

“The Hip-hop style of beats that go boom bap bap, boom bap bap.”

“Dope drums”

“The essence of Hip-hop.”

“Hip-hop music based on lyricism and rhyme patterns constructed around the bass drum and snare.”

“Kick - snare - - ki-kick - snare”

“Sample-heavy Hip-hop with hard hitting drums”

“Emphasis on the drum loop, hard-hitting kick-snare pattern”

Our friend Awon from Don’t Sleep Records summed it up nicely, “Boom Bap is the sound that birthed the essence of emceeing. The heavy drums with sparse sampling allows the emcee to create melody within the cadence and the voice actually becomes the final instrument.”

Boom Bap definitely describes a sound. If a song comes on with a guitar, harmonica, and a dope emcee rapping on top, that might be an amazing piece of art. We might even cover it. But that’s not really boom bap because that’s not the boom and the bap sound. However, boom bap is more than a sound as well. As Awon alludes to, boom bap creates a communal atmosphere between the drums and the emcee. These few simple elements transform into something powerful - something that resonates in our souls. If you feel it, you know exactly what I’m talking about. Here, let’s not talk this point to death. Do me a favor. Click this link and give it a listen. It is a song called ["It's All Good"](#) from Kid Abstrakt. Listen to the kick drum. It booms. Listen to the snare drum. It baps. Then take it in its entirety. It is the boom and bap of the drums mixed with Abstrakt's vocals that create something truly beautiful: boom bap.

I hope you enjoyed that little teaser into the world of boom bap. Now, I invite you to flip through these pages and immerse yourself even further. Enjoy the ride.

The Top 30 (ish)

Welcome to the Boom Bap Monthly. I am so glad you are here. This is our first edition, and I suspect it will be one of many, many more to come.

So the top 30ish: I went back and forth trying to decide if I should put these 30+ in order. I decided not to because honestly I don't want the headache. Every year I have to bang my head up against the wall trying to figure out my favorite top 100 albums for *The Boom Bap Review* and put those in order. That is an impossible task. Yet, I manage to get a list together every year, but going beyond that? No. I'd rather not.

But what I do want to do with this digital magazine is give you both time and dope boom bap Hip-hop. Every week we get incredible music from established and up-and-coming artists. Where can you go to find the best of the best? Here. Well, at least I think so.

If you dig my taste in boom bap Hip-hop then I'm certain this publication will save you the time of sifting through the countless albums every month and find the top projects that need to be in your ears.

If an album sounds interesting to you, simply click the album cover. That should take you directly to that album. If a link is not working properly, please text me so we can find you a new link. 812-430-4464.

Finally, if there is an album not listed in this magazine that you think should be, let me know! Shoot me a text anytime.

Peace,
MC Till

The Lilac Pack / The Honey Pack vsteeze & Funky DL



These two 4-song eps contain some of the smoothest jazzy boom bap Hip-hop in the history of the genre. vsteeze shows on these short projects that she has an impeccable flow and warm presence on the mic. As my friend Profound put it, “She is floating on these beats.” She is. Every verse is a poetic rhythm that sounds just right. Funky DL provides exactly what vsteeze needs to show her brilliance. I hope more is in store from this fantastically jazzy duo.

Nothing Less

Awon & Phoniks



Don't Sleep Records is back with another stellar performance. Both Awon & Phoniks have stepped up their craft on this one. The beats are better than ever, if that's even possible, as Phoniks has been making some of the best soulful, jazzy boom bap around. Awon's lyrics are focused and relevant, and his voice sounds smooth and rough at the same time. His laid-back demeanor and the production from Phoniks blend so well together. Bravo, brothers.

A Magnificent Day for an Exorcism

Th1rt3eN & Pharoahe Monch



Pharoahe is definitely one of the greatest lyricists ever. Period. He shows why on his new rock-heavy Hip-hop album. The music is spearheaded by legendary drummer Daru Jones and guitarist extraordinaire Marcus Machado. It is dark and guitar-heavy, which is not usually my kind of Hip-hop. Yet I love it. Monch is as brilliant as ever, he seems to capture the angst in the world and turns it into something darkly beautiful.

Hindsight

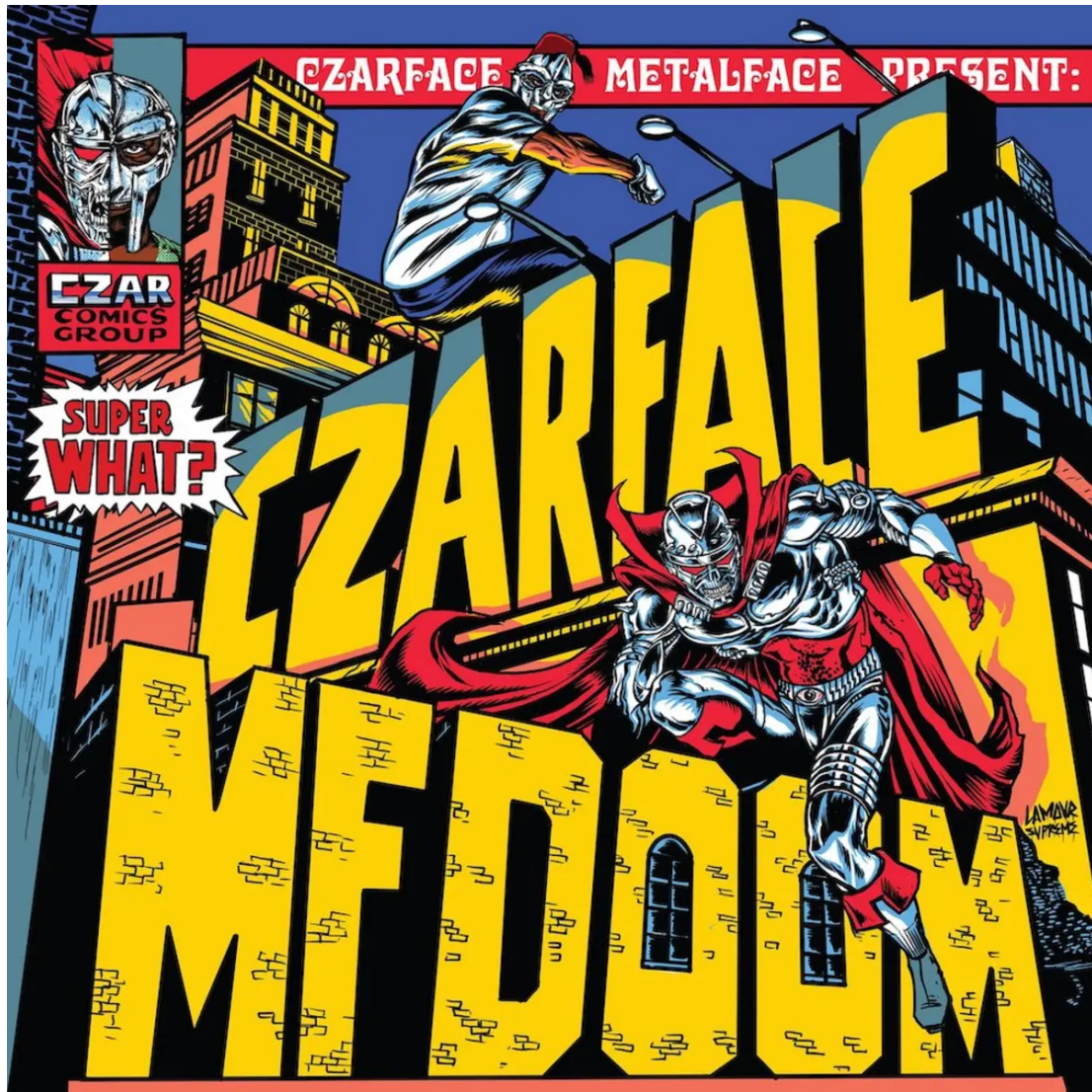
Breeze Brewin



This album is dense. Breeze gives us 13 concepts in 13 songs and every single one is dope. Lyrically he is telling stories, creating dialogue, challenging the status quo and more. This album shows why he continues to be one of the illest lyricists of our time. The Juggaknot emcee also produces a handful of the tracks along with production from Black Milk, Marco Polo, DJ Spinna, DJ Maceo from De La Soul, his brother, Kev Fevr, and more. This is dope boom bap, pure and simple.

Super What?

Czarface & MF DOOM



This album is bittersweet. It is super dope. The beats are incredible - great sampling mixed with great live-sounding drums that also feel very boom bap-ish (most of the time). The lyrics are top tier. I mean, come on, it's Inspectah Deck, Esoteric and MF DOOM. What do you expect? So the music is wonderful throughout. It's just that DOOM is no longer with us. So take a moment of silence to remember this powerful legend and then turn up *Super What?* Super loud and enjoy!

The Hour of Khrysis

Khrysis



Khrysis makes reimagined boom bap beats. The elements are there: hard hitting kicks, loud snares, and drum patterns that command us to snap our heads back and forth. He does all this in new creative ways so it doesn't sound dated at all. It is fresh. And so are the features on this joint from De La Soul to Sean Boog to Pharoahe Monch and Busta Rhymes and Sa Roc and Rapsody and many more. Plus, Khrysis jumps on the mic a little and it all sounds dope!

Stellar Mind

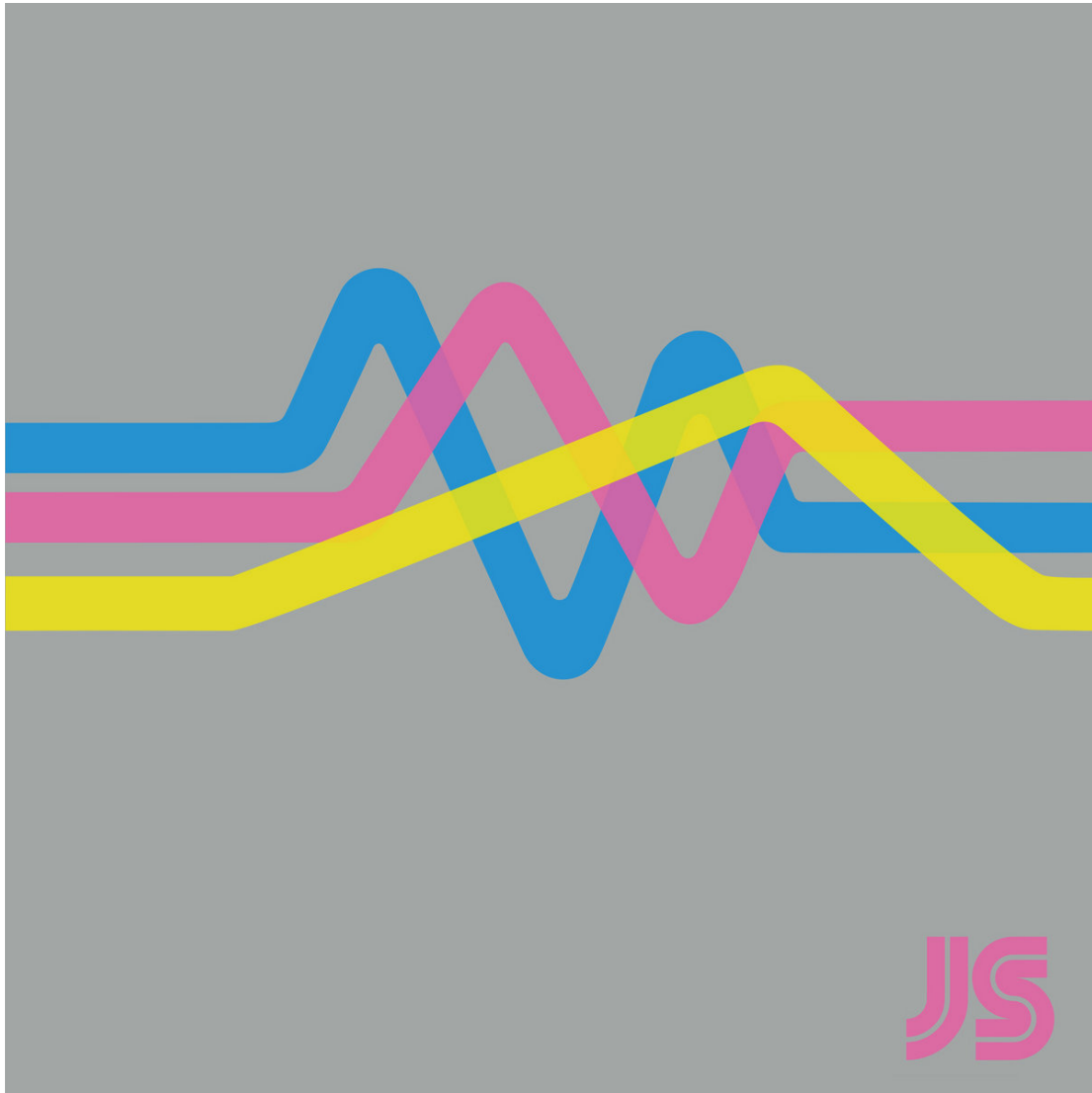
Beneficence & Confidence



Phonte of Little Brother once posed the question, “Dope beats, dope rhymes, what more do ya’ll want?” This album is an embodiment of that quote. Beneficence shows he means business with each verse while Confidence provides some of his best beats to date. The album also features incredible guests including El Da Sensei, Masta Ace, Phantasm, Craig G, Ras Kass, AG of DITC, Chub Rock, Wordsworth and more. What more do y’all want?

Camera of Sound

Jazz Spastiks



Take a little jazz. Mix it with some break beats. Throw in some dope emcee features and you got yourself *Camera of Sound* by Jazz Spastiks. This duo knows how to make the quality jazzy Hip-hop. They provide the smooth instrumental landscape for 18 tracks, with about half of them featuring dope emcees. Guests include the Artifacts, Phill Most Chill, Count Bass D, Kool Keith, Craig G and more. The album flows well and sounds great!

Death & the Magician

Rome Streetz & DJ Muggs



DJ Muggs has done it again! He is on a terror lately with production that could be the soundtrack to the most horrific horror movie. His sounds are spooky and menacing. It is the perfect soundscape for Rome Streetz. His voice luminates urgency and danger. His confidence and vulnerability all mixed together make for one of, if not his best, vocal performance yet. This album is a great example of what happens when the production and vocals fit perfectly together.

Dialogue

Ol' Burger Beats & Vuyo



This album feels so good. The mixture of stand up basslines and jazzy, light funky instrumentation is Hip-hop heaven. Vuyo, with his laid-back yet creative delivery, meets the production with ease. With 20 tracks and 45 minutes in length there is plenty to love about this album, including the interludes interspersed throughout. I love how they tie the album together. With the same female voice and jazzy loops playing in the background the skits remind me of Midnight Marauders. That can only be a great thing:)

This is Me Justo the MC & DK



This is Me takes advantage of every moment of its short (23:27) running time. Justo spits dope, visual, impassioned yet laid-back bars. He also flips the script on the drop of a dime to use his voice as a harmonic instrument. This versatility helps create aural layers that provide the listener a fun, engaging experience. The producer DK matches Justo's excellence. DK's soul-pounding production on this project is some of the best around. The two sound great together. Hopefully *This is Me* is just the beginning.

A Joint Venture

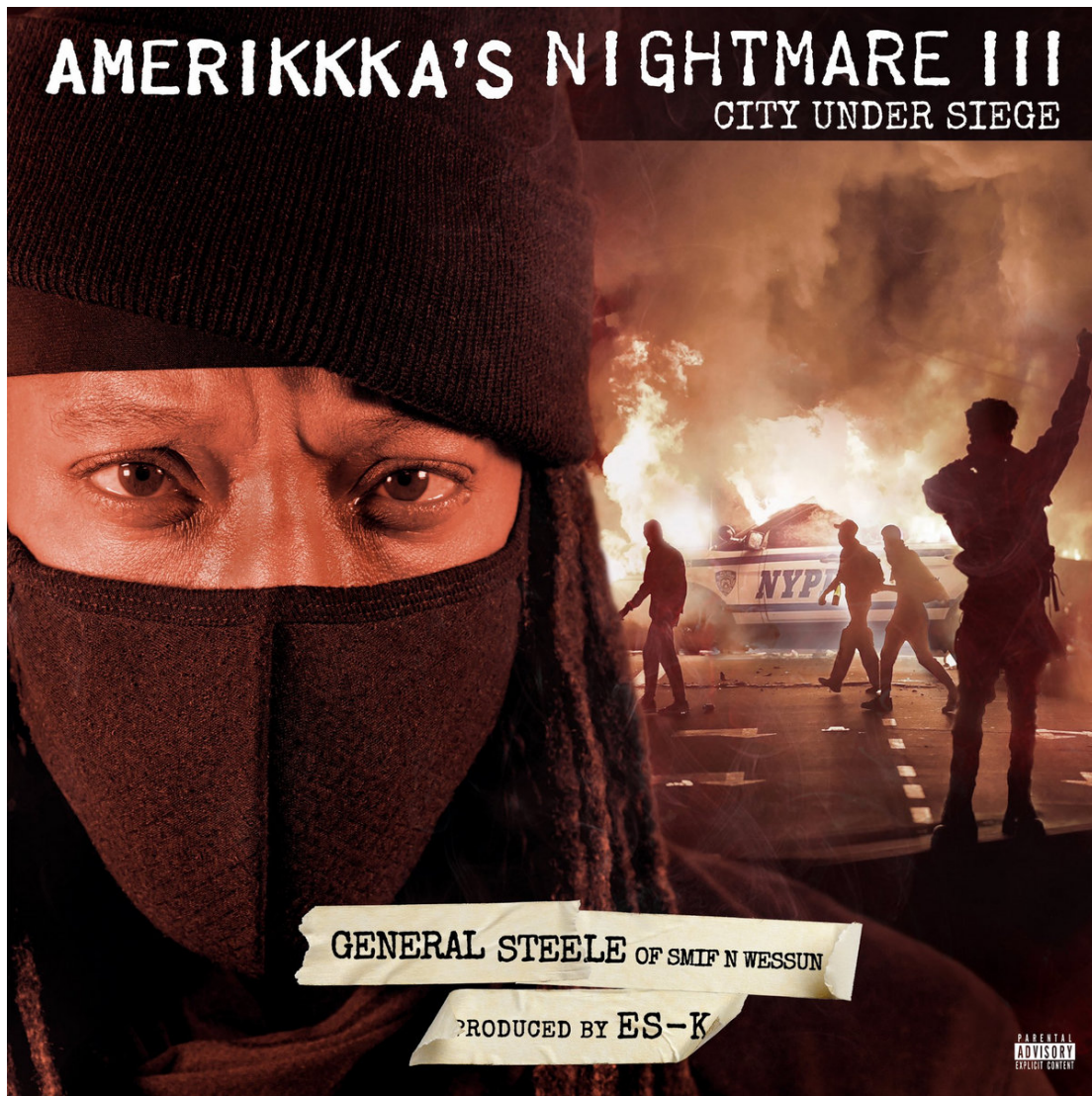
SonnyJim & Kev Brown



When a Hip-hop artist says they are going to retire, what they really mean is that they are about to create some of their best work! Such is the case with Kev Brown. He provides SonnyJim some of his best beats to date. This album is pure boom bap Hip-hop. SonnyJim and Vuyo (from the previous page) both have laid-back flows. They remind me of one another. I love them both. SonnyJim sounds great over the stellar Kev Brown production. Glad he came out of retirement.

AmeriKKKa's Nightmare III - City Under Siege

General Steele & Es-K



It is my opinion that General Steele of Smif-N-Wessun is one of the most underappreciated emcees in Hip-hop. His wordplay is sharp. His delivery is at once smooth and rugged. Most importantly to me, he has such depth to his content. No wonder I like this album so much. Steele and guests go deep over solid production from Es-K. Noteworthy guests include Spice 1, Tek, Ruste Juxx, Rock, Napoleon Da Legend, Shabaam Sahdeeq, and more.

Thumbing Thru Foliage

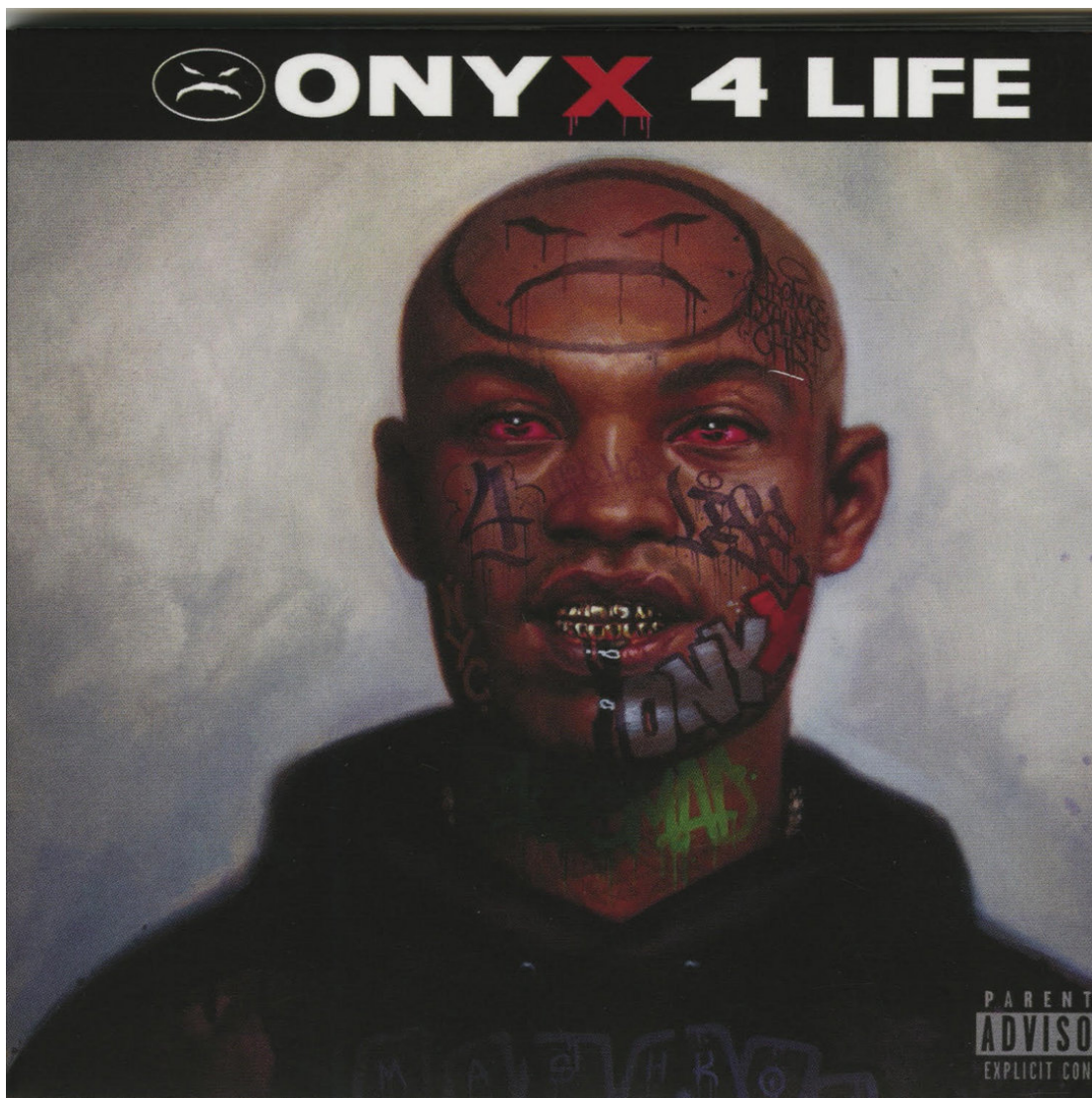
YUNGMORPHEUS & ewonee



YUNGMORPHEUS is the emcee. ewonee is the producer. And yes, they capitalize and don't capitalize their names like that. Listen to their music and it is evident that they do things a little differently. The album is soulful. It kind of meanders around soulful loops with plenty of vocal samples. Some beats are full and heavy on drums. Some are softer and play to the sample more. YUNGMORPHEUS provides a steady stream of interesting lyrics both in delivery and tone. His voice is dope. The album is too.

Onyx 4 Life

Onyx



Onyx has been releasing music since the very early 90s. So do they still have it? YES! This album is nothing but hard hitting boom bap beats coupled with that signature aggressive Onyx flow. They darn near created that lane and they are not letting up. Often, artists will drift from what put them on the map. Not here. This is that raw, in-you-face Hip-hop as presented here by Sticky Fingaz and Fredro Starr. Album also features a dope guest list including Cappadonna, Mad Lion, Planet Asia and more.

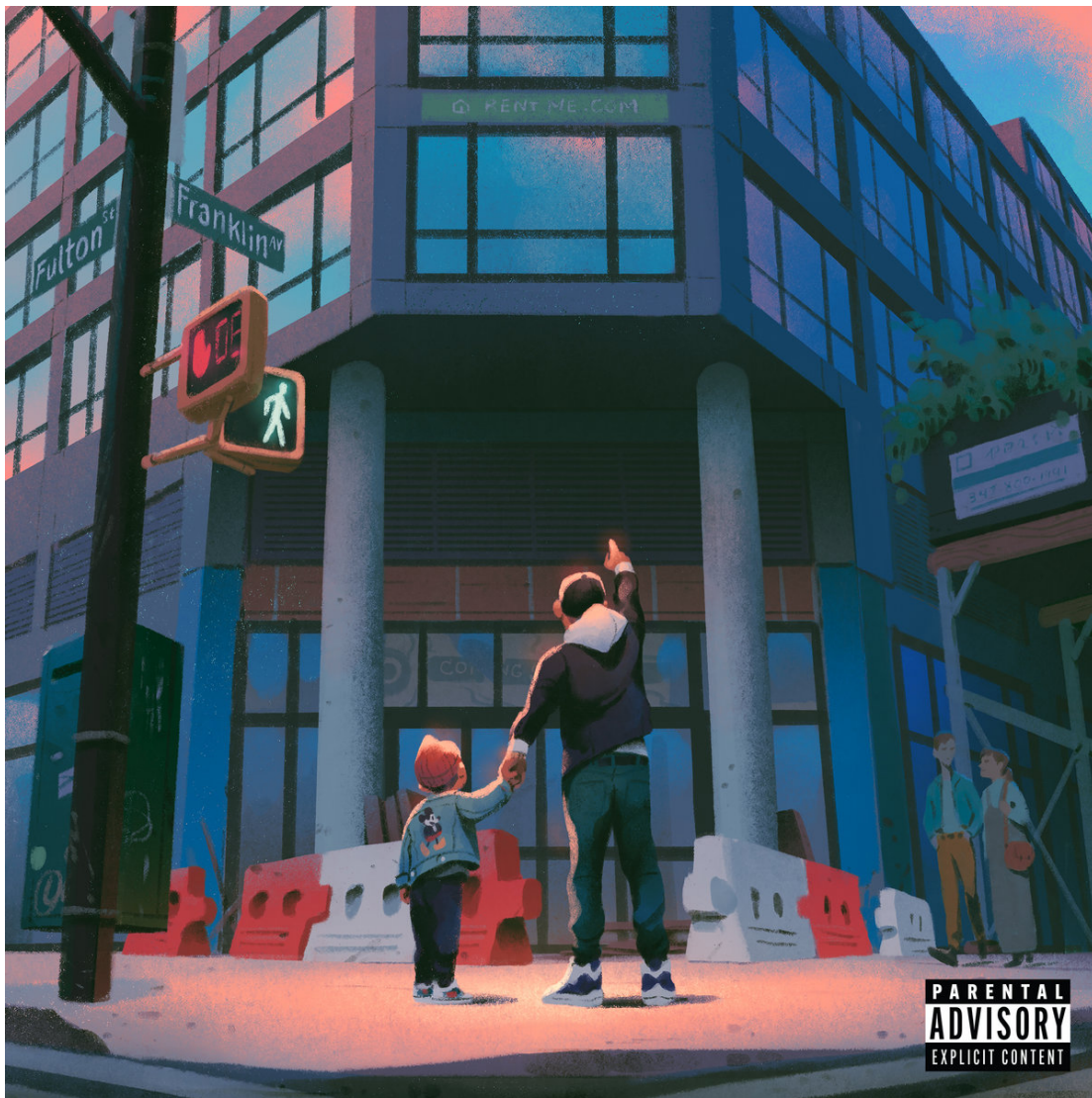
Legend Laws of Power

Vic Spencer



Legend Laws of Power is a slow-moving boom bap fest. The beats are atmospheric as the albums' sole producer, Original Super Legend, utilizes lush samples with limited to full drums. Vic's voice oozes with soul. It mixes well with the production. I could go on but to quote the bandcamp bio for this album, "Just legendary business with no fillers. Enough reading. Please listen." Click the cover and do just that.

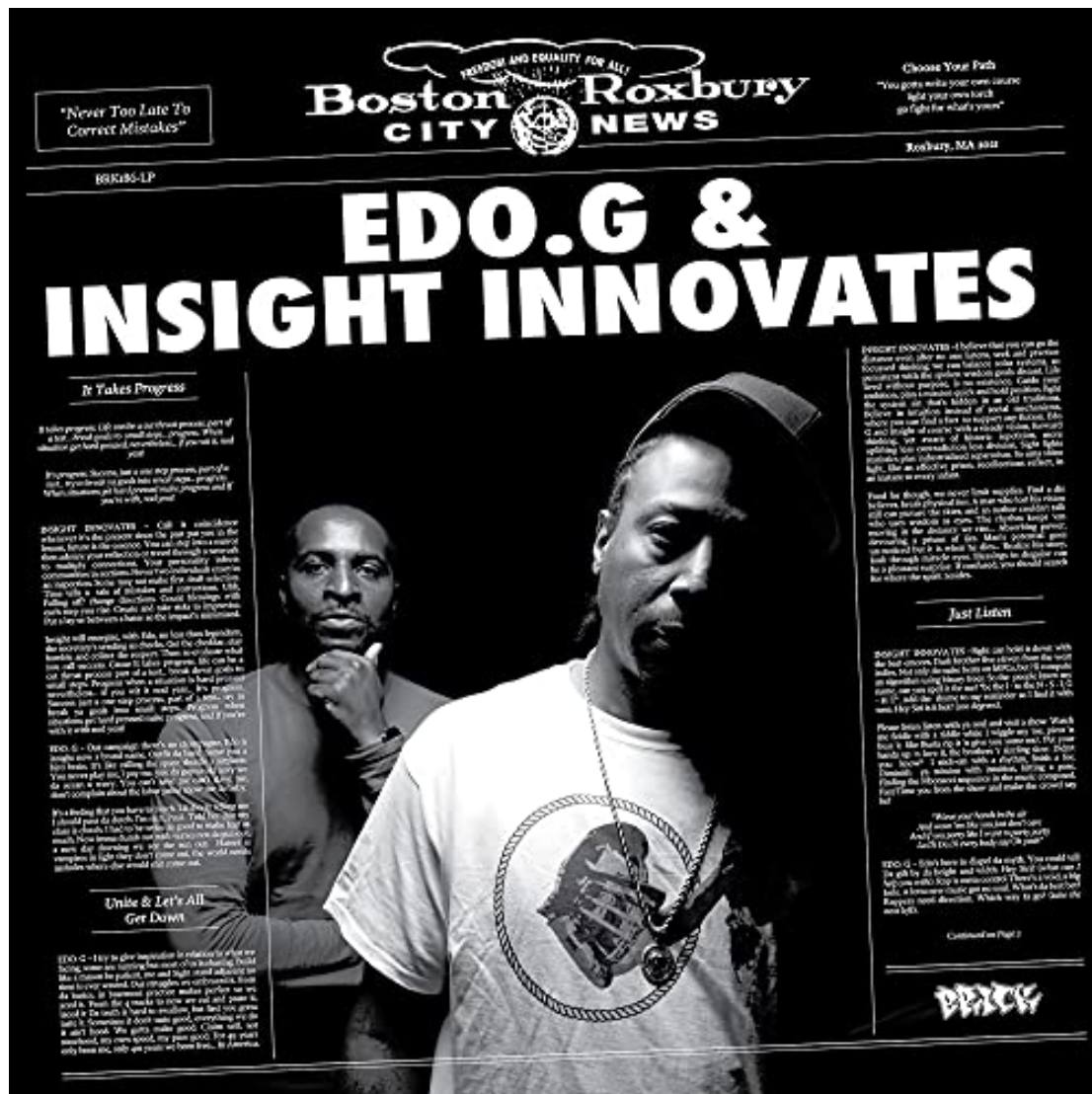
All the Brilliant Things Skyzoo



Skyzoo has been one of the most consistent emcees (if not the most) when it comes to releasing great albums. He continues this streak of excellence with *All the Brilliant Things*. Skyzoo shines over authentic jazzy boom bap production that has cross over appeal. He addresses gentrification from a physical location standpoint as well as a cultural point of view. This is thoughtful lyricism over great beats. What is there not to like? Nothing. Skyzoo has done it again!

Edo.G & Insight Innovates

Edo.G & Insight Innovates



Edo.G and Insight have been putting it down for Boston for decades. It is no wonder the two sound right at home on this collaborative project. They sound like they belong together. Nothing is contrived or gimmicky. Together they create a very traditional boom bap sound. Every beat hits hard, and their lyrics are exactly what you would expect: straight forward bars with no nonsense. It is inspiring to hear two seasoned emcees sound so good not just year after year, but decade after decade. Boston should be proud.

King JR

John Robinson



John Robinson has one of the greatest rap voices in Hip-hop. Blu is one of the most creative spirits in Hip-hop. Together they created an album that is erupting with originality at every turn. JR flows masterfully and even sing-raps a little over the jazzy production. Blu, who did all the beats, uses horn samples like James Brown used the down beat or how Dilla used the MPC. He doesn't just chop the sample. He plays the sample as an instrument. It sounds different and beautiful. JR's smooth, unique voice adds just the right touch of perfection on top.

For Sale

Blu & Sirplus



The Intro joint on *For Sale* is incredible. So is the outro. In between sits five more dope songs. This is one of those EPs that leaves the listener scratching their head wondering, “Why didn’t they make more music?” Sirplus produces some really great jazzy, funky, stuttering beats for Blu, and Blu knows just what to do with them. Still, Sirplus and Blu invite plenty of guests to share the dopeness including Noveliss, Nolan the Ninja, ADaD, Johas and more. Blu continues his dominance as a critically acclaimed emcee.

Black Lung

Krum



Ruck came back as Sean P. Zev Love X returned as MF DOOM. Playdough transformed into Krum and has been on a streak of brilliant terror. In 2019 he teamed up with Theory Hazit who provided the beats for *Here's Mud in Your Eyes*. This time around Krum turns in the mic for the beat machine, and it is lovely. His beats are purely sample based, break-beat driven, boom bap bliss. Several friends stop by to bless the mic including Propaganda, Theory Hazit, Pigeon John, Sivion, Solemn Brigham, Manchild, Syntax the Terrific, Tanya Morgan, Stik Figa, and more.

The Hanging Gardens

Substance810 & Hobgoblin



SUBSTANCE810 and HOBGOBLIN work really well together with 810 on the rhymes and HOBGOBLIN on the beats. Both are very present with an in-your-face lyrical delivery met with loud, thumping drums accented with dope samples and basslines. There are a few songs that feature a more sample heavy, drum-less approach which gives the album some character. Overall, this is a great 30 minutes full of life-giving energy.

Culture Over Corporate Volume 3

Uptown XO



Uptown XO is back with his third installment of *Culture Over Culture*. This round might be his best yet. It is produced entirely by Oddisee. yU even stops by on the song, 'The Fog.' Uptown, Oddisee, and yU make up the group Diamond District and in some ways, sonically, this album feels like where their last album, *March on Washington*, left off. The production on Volume 3 is funky and soulful. Each beat is a head nodder and Uptown XO continues to speak positive lyrics that challenge the status quo.

Eternal Dreams

Devaloop & Ryler Smith



Producer Devaloop was in Vienna, Austria, while Ryler was in Zurich, Switzerland. Not sure how they found each other, but boom bap heads can rejoice that they did. They teamed up to give us one wonderful album in *Eternal Dreams*. Ryler's approach feels one part lyrical onslaught and one part laid-back chill. The jazzy production from Devaloop makes Ryler's two qualities merge together for a beautiful sound. Maybe they'll cross paths again and make more music. We hope so.

The Course of the Inevitable

Lloyd Banks



It has been a while since we've heard from this G-Unit emcee. Was it worth the wait? I'd say so. He returns on *The Course of the Inevitable* sounding as hungry as ever. He still has that smooth wordplay, but his voice has changed. It is a bit rougher than I remember, which is cool. It's almost like his voice has more experience in it. You hear pain and vulnerability. The beats support these experiences well. For the most part they are mid temp boom bap and dark. Great return for a dope emcee.

Unlearning Vol. 1

Evidence



Evidence never released a bad project and still hasn't. He just keeps making great music. *Unlearning Vol. 1* eases up just a bit on the drums, which seems to highlight Ev's lyrics. Lyrically, this could be his best work. He sounds as comfortable as he ever has. Still has that slow flow, but it comes across a bit smoother this time around. Not as hard-hitting, which works perfectly with the beats that have a similar smoothness to them. Chalk this up as another great album in a great catalogue.

Imaginary Everything

L'Orange & Namir Blade



Namir Blade is a creative force that made plenty of noise with his 2020 album *Aphelion's Traveling Circus*.

L'Orange is a top-tier Mello Music Group producer. To my ears he has a very distinct boom bap sound. He seems to utilize these 20's era jazz samples or maybe they are ragtime tunes. I'm not sure which, but I do know they are obscure and he makes them sound dope. However, on *Imaginary Everything* he trades in those kinds of samples for something altogether different. This difference fits right at home with Namir Blade's lyrical presence as the two of them challenge each other to grow musically. I think they grew and it sounds lovely.

D-A to the G

Dagha



Dagha sets off the album with a sample of him live on stage introducing himself. It is an appropriate beginning as it shows that he is more than a rapper - he is an emcee. Lyrically he twists words around like the best of them, and his delivery is smooth with just a touch of raw. The production follows suit. The samples are funky, soulful and smooth, while the drums have more of a rough, rugged and raw appeal. Overall this album is DO to the PE. Sorry. I had to do it.

#GETHOMESAFE & *The Bad Seed*

The Bad Seed



The Bad Seed never disappoints. His confidence on the mic is unparalleled. He is the person who walks into a room and demands your attention just from his presence - and he knows it. He also knows he has one of the best boom bap beat selections around. The beats he picks are hard-hitting while his lyrics are just as hard. Both albums here are of that same dope, hard boom bap caliber, so we had to list them both. Lucky for us, he has even more in store for 2021 alone!

Holy Water

Planet Asia



Planet Asia's catalogue is nearly flawless. His delivery is top tier, his presence on the mic is second to none, and his ear for beats is lovely. All that is on full display here. *Holy Water* features slow moving, funky, screwface-reaction beats along with soulful boom bap sounds and just a sprinkling of less-drums-is-more production. Regardless of the soundscape, Planet Asia's presence on the mic is as powerful as ever.

Losses = Lessons

JFK & Wade Barber



JFK and Wade Barber sound delightful over production handled by Statik Selektah. His beats are soulful, and so are JFK and Wade Barber's voices. The sing-rapping on "Comatose" is intoxicating. "I Got You" reinterprets a super dope sample in a super dope way and once again the sing-rapping style is present and it is beautiful. This is a great album chock-full of boom bap soul.

In the Beginning Vol. 1

Declaime & Madlib



When I first saw this album pop up I just about lost my mind. Based on the title I assumed it was older material. I was right - and I think that made me lose my mind even more! Apparently these songs were recorded between 1993 and 1996!!!! This happens to be my all-time favorite era in Hip-hop. It definitely has a raw sound to it, from the beats to the quality of the recordings. I don't care though. I'm loving every second. This is boom bap from the period that birthed boom bap (or at least advanced it). It is definitely worth a listen or two... or a hundred or more:)

Mere Mortals

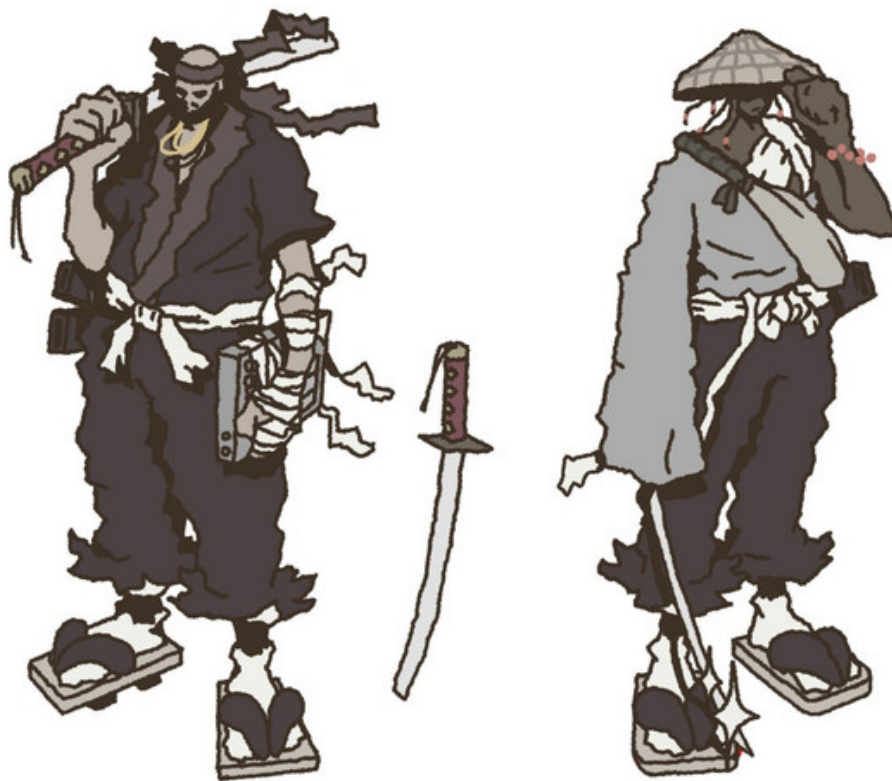
Cas Metah, Dj Sean P, & Syntax the Terrific



Cas Metah teams up with Dj Sean P and Syntax the Terrific to deliver thoughtful lyrics over soulful boom bap production. Stik Figa drops by for a dope feature on “Fan First” and fellow Scribbling Idiot, Mouf Warren, sounds as fresh as ever on “Indie Pen Dents.” The best part of *Mere Mortals* is hearing the sincerity, passion and lyrical skill of Cas Metah and Syntax the Terrific meld together with the soundscapes provided by Dj Sean P. This is that classic Hip-hop sound with a message.

The Lord of the West

Adonis & Thelonious Martin



Thelonious Martin brings the soul splashed with slightly stuttering drums, unknown samples, well-known samples, full drums, light drums and much more. If a picture tells a thousand words, his beats tell a thousand pictures. Adonis comes in with his rough-sounding yet laid-back voice and meets each beat with easy confidence. This album sounds like it pulls influences from the De La Soul and Wu-Tang Clan mixed with Dilla and Madlib. It is a beautiful experience. Come enjoy the ride.

BOOM BAP CHAT 👋 on CLUBHOUSE Presents...



Tuesday, June 29 @ 10pm EST
NEW MUSIC TUESDAY



We often moderate new music Tuesdays on clubhouse. Remember when all the new music dropped on Tuesday? Relive that experience with us and join the Boom Bap Chat club at bit.ly/boombapclubhouse

The Playlist

Dope boom bap songs of the past several months

- 1. Can't Fool Me by Awon & Phoniks f/ Tiff the Gift**
- 2. Butta Baby by vsteeze & Funky DL**
- 3. Big Mouf Pt II by Khrysis w/ De La Soul**
- 4. DOOM Unto Others by Czarface & MF DOOM**
- 5. Silk Pyjamas by SonnyJim & Kev Brown**
- 6. Mentore by Breeze Brewin**
- 7. Triskaidekaphobia by Pharoahe Monch**
- 8. Illest Mic Pros by Beneficence, Confidence & Keith Murray**
- 9. By All Means by Jazz Spastiks & Artifacts**
- 10. Stay Down by Micky Factz, Blu, Nottz, & Iman Omari**
- 11. Almost Gave Up the Pen by Thought Provokah**
- 12. The Great Debate by Uptown XO & Oddisee**
- 13. Heavy Ghetto by John Robinson, EloH Kush, & Blu**
- 14. Underdogs by The Good People**
- 15. Crown by Lloyd Banks**
- 16. Culture-Ish by Skyzoo, Karriem Riggins, & Monica Blaire**
- 17. Eternal Dreams by Devaloop, Ryler Smith & DJ Delightful**
- 18. Sugar Ray by SonnyJim & Buckwild**
- 19. Razor's Edge - Rome Streetz, Futurewave, Chyna Streetz**
- 20. Last Ride by HRSMN**
- 21. Guilty by Cas Metah, Dj Sean P, & Syntax the Terrific**
- 22. What's Life by Corae & Common**
- 23. Until Still by Tiff the Gift & Phoniks**
- 24. Bushido Code by Prop Dylan & Apollo Brown**
- 25. Sharks Smell Bood - Evidence**
- 26. Ceiling by Edo.G & Insight Innovates**
- 27. Comatose by JFK & Wade Barber**
- 28. Exit Scene by Starvin B**
- 29. No Off Season - DJ Muggs & Hologram**
- 30. The Set Up - Kev Brown & J Scienide**



To hear the this playlist
and more click the Spotify logo.

The Boom Bap List

An ever-growing monthly list of dope boom bap Hip-hop

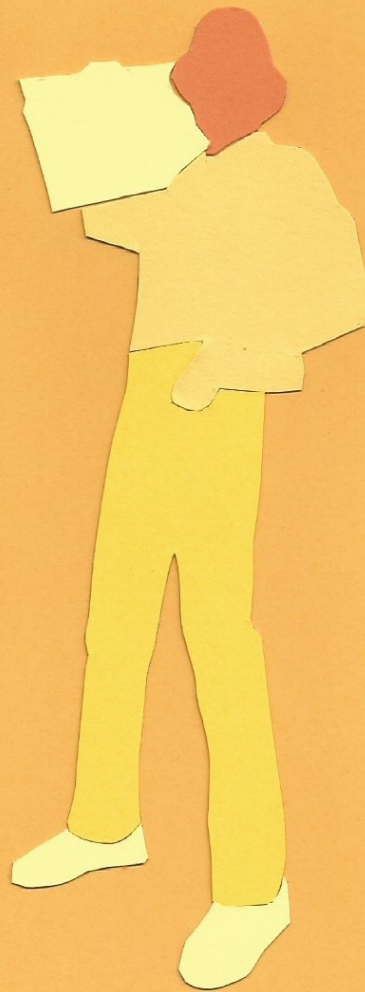
In our annual book *The Boom Bap Review*, we highlight more than 100 dope boom bap Hip-hop albums that we think are worthy of your ears from that particular year. But that's just 100 albums; there are hundreds more that come out every year. So we started a curated list that we update monthly. If you would like to receive this ever-growing list every month, you can sign up to get it via email for FREE at boombapmonthly.com

Is this the definitive list of Boom Bap? Yes! Well, until someone hits us up and tells us about an album we missed. If that happens, we'll give it a listen and if we think it's dope, we'll add it to the list and then it will once again be definitive. If you know of an album or two that we missed, hit us up and let us know at everybodyshiphop@gmail.com

Until then, you can check out our list. We hope you will find a few artists you never heard of and give them a shot.

**Get a monthly list
of dope boom bap
albums free at
boombapmonthly.com**





**GET A BOOM BAP HIP-HOP LIST
E-MAILED TO YOU EVERY MONTH
BOOMBAPMONTHLY.COM**



January February

Prime Diesel - The Primeridian & Rashid Hadee
Stray from the Pack - Kev Brown & J Scienide (Cuts by DJ Jon Doe)
Griselda & BSF: Conflicted (Original Motion Picture Soundtrack) - Various Artist
Hereditary - 2nd Generation Wu
A Magnificent Day for an Exorcism - Th1rt3eN & Pharoahe Monch
Destiny - Edo. G & Drunken Monks
Marinade - Vic Monroe & Tone Spliff
BK Caminantes - Rim
The Pen is Mightier - Craig G & Big Bob
Hindsight - Breeze Brewin
Portishus - Hus KingPin
Bundle Raps - Bronze Nazareth & Leaf Dog
Hue: An Audio Last Will & Testament - Mickey Factz
Hidden Files - Tragedy Khadafi
Black Materia: The Remake - Mega Ran
Tha Wolf on Wall St. - Tha God Fahim & Your Old Droog
The Bad Seed - The Bad Seed
Son on a Sunday - Son of Tony
States of Precarity - YOUNGMORPHEUS
Travel Ban - Passport Rav
Philagato - Phil A & Arigato
Wonderland - Paul Willis



Bundle Raps - Bronze Nazareth & Leaf Dog

PExpansion - Speech
The Calidelphian - Cee Knowledge
AmeriKKKa's Nightmare III - City Under Siege - General Steele & Es-K
Suave Tape - Rick Reams & Def Dee
Invincibles - Paceywon & Daniel El Campeon
Nine Clouds - Myka 9
The Things We Can't Forgive - Slaine
Clockwork - Grimewav
What Was Lost, Vol. 1 - Big Rapper Pooh & Young RJ
Judas and the Black Messiah: the Inspired Album - Judas and the Black Messiah
Truth Be Told - Spoda
Sunova - Wais P
Just Hold Still - Terrence Wood
The Flyest on Papyrus - Terrence Wood
The YOD Fahim - Your Old Droog & Tha God Fahim
If it Bleeds it Can be Killed - Conway the Machine & Big Ghost Ltd.
Kill Switch 2: The Devil's Rejects - The Bad Seed, Honey Dinero, & Stuck B
The ConfigHas Crates - Configa
Death & the Magician - DJ Muggs & Rome Streetz
Camera of Sound - Jazz Spastiks
Ree Louis - Henny L.O.
Amongst Wolves - SmooVth & Giallo Point
Dialogue - Ol' Burger Beats & Vuyo
On the 3rd Day - Elcamino
Collection Agency - Currency
The Vibe Out - Big Stacks & Nite Tyme
Engraved in New York - The Leftovers NYC
The Ruler Gods - G Stats x Raf Almighty x Rawmatik



Stray from the Pack - Kev Brown & J Scienide (Cuts by DJ Jon Doe)

March April

Francisco Blanco - Agallah Don Bishop
What Was Lost, Vol. 1 & 2 - Rapper Big Pooh
Safe - Donwill
The Whole in My Heart, Pt. 1 - Napoleon Da Legend & Akhenaton
The Lilac Pack - vsteeze & Funky DL
GOYA 3 - Termanology & Shortfyuz
Pricele\$\$ - TEK
Import Export - Ill Conscious
Unlocked 1.5 - Denzel Curry & Kenny Beats
Thumbing Thru Foliage - YUNG MORPHEUS & ewonee
Block Shaman - Planet Asia
Onyx 4 Life - Onyx
Nothing Less - Awon & Phoniks
Certified Craftsman - Propo'88 & Wildelux
Haram - Armand Hammer & The Alchemist
Rammellzee - Flee Lord & DJ Muggs
Whatever Happens, Happens - 101
Roaring 20's - Sxint Chris
Wonderland - Paul Willis
Block Work - Elcamino
#GETHOMESAFE - The Bad Seed
Gold Chain Warrior - Supreme Cerebral & Reckonize



Knowledge & Power - Philmore Greene

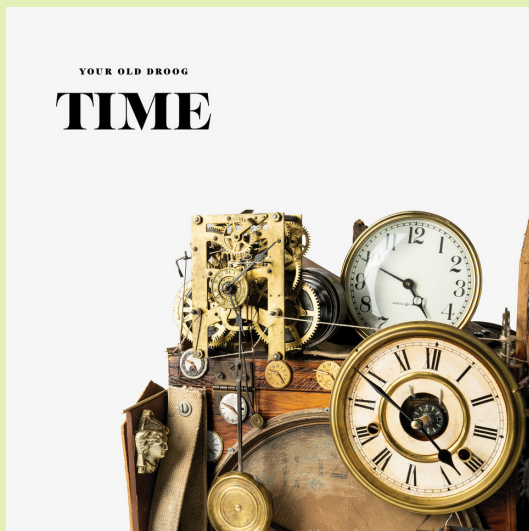
A Joint Venture - SonnyJim & Kev Brown
Black Tarrzann - Cappadonna
Bushido - Mello Music Group
98 Miles - Asun Eastwood, M.A.V., Sibbs Roc
This is Me - Justo the MC & DK
Plugs I Met 2 - Benny the Butcher
Black Lung - Krum
Season of the Seven - Bronze Nazareth & Recognize Ali
Felelica Sun - Rim
Crime Scenes - Ransom
La Maquina - Conway the Machine
Gotham - Talib Kweli & Diamond D
Dark Nights and D Fitted's - Ty Farris & Machacha
The Assignment - Craig G, Nivek Bogezi, & Tone Spliff
The Hour of Khrysis - Khrysis
Stellar Mind - Beneficence & Confidence
Burn Everything that Bears Your Name - Vinnie Paz
Mile Zero - Yelawolf & DJ Muggs
Natty Natty - Defari
HD's vs the SP-1200 - Homeliss Derelix (re-release)
Clark Connoisseurs 2 - Supreme Cerebral & EloH Kush
The Hanging Gardens - Substance810 & Hobgoblin
Knowledge & Power - Philmore Greene
Beyond Ea\$sy - Ea\$sy Money & Fabeyon
No Stunt Doubles - Cornerstore Connoisseurs
Buffalo - La Lo East



Import Export - Ill Conscious

May June

Future of the Streetz - Nyce Da Future x Havoc
taurus_EP - lojii
Imaginary Everything - Namir Blade x L'Orange
Super What? - Czarface x MF DOOM
D-A To the G - Dagha
Soccer Dad - Fat Father
The S.O.U.L. - Asun Eastwood & Finn
Legend Laws of Power - Vic Spencer
The Off-Season - J. Cole
Trust the Sopranos - Benny the Butcher & 38 Spesh
Interstate Soul - Sean Wreckless & Myrtis Son
Borrowed Time - Dark Lo & Harry Fraud
Where the River Meets the Sea - Apathy
Innovates - Edo. G & Insight
Fire in Little Africa
Pray for Haiti - Mach-Hommy
Bolio: Reze Pelo Rio - Hus Kingpin
Exodus - DMX
Polyvinyl Chloride - Hero the Emcee & Wax100
The Whole in My Heart, Pt. 3 - Napoleon Da Legend & Akhenaton
Holy Water - Planet Asia
Heavy Hands - XL the Beast
Frozen Mugs - Maylay Sparks
Mr. Automatic - Weapon E.S.P.



Time - Your Old Droog

Culture over Corporate, Volume 3 - Uptown XO
King JR - John Robinson (produced by Blu)
Lovesick - Raheem DeVaughn & Apollo Brown
Genesis 1:27 - Rome Streetz & ANKHLEJOHN
The Huster's Catalog 2 - Smoke DZA
The Greater Good - The Good People
Keith's Salon - Kool Keith
Balance - Children of Zeus
Real Late - Peter Rosenburg
The Course of the Inevitable - Lloyd Banks
Time - Your Old Droog
All the Brilliant Things - Skyzoo
For Sale - Blu & Sirplus
Computers for the Hood - iNTeLL & 2nd Generation Wu
Se7en - Ransom
Eternal Dreams - Devaloop & Ryler Smith
Coke Le Roc - SonnyJim & Buckwild
Time Means Nothing - Ray West & Nelson Dialect
The Last Ride - HRSMN
The Sketches of Healing 2020 - Brandon Isaac
We Owe the World - DELL-P
Not Dead Yet - Lou from Paradise x Statik Selektah
In My Silence - Carta' P.



Where the River Meets the Sea - Apathy

July

Ghosting - Styles P
In the Beginning Vol. 1 - Declaime & Madlib
Losses = Lessons - JFK & Wade Barber
Mere Mortals - Cas Metah, Dj Sean P, Syntax the Terrific
Sink or Swim - Madhattan
New People - Melly-Mel & Tone Spiff
AmeriKKKaz MOST Hated - Justice Ova Brutality (maybe June)
Contraband from India - DJ 2-Tone Jones
Avada Kedavra - Aj Suede
Wake Ups - Rigz
Alter Ego - Napoleon Da Legend & Nejma Nefertiti
Heavy is the Head - Ransom & Big Ghost Ltd.
Get Well Soon - Starvin B
Charlie Pope - Dark Lo & V Don
15 Minutes in Queens - Rasheed Chappell
God's Gun - Vakill
Keep Watching the Fly - Willie the Kid
The Lord of the West - Adonis & Thelonious Martin
Razor's Edge - Rome Streetz & Futurewave
The Honey Pack - vsteeze & Funky DL
American Cheese - DJ Muggs & Hologram
Recognize Tha Light - Recognize Ali



Heavy is the Head - Ransom & Big Ghost Ltd.



Razor's Edge - Rome Streets & Futurewave



"In Memory Of..."



We recognize we have lost way too many and only a small fraction are pictured below. Please take a moment to remember all the great artists we have lost and celebrate them and their legacies. Our friend, Kevin Cao, created a playlist to help us commemorate these extraordinary artists. Thanks Kevin! Click the apple music icon to listen in.





Seven Times Down, Eight Times Up
Elzhi & JR Swiftz

**Click the Tidal logo to
check out a playilst of
JR Swiftz work.**



Top 5's with JR Swiftz

JR Swiftz has been making moves lately. In 2020 he produced the Elzhi album "7 Times Down, 8 Times Up." He has produced for Griselda, Skyzoo, Papoose, and many more. His production style is universal boom bap. If you are a head, you will dig his beats. If you enjoy good music, you too will get into his style. So just who has inspired this man that makes inspired music? Let's find out...

Top 5 Emcees

1. Elzhi
2. Skyzoo
3. Biggie
4. Kendrick
5. 50 Cent

Honorable Mention:
Lloyd Banks

Top 5 Producers

1. J Dilla
2. Black Milk
3. Nottz
4. Hi Tek
5. AraabMUZIK

Top 5 Albums

1. Beg for Mercy by G-Unit
2. Train of Thought by Reflection Eternal
3. The Cool by Lupe Fiasco
4. Illmatic by Nas
5. Fantastic Vol. 2 by Slum Village



Me, Myself, & Hip-hop by MC Till

Hip-hop grabbed my soul at a young age. Listening to Hip-hop is one of my earliest memories. Odd because I didn't grow up in the Bronx or in Los Angeles or any other major city where Hip-hop was flourishing when I was a kid. I grew up in a relatively small city in Southern Indiana smack dab in the middle of the midwest. So how did this Hip-hop culture engulf me? Well, I first remember my older brother being into it. So naturally, I wanted to be like him. He grew out of Hip-hop and into other things. Not me. With me it stuck.

Growing up Catholic I used to kneel at mass and pray that God would allow me to be a rapper. During high school I would daydream in class about how many albums I would sell. In college I matured, slightly, as I began to realize that Hip-hop, like life, was much more than selfish fantasies about being a rap superstar. It was about community and being part of a movement that challenged the status quo, that brought peace, love, and justice to anywhere it inhabited.

I didn't teach that to myself, obviously. Others did. Friends in college and post college. Rappers like Common and Yasin Bey or De La Soul and X Clan before them. These visionaries and so many others helped me see the world through a different lens: one that unites and brings love through the building of relationships. Maybe that's why I turned to Hip-hop music when my wife was going through chemotherapy. Maybe that's why Hip-hop brings goosebumps to my arms and tears to my eyes when I'm thinking about the loss of my dad. It is not just sounds emitting from a speaker or a pair of headphones. It is a movement originated by young black and latino men and women. It is so much more than a dope song. It is people with faces and names and stories. I connected with Nas's lament on "One Last Dance" after my dad died. El-P's aggression eased my anger when my wife had cancer. Music is a universal language and Hip-hop is a universal community. No one stays in a community for decades unchanged.

That's me. Hip-hop changed me. It continues to because it continues to provide life giving friendship after life giving friendship. I am not who I am today without the direct influence of the Hip-hop community that has surrounded me for the past 20+ years. Today that community has helped me release this digital magazine. It has helped me launch a crowd-sourced record label, an annual book, a podcast, and much more. I don't think Hip-hop is slowing down any time soon and neither am I nor the community around me. We are just getting started. So to Beau Brown, Michael Stover, Joe November, Iomos Marad, Profound, and Neville, thank you. Your support and friendships mean the world to me. Now, let's put on that new Awon & Phoniks album and keep adding on to this music we love so much.

Peace,
MC Till



Listen to MC Till's last vocal album, *A Vague Sense of Things* by clicking on the album cover. The album has been heralded by MC Till's family and friends as his best album yet. "This is the best music MC Till has ever recorded" stated his dad while his sister said, "The Caliber of MC Till's musical expression has just exploded UP at least one thousand notches." His six year old daughter chimed in with "I like the part where you rap fast." MC Till's nephew went so far to call it an "instant classic." See why family and friends are raving about this album today!



THE BOOM BAP CHAT



Masta Ace
BOOM BAP CHAT #62
7/15/2021
10pm est

Tune in via Facebook live at
[Facebook.com/everybodyshiphop](https://www.facebook.com/everybodyshiphop)



One of our favorite interviews was with the legend, Masta Ace. He was as professional and laid back as you can imagine. He used to coach high school football for a few years and we had Profound's son on during the beginning of the show. It was so much fun watching Masta Ace pour into this young man before we jumped into the interview. Hip-hop builds community!

THE BOOM BAP CHAT

Join us every **on Facebook Live**
THURSDAY at 10 p.m. Eastern
Live at [Facebook.com/everybodyshiphop](https://www.facebook.com/everybodyshiphop)

Profound, Iomos Marad, Neville, and MC Till chat with dope boom bap artists every Thursday. We've chatted with Skyzoo, Billy Danze, Dres of Black Sheep, Speech, Wordsworth, Masta Ace and many more.

Click on any of the pics below to watch that episode of the Boom Bap Chat.





I Still Love H.E.R. by iomos marad

My love for Hip-hop started as a B-Boy. My mom bought me my first boom box in '84. Doug - a brother who lived on my block - his mom bought him the same box. We would stack our boom boxes on top of each other and blast Planet Rock, Tour de France, and Egyptian Lover trying to master the moves we saw on the movie *Beat Street*. I stopped trying to be a B-Boy when I accepted that I couldn't learn to windmill or do flairs. Around the same time my friend, Brian, was murdered by some older dudes he was selling drugs for. I realized that any move I made could mean life or death regardless of my age.

'88 was the year I began to figure out what I wanted to do with my life. This was when my older cousin Leon introduced me to one of my favourite Hip-hop albums of all time, *Straight Out the Jungle* by The Jungle Brothers. At that moment, I knew that I wanted to be known as an Educated Black Man who knew he was from Africa, aka the motherland. I wanted to represent Black Consciousness by any means necessary. Hip-hop created the path and the soundtrack to find my way.

It is vital to mention that I was raised in a single-parent home with a strong independent Black woman for a mother who always promoted a relationship with God and the importance of education. My mother (and my grandmother) would always say, "They can take everything from you, but they can never take away your education." I never understood what that statement meant, but Hip-hop gave me the answers and tools to question who "they" really are. Hip-hop—and the artist I looked up to—became a surrogate parent to me.

'88 was also the year I was introduced to my favourite Hip-hop artist of all time - KRS-One. Sitting in draft class in high school, a brother named Force handed me his Walkman and said, "Eh-Joe, Listen to this." I will never forget the feeling I got when I heard: "So you're a philosopher (with the turntable responding with) Yes-Eri-Yes-Eri-Yes-Yes-Eri-Eri-Eri-Eri-Yes. I think very deeply." I was hooked. I knew that I wanted to be a teacher like KRS, but I had no idea how to get there.

Fast forward to the present day: I am a Hip-hop artist with a Master of Education Degree in Social Justice Education. I am also a second-year Ph.D. student where I have the opportunity to think very deeply about how I can use Critical Hip-hop Pedagogy as a liberatory Praxis for Black and BIPOC students in oppressive educational spaces. I owe everything I have become to the Most High, my family, community, and Hip-hop.

I also have the privilege and honour to be the co-host of the dopest podcast team called THE BOOM BAP CHAT with my brothers MC Til, Profound, Neville, and sometimes Joe November with additional help from Beau Brown and Michael Stover. I live for Thursday nights at 10 p.m. EST, where I have had insightful conversations with artists I grew up on and look up to like Special Ed, Dres, Masta Ace, Breeze Brewin, Theory Haazit, and John Robinson, just to name a few. I have also had the privilege and honor of meeting up-and-coming artists who keep the Boom Bap sound alive: Awon, Thought Provokah, JR Swiftz, vsteeze, and Skyzoo.

We hope you enjoy the first edition of the Boom Bap Digital Magazine. Put on your favorite boom bap instrumental and create a memory or two with this magazine. Thank you for the support, and stay tuned because we have much more in store.

In peace, love, and unity,
Your brother,
iomos marad



Check out iomos marad's album, *Liberation - The Voice* album now on bandcamp. Simply click the album cover to the left and enjoy a stealthy dose of dope boom bap Hip-hop from a strong, intelligent lack man.



THE BOOM BAP CHAT

OFFICIAL LAUNCH
(GRAND OPENING)

👋🏠

THE BOOM BAP CHAT CLUB

VS

SKYZOO
NEW YORK CITY
DEPARTMENT OF
PARKS & RECREATION

BLU
(BLU & EXILE)

4/6 2021

10PM EST

*** 20 ROUND VERSUS ***
MODERATED BY MIVIDA JDM

MC TILL WILL PLAY SKYZOO
NEVILOUS WILL PLAY BLU

COME TO VOTE OR JUST TO HANG OUT!
MAKE SURE TO ADD OUR CLUB 🏠

EVERYBODY'S HIP HOP

EVERYBODY'S HIP HOP

MC Till's favorite emcee of the past decade is Skyzoo. Neville's favorite emcee is Blu. So naturally we had to go toe to toe 20 rounds. It was a great battle. Till went up by a few. Neville won like five rounds in a row to take a commanding lead but then here comes Till and Skyzoo. The Battle was tied 9-9 heading into the 19th round! Then it went into OT!!!! Technically Neville & Blu won. Hip-hop was the bigger winner though and Till lived to see another battle.

THE BOOM BAP CHAT

And join us every

on Clubhouse

TUESDAY at 10 p.m. Eastern

On Clubhouse in the Boom Bap Chat Club

Every Tuesday Neville and MC Till host a program live from the Boom Bap Chat Club on Clubhouse. They do artist spotlights, battles, interviews, new music nights, and much more. Come hang out with us!

To join the Boom Bap Chat Club on Clubhouse simply go to this link: bit.ly/boombapclubhouse

BOOM BAP CHAT
on CLUBHOUSE
PRESENTS...
vsteeze
Tuesday, June 8 @ 10pm EST
JOIN US AS WE PUT THE ARTIST SPOTLIGHT
ON ONE OF THE ILLEST LYRICISTS OUT
RIGHT NOW!



BOOM BAP CHAT
on CLUBHOUSE
Presents...
Tuesday, June 29 @ 10pm EST
NEW MUSIC TUESDAY



BOOM BAP CHAT
on CLUBHOUSE
Presents...
The Samples are ILLMATIC
Tuesday, July 6th @ 10pm EST
Part of the genius of Illmatic is the sample-based production.
Join us as we celebrate Nas, Illmatic, the producers, and the
musicians that are sampled on this incredible classic!



SPECIAL GUESTS
PHONIKS x AWON
THE BOOM BAP CHAT
CLUB
4/13
2021
10PM
EST

JOIN US ON CLUB HOUSE IN THE BOOM BAP CHAT ON
TUESDAY APRIL 13 AT 10:00PM (EST).
WE WILL DISCUSS AWON AND PHONIX'S NEW PROJECT -
"NOTHING LESS" AND THEIR MUST WATCH DOCUMENTARY
"UNDERDOGS" ON NETFLIX.
WE WILL INTERVIEW THEM FIRST THEN THE AUDIENCE AND
MEMBERS WILL HAVE A CHANCE TO ASK QUESTIONS AND
EXPRESS THEIR COMMENTS DIRECTLY TO THE ARTIST AND
PRODUCER. PULL UP!



BOOM BAP CHAT
on CLUBHOUSE
Presents...
The Topic:
*Why doesn't
Boom Bap Get
More Love?*
Tuesday, July 20th @ 10pm EST

Ever wonder why
certain Hip-hop gets
a lot of exposure
and other Hip-hop
doesn't? Is that even
true? We will
explore these
questions and more!



BOOM BAP CHAT
on CLUBHOUSE
Presents...
Tuesday, June 22 @ 10pm EST
Digable Planets vs. Pharcyde



PROFOUND “HEART OF THE STREETS” prod by NO ID

Search for that golden pot
Develop handles, and jump shots, in open lots
We was broke a lot/and we hoped a lot/
Momma prayer that we never strayed to smoking rocks
Day to day we hold the block/
Teach the kids to stay away from piranhas
Baby mommas still fight to stay away from the drama/
But we're strong in these streets, you can tell from the heartbeat
If you act raunchy that's when you'll meet the concrete
Now, Ice we're shining in, whips we're flying in,
All the while trying to find a way up out the Lion's Den
Needed my friends but it seems they cleared the area
Each day the weight of the pen is getting heavier
Some of us feel we can't deal with the insanity
How many drugs, broke up how many families
But, when I'm falling it's the streets that be standing me up
When I'm crawling it's the streets that be manning me up

“search for that golden pot, develop handles and jump shots in open lots, we was broke a lot”

I remember at a very young age hearing about the “pot of gold at the end of the rainbow,” but living in the area known as “Holy City” on the westside of Chicago (where a Chicago Gang called the Vice Lords were formed), I didn’t know where to find this pot of gold. I was too young to understand that the pot of gold signified happiness. All we did was play basketball every day - or at least you could call it basketball. There wasn't a basketball rim, just a milk crate nailed to a light pole in the alley. I wanted to capture things that I would see in my neighborhood going to and from school, the neighborhood grocery store, the parks, etc. Even thinking about how hard it was on my mother to send us out to school and pray that no harm comes to us, and for us to make it back home safely. This entire song was so vivid in my thoughts that I literally saw the words before I even started to write.

To watch the video for "Heart of the Streets" click the video pic below.



Click poster to see the movie on netflix



A **UNIQUE** HIP HOP STORY

WINNER
BEST MUSIC
DOCUMENTARY
DOWNTOWN LOS ANGELES
FILM FESTIVAL 2018

NOMINATED
BEST DOCUMENTARY
LIFT OFF LONDON
SEASON AWARDS 2018

Underdogs

A TEO FRANK FILM

BYTEO FILMS PRESENTS A TEO FRANK FILM "UNDERDOGS"

STARRING AWON PHONIXS TIFF THE GIFT DEPHLOW DIRECTOR OF PHOTOGRAPHY TEO FRANK SCREEN WRITER TEO FRANK EMILE DOMINE
ADDITIONAL FOOTAGE THEO REYNAL MASON STREHL NICOLAS HUSSER EDITED BY TEO FRANK ASSISTANT JUNIOR EMILE DOMINE CECILE WSLT
SPECIAL THANKS PEL PELTIER MASON STREHL FLIP GILES DONIQUE WIGGINS CHAD JOHNSON SHAWN WITHERSPOON MARC WALKER

#UnderdogsDocumentaryFilm

TRACE



PARENTAL
ADVISORY
EXPLICIT CONTENT

STEREO
"360 SOUND"

BYTEC

DONT SLEEP

Awon



How's it going Awon it's an honor to interview you, for those who may be new, who is Awon?

Peace, I'm doing well thank you for asking. I appreciate the interview. For all those reading I am an emcee and the co-founder of Don't Sleep Records. I love Hip Hop, I've been active in the underground since 2008.

Can you talk to me about the inspiration to start Don't Sleep Records? Because we are in a time I believe where fans and some artists think they have to be signed to this big-time label. But you've created your own company and platform for yourself and others to create freely.

Don't Sleep Records began as the hub for Phoniks and I to put our music out on. It eventually evolved into the way we put out everyone in our crew because we saw it working for us. We always had independent sensibilities because even my first deal was an indie deal and I was treated right. We chose an unconventional path because we live in a time that calls for unconventional methods to get everything done. Technology dictates the path of the music industry these days - not the other way around. With that being said, the need for labels has waned because technology has given more creators access and opportunities to put their art out for the world to hear.

Congratulations on *Nothing Less*. What inspired you and Phoniks to come together once again to present this classic?

Thank you for the kind words. I believe we just went in wanting to be honest with a message that resonates. We recorded during lockdowns and whatever was on my mind I just put it in song. We took our time and Phoniks ended up reducing the album to 10 tracks. I really enjoyed the flow and sequencing of the album so we ran with it and here we are today.

I believe one of the understated parts of your career is your ability to collaborate with anyone, whether on the producer front or with the plethora of emcees you've worked with. We live in this strange era where it has to look like you've done it alone, but can you talk about the importance of collaboration because you're actually building not just on some "gimme a verse" type stuff.

So first and foremost shouts out to all the people that have contributed to all the projects I've worked on. They have all been people whom we respect and love. Building a rapport is increasingly important as we don't see one another as much these days. Everyone we reach out to we are fans of or have a relationship with them already. Sometimes a song needs that extra voice or perspective and that is where the collaboration comes into play. It's not only important for the music from the artistic side, it is also good for business because it helps you extend your reach in markets that may have been difficult to get into.

You take pride in being an independent artist and talk about all the ups and downs it comes with, but also take pride in your experience and what you've built. Can you give indie artists a tip or two on where their focus should be and how to actually make a profit from the music organically?

The focus should always be on staying with your vision. It may sound corny, but staying true to yourself and your sound is the most valuable thing you can do long term. People are creatures of habit and it's really hard to get behind an artist that is all over the place with their ideas and art. In fact it's exhausting in my personal opinion because I still actively listen to a lot of music. I tend to stick with people who have established their sound and identity.

I actually love asking artists this question, what are your personal Top 5 songs/verses you feel you've written and why?

Great question. I listen to myself for reference from time to time, but not for entertainment at all, only for reference. The songs that mean the most to me are the stories. "Blood In Blood Out" is one of my favorite tracks I've written because it's all true. It's about my cousins who I lost to violence and an overdose, respectively. They were my best friends so that was difficult. "Escaping Youth" is another true story, really inspired by my homie Boochie who saw my hairline receding and told me I had a sunroof lol. He is a joker like that. I would also say "Everlasting Game," we got Masta Ace on it, mission complete.

“Rain Drops” off my first album *Beautiful Loser*, the bars are wild. It set the tone for my career. “Her” also from *Beautiful Loser*, it was written before I was married, it was written before we were even serious. It was about the woman who became my wife. I was professing what would eventually be. Tiff’s major was biochemistry. She later pivoted to biology with a focus in environmental health. She is super smart and I was always proud of that. She inspired me to go back to school and get a degree myself so that’s my top 5 songs. The true stories and the one feature that we wanted the most.

What’s next for Awon, Nothing Less is still doing numbers, can we expect more music from you to close out 2021?

More music - we don’t sleep, remember? Seriously there are a few features that are coming up. There may be a new project that gets squeezed out. I’m just working and I don’t plan on a break. I just want to create as much as I can while the inspiration is fresh. Look for drops in the coming months.

Peace,
Awon

Learn more about Awon and Don’t Sleep Records by clicking on the Don't Sleep Records pic below. To hear music from Awon, check out the *This is Awon* Playlist by clicking on the Spotify icon below.







Can I Rap for You? - Thought Provokah & Dumbo

Thought Provokah



Peace Thought Provokah!

Let's start with the name. Where did it come from? And did you have any other rap names before Thought Provokah?

The name comes from how I crafted my rhymes early on. People had to go back and think what I was saying, it was thought provoking. Got the name from a friend who heard me rap and it stuck. Before Thought Provokah, I had the names J-Boogie and J-Murda in high school.

Think about crews in Hip-hop (Native Tongues, G-Unit, Hieroglyphics, Boot Camp Click, TDE, Pro Era, etc...) If you could be an official member with any crew of any era, which one would you pick? Why?

This is a tough one but I'd love to be a part of Native Tongues. I feel their mix of Afrocentric vibes, spirituality, unity, and Jazz vibes would be conducive to me being my best creative self.

Which native tongue member do you see yourself in the most? Why?

I see myself as Q-Tip because of the smoothness of my tone of voice and my delivery. Also, I always want to experiment with new sounds and instrumentation on a record.

What do you appreciate the most about Hip-hop?

I appreciate the lyrics in hip-hop, what is said! The content of it is the value in it for me. I started writing poetry first, without beats. During my youth, the craze was freestyling without a beat and it always put an honest on words.

How has Hip-hop informed how you see the world?

Well, one of my favorite groups is Public Enemy. I always thought of Chuck D as Black America's orator and I wish I said things as powerful and impactful in his voice. I learned about Black Nationalism through Cube and PE. I learned about the criminality of police from KRS-ONE. I learned the highs and lows of hustling from Reasonable Doubt. Hip-Hop opened my eyes to a world of things and prepared me to face those things early on.

When you write songs and albums, who are you writing for? Has it changed over time?

I'm usually writing for me because writing has always been a personalized, cathartic feeling. I do keep an audience in mind, but I will revise something over and over again. I'm obsessive about how it can sound. If it were strictly for an audience, I may acquiesce to things I disagree with just to please an audience. I always felt: If it isn't in your spirit, the listener won't feel it.

How many projects have you released?

Four total. *Essence of 96*, *Headknock Effect*, *What you Thought you Heard*, & *Can I Rap for You*?

Which one is your favorite? Why?

My favorite is *Can I Rap For You* because it was my most ambitious project. It blended some acting and creativity I didn't think I possessed.

What are you most excited about right now regarding Hip-hop?

I saw that Mickey Factz and Blu are putting out a project and I'm excited to hear it. As far as my music, I plan to put out a lot of projects this summer and fall and winter and I'm in a great creative space.

Hip-hop is made up of people and people are not perfect. Where do you see the biggest need for growth in Hip-hop?

The ageism conversation. The disregard to know the past and the need for the past to try and connect with youth. I feel there's a gap between that and a serious conversation needs to be had about how to merge the two.

What are you most excited about outside of music?

I've been getting into spiritualism and meditation and delving into herbalism. Health is wealth and the key to longevity.

So what's next for you?

My next project *I Let My Tape Rock Til My Tape Pop* is coming out in August, 2021 and I have a few surprise releases in the works as well.

How can people keep up with you on social media?

Facebook page: [Thought Provokah](#)



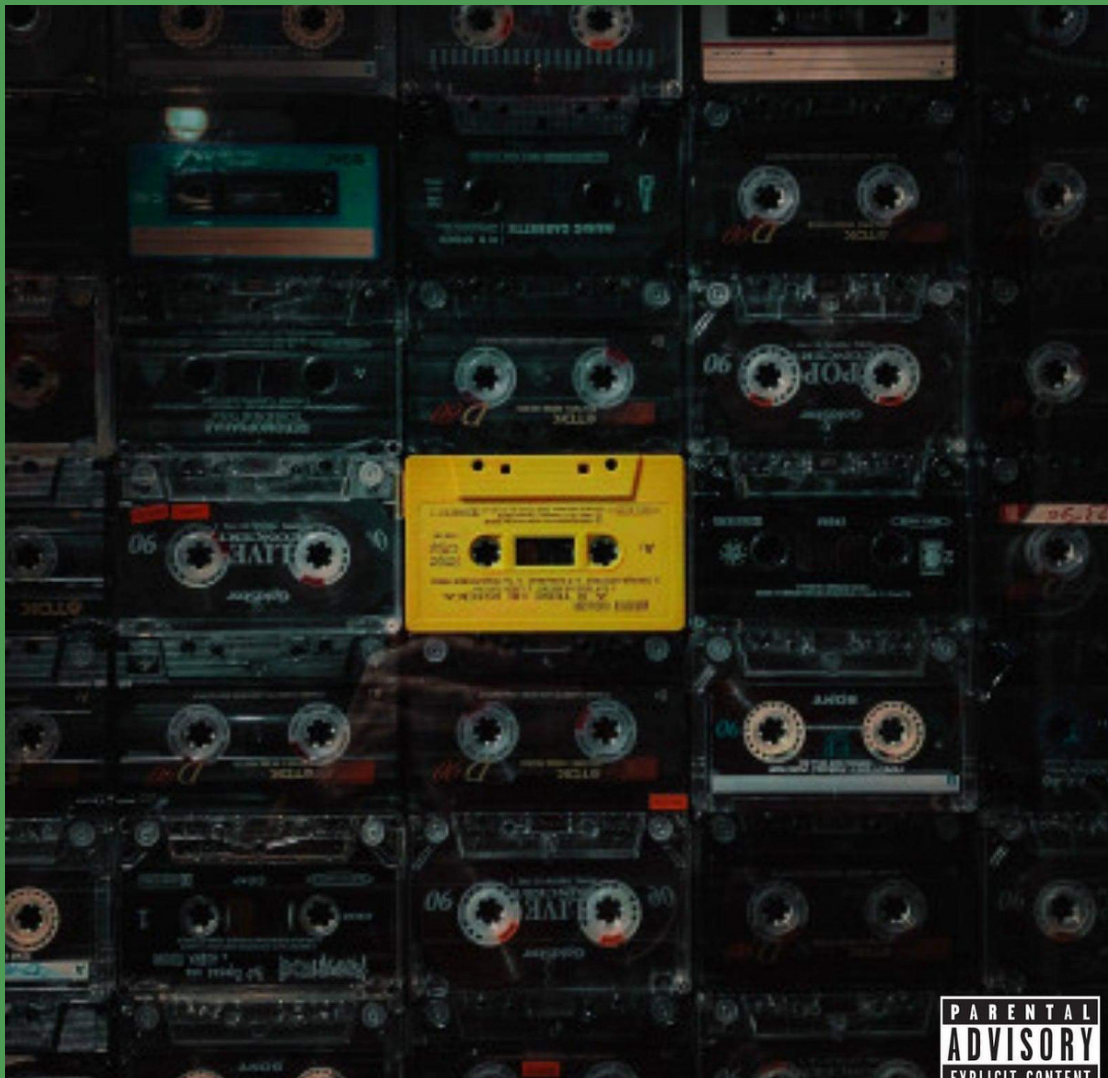
Instagram: [thought.ems8](#)



Twitter: [Thought Provokah](#)

**Thanks for your time Thought Provokah!**

Absolutely. Thanks for the opportunity.



God MC - Thought Provokah & Ganesboro

Ladies Appreciation Month - March 2021



We hosted a series of clubhouse rooms featuring dope female DJ's. Please follow them on IG by clicking on their names. A BIG THANK YOU goes to DJ Ang, DJ Miss Powers, DJ Annie Star, DJ Dizzee, & DJ Audra Angelique. Another HUGE thank you to Jackie Da Model! Click any of the Spotify icons below to hear music featured on each night hosted by these wonderful ladies. Join our Boom Bap Chat Club family on Clubhouse at bit.ly/boombapclubhouse

Ladies First Battle



Conscious Vibes Battle



Hip-hop Anthems,
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Madison Symone Art

Join us as we discuss Madison's incredible artwork & the intersection of art and Hip-hop

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Madi



Peace Madi! Your artwork is incredible. Can you describe to the reader what kind of art you do and why it is relevant to a boom bap audience?

Thank you! Basically, I create portraits of musicians who have had an impact on my life and inspire me. I also create oil paintings of different moments within Hip-hop culture, so it can be anything from a still from a tv show, a movie, a music video, or just a specific moment in time. But, everything I do and every person I do has some significance in Hip-hop culture.

What does your art mean to you? What do you think it means to others?

For me, my art is really a means for expression and a way for me to express an appreciation for the culture without having to express it verbally. Hip-hop means so much to me, and this is my way of paying homage to those who have been here before me. For others, I feel that they have the same appreciation and it's almost refreshing to see them. My work takes people back to a certain place, or lets them re-live a certain feeling, and I love it.

You have done pieces featuring so many different artists from Griselda to MF DOOM to Mac Miller to Rick Ross to Foxy Brown to Mobb Deep to Biggie to Tribe and the list goes on. How do you decide on who to paint?

I decide who to paint based on what I've been listening to lately, or if I see a certain picture that I like, I'll save it and sometimes I'll get a new idea based on that one picture.

Is there an artist you've tried to do before, but it just never worked? Will you try again?

There is an unfinished Freddie Gibbs painting that I've had for about a year, and for some reason, I can go back to it but it never works. I would definitely try it again because he's one of my favorite artists and I think a painting of him would be super dope. I just have to find the right picture and focus!

After you do a piece of a specific artist do you contact that artist to let them know? Have you ever had a moment with an artist that responded to your artwork of them?

Normally, I'll tag them in my work. I have never sent it directly to them, but usually people will send it or tag them as well. One instance I can remember specifically is when

I was commissioned to do a piece of Ace and Keisha from “Paid in Full.” Normally, I don’t post commissioned works unless they are directly involving Hip-hop, so when I posted this, I went to sleep. The next day, my phone was blowing up because Wood Harris himself had seen it and posted it. He had messaged me and I ended up doing two pieces of artwork for him. It was very nerve wracking but he loved the pieces so I was grateful that he had even seen the first one in general.

What is your favorite Hip-hop-inspired art? What is it? Who did it? Why does it inspire you?

My favorite piece of Hip-hop inspired art would be the piece that one of my friends created for the “96 ‘Till Forever” Roc-A-Fella show that we held in Brooklyn in 2019. He had recreated the Roc-A-Fella logo but incorporated his own logo into it and slogan “Keep Chasing” into it. His name is DOT and his instagram is @_dot.ny. It inspires me because it’s a reminder in itself to keep chasing your dreams and what you’re after, and it’s fitting for Roc-A-Fella because of where they first started, and what the label has turned into now and how impactful it has been to the culture.

When you create your pieces, do you listen to the artist you are painting? What is your creative process like? Is it spiritual for you? How so?

While creating my pieces, I’ll try to listen to the artist I’m painting. This helps me to really feel their energy through and through, and then allows me to translate that energy onto the canvas. I really try to capture all aspects of the person. So if I’m listening to DMX, there’s going to be a lot of energy within the piece, whether it’s because of the brush strokes or the intensity and amount of color used. If I’m painting someone like Jhene Aiko, on the other hand, the piece might be a bit more subdued in terms of energy, brighter colors, and a lot smoother in terms of brush strokes. For my process, I’ll normally put my music on shuffle and then try to find a picture of said artist. I’ll then listen to their catalogue and really throw myself into the work. It’s very spiritual for me in the way that it really connects me with the subject and it also allows me to express my own feelings towards the subject or towards the photo I used without having to verbally express it. It also allows me to connect with other people who interact with the pieces and that experience itself is very empowering.

If every one of your paintings tells a story, what is the collective story of all your pieces?

I would say that collectively, my pieces tell the story of Hip-hop. I capture so many moments, so many people, and when I create these pieces, I'm capturing everything about the person - the highs, lows, and in between. All of these people and moments in time are so different, but they all come together to shape what we know as Hip-hop culture.

Where can people go to find your work? How can people follow you on social media?

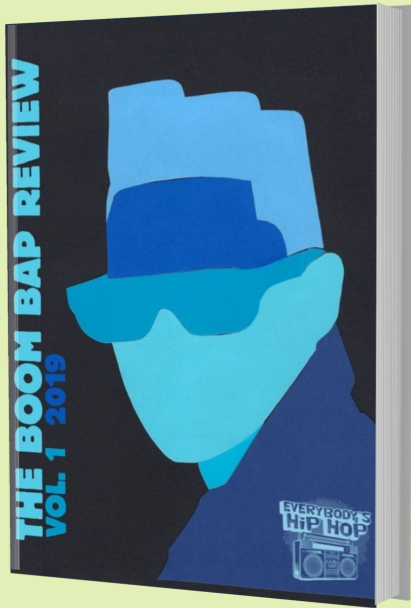
To find my work, I am on instagram, and my page is [@1.madi](https://www.instagram.com/1.madi). I also have a website, mhoodart.com, and you can find posters of my work and original paintings. I will also be selling shirts and hoodies again very soon!











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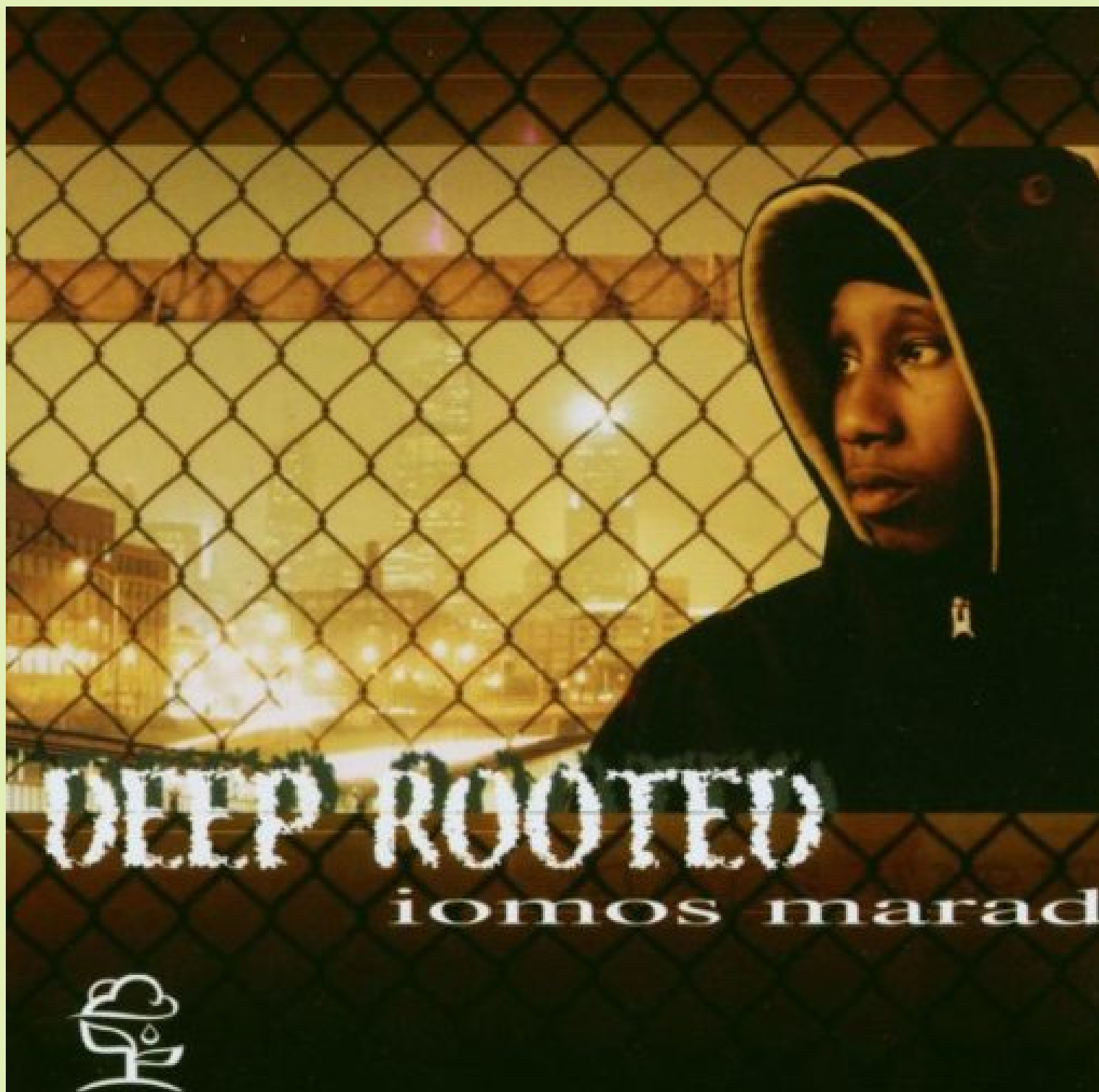


Click on the pic of **Skyzoo** above to hear who he thinks should get the #1 album in our next book, *The Boom Bap Review: Vol. 2: 2021*.

THE BOOM BAP REVIEW VOLUME 3: 2021



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If you have not heard *DEEP ROOTED* by iomos marad, you are in for a treat. This album is boom bap, it is intelligent, and it is simply dope all around. Give it a listen before or after you read his words in the next and final piece of our Boom Bap Magazine. Enjoy!

***Origins & Roots of Pan
Africanism in Hip-hop Pt. 1***

by iomos marad



The date: Aug. 11, 1973. The place: 1520 Sedgwick Avenue in the West Bronx, which many Hip-Hop historians consider the birthplace of Hip-hop. Clive DJ Kool Herc Campbell - Jamaican immigrant and The Father of Hip-hop* - is in the process of connecting his turntables and speakers to throw a party (better known as a jam) at the request of his sister Cindy Campbell. Cindy has an entrepreneurial idea to throw a jam in their building's community room and hire her brother to deejay.

Cindy's business plan is to charge the attendees at the door to generate profit for her to purchase school clothes with the intent to get fresh for the upcoming school year. The first jam is a huge success, and after throwing several of them, the Campbell's are forced to move from the community room of their building to the parks. Hence a culture is born. Initially, Hip-hop was born for Blacks, Puerto Ricans, and a few white youth who lived in the West and South Bronx to come together and party in peace.

Afrika Bambaata**

While DJ Kool Herc is setting up to throw his first jam for his sister Cindy, a young Bajan youth living in the South Bronx River Housing projects by the name of Lance Taylor—a gang leader of the Blackspades who will later be known as Afrika Bambaata—is being inspired by a 1964 movie entitled *Zulu*. The movie *Zulu* recounts the 1879 siege of Rorke's Drift in Natal, South Africa, where the British defeated the South African natives (Chang, 2005, p. 93). Even though there was a sizable African cast in *Zulu*, there was no significant role given to a person of colour. Nevertheless, Bambaata was able to see the cultural identity and the strength of unity that the Zulus portrayed in the film. Afrika Bambaata recalls how much the movie *Zulu* impacted him as a future gang-leader in Jeff Chang's book *Can't Stop Won't Stop*:

[Zulu] just blew my mind. . . Because at that time we was coons, coloreds, negroes, everything degrading. We was busy watching Heckle and Jeckle, [and] Tarzan—a white guy who is king of the jungle. Then I see this movie come out showing Africans fighting for a land that was theirs against the British imperialist. To see these Black people fight for their freedom and their land just stuck in my mind. I said when I get older I'm gonna have me a group called the Zulu Nation (Chang, 2005, p. 94).

During this time, an average youth living in the West and South Bronx would have missed the messages of anti-colonial/ anti-imperial fight for Black liberation being transmitted from this movie. However, according to Chang, Afrika Bambaata was far from average due to the fact that his family was: immersed in international Black cultural and liberation movements. . .[where Bambaata] experienced the fierce ideological debates over the Black freedom struggle—integration or separation (community/ separatist/ plural Black nationalism debate), the ballot or the bullet—as close as the dinner table or the living room. His uncle, Bambaata Bunchinji, was a prominent Black nationalist [and] many in his family were devoted Black Muslims (Chang, 2005, p. 93).

Chang quotes a journalist by the name of David Herskovits who knew Bambaata personally. Herskovits said, "At some point early on, people had kind of spotted [Bambaata] as somebody to educate and talk to about what's going on in the rest of the world outside of the Bronx. I think he was somehow chosen" (Chang, 2005, p. 93). Armed with the hidden pieces of knowledge of Black liberation in the movie *Zulu* and educational conversations about communities abroad is undoubtedly what prompted Bambaata to enter a housing authority writing contest that earned him a trip to Africa. This trip opened the mind of Bambaata further because he was able to see Black people owning stores, maintaining their land, and doing whatever they needed to do to keep the country alive. This was a drastically different narrative than what Bambaata heard in America about what Black people were capable of doing (Chang, 2005, p. 100).

Bambaata's trip to Africa brings us back to the importance of that transnational connection that exists within Pan-Africanism. The ability to learn and draw from the African indigenous methodological ways of approaching oppression and white domination to implement in North America.

According to Chang, Bambaata came back from Africa bursting with ideas around organizing and transformative methods to apply within his community. He shook off the gang leader's title and began to use Hip-hop as an influencer to encourage other gang leaders and members to move away from the gang mentality.

Bambaata wanted his people to become knowledgeable - conscious about who they were as people of colour. The gang leader who was the mobilizer for turf wars became the mobilizer for peace. Bambaata became the founder of the Universal Zulu Nation, the first Hip-hop non-profit institution and organization on a mission to raise the consciousness of marginalized youth in the Bronx.

The Jam was becoming much more than a party, Bambaata coined The Jam 'Hip-hop' and added the fifth element—knowledge or Knowledge of self—to the other four elements of Hip-hop culture. Bambaata also gave Hip-hop a mission statement which is: love, peace, unity, and having fun to complete the five elements of Hip-hop. Bambaata was the first to transform an average jam into a space for organizing and mobilization. Bambaata transformed Hip-hop culture into a Black Social Movement.

As we fast forward to present day, Hip-hop kept growing and maturing. It continued to grow and move from the cramped spaces of the jam to being introduced to the world. This introduction came by way of recordings and records. The most famous recorded rap song—many Rap historians claim as the first rap song ever recorded and released—came from Sugar Hill Records in 1979. The name of the song was Rapper's Delight by a group going by the name of Sugarhill Gang. Rapper's Delight was all about the party, being braggadocious and creating capital. The rappers were Michael Wonder Mike Wright, Henry Big Bank Hank Jackson, and Guy Master Gee O'Brien. The song was trying to capture what was happening at the Kool Herc and Afrika Bambaata parties throughout the Bronx that eventually moved into the disco techs in Manhattan.

It was not until July 1, 1982, that a song entitled "The Message" - also released by Sugar Hill records - described what it was really like to be a Black person living outside the margins of the dominant - White American society. "The Message" by Grandmaster Flash and the Furious Five was the first rap song to demonstrate that the art of rap could be used for something much more than just livening up the party, but it could be used as a vehicle to transmit a conscious message to the world. "The Message" helped the world to see that the Hip-hop element of rapping was something more than just rhyming for the sake of riddim. I would argue that "The Message" became the blueprint for artists and groups like KRS-One, Rakim, Poor Righteous Teachers, Brand Nubians, X-Clan, Native Tongues and countless other emcees and Hip-hop groups. The artists and groups mentioned used Hip-hop to express their Pan-African/ Black Nationalist/ Black Power messages to raise Black people's consciousness in their community and all over the world.

Another pivotal moment for Conscious Hip-hop and Rap music came in the summer of 1989 when Public Enemy released a song on Motown records that would shoot to number one on the Billboards and become the theme music for Spike Lee's movie *Do the Right Thing* and the 1992 Los Angeles Riots. That song was entitled "Fight the Power." The significance and meaning of "Fight the Power" is timeless. "The Message" paved the way for "Fight the Power" to become what it became. It was a prophetic lament to return to the African Indigenous ways of our ancestors who revolted on slave ships because they refused to become slaves. It was a Pan-African/ Black nationalist call to draw a line in the sand and do the knowledge to understand and expose who the powers that be truly are. It was a call to recognize and identify who our enemies really are and it is not those who bear the same reflection as our own. It is important to note that Chuck D and the members of Public Enemy were stepping into the West African ancestral role of modern griots instructing us to unify like the Zulus in South Africa who fought to the death against the European imperialists to be free. It was a warning to the powers that be that Hip-hop armed with consciousness was becoming a Black Social movement.

The powers that be heard what Public Enemy had to say and responded swiftly by shifting the paradigm of the music from conscious to gangster to the music we have today. The Conscious Hip-hop movement is not as strong as it once was.

Yes, there are a few rap artists and groups today who are conscious but they are few and far between in my opinion. The purpose of this article is not to prove Conscious Hip-hop is a Black social movement but to explain why Conscious Hip-hop is a Black social movement and to (re)examine and (re)call the origins and roots of its existence. I would argue that The Conscious Hip-hop Movement is desperately needed today. Black youth are becoming less conscious and more and more violent.

I believe that it is up to us to ensure that the Pan-Africanist/ Black Nationalist roots of the Conscious Hip-Hop movement stay alive so a new generation of Black youth can reclaim their African Indigenous position as activists, change agents, modern griots, and public intellectuals. In the song entitled "Hip-Hop Lives," KRS-One expresses this sentiment the best when he lamented:

Hip means to know/ it's a form of intelligence
To be Hip is to be update and relevant
Hop is a form of movement
You can't just observe a Hop/ you gotta Hop up and do it
Hip and Hop is more than music
Hip is the knowledge, Hop is the movement
Hip and Hop is intelligent movement
Or relevant movement/ we sellin the music?
So write this down on your black books and journals
Hip-Hop culture is eternal
Run and tell all your friends
An ancient civilization has been born again
it's a fact

We gotta think about the children we bringin' up
When hip and hop means intelligence springin' up
We singin' what?/ Sickness/ hatred/ ignorance and poverty
Or health/ love, awareness and wealth
follow me - KRS-One (Hip-hop Lives).

Follow us because the Boom Bap Chat and Everybody's Hip-hop Label family is planning to help lead this movement with your support and we want you all to join us in making the world a better place one song at a time, one album at a time. In peace, love, and unity....

*We know this is a contested idea and research and conversations are happening to further explore the entire story of Hip-hop's origin. If you have first-hand insight, please reach out so that we can learn together.

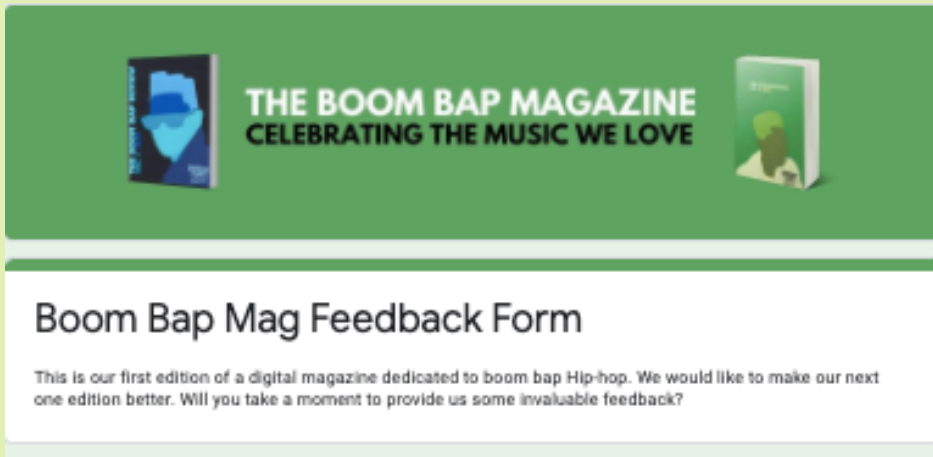
**We recognize Afrika Bambaata has been accused of heinous crimes. We do not condone such behavior.

Check for iomos marad and his boom bap brothers every Thursday night on Facebook Live via Everybody's Hip-hop Label as they host the Boom Bap Chat. Click the boombox logo below to see a chat!



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THANK YOU

Stay tuned...

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