



#BLACK MUSIC MATTERS

HIP-HOP & SOCIAL JUSTICE IN CANADA

RESOURCE CONTEXT

#BlackMusicMatters: Hip-Hop & Social Justice in Canada is a listening- and inquiry-based resource designed for teachers with students in grades 7 - 12.

It is intended to be used by educators of various disciplines who wish to explore Black culture, history and creation, specifically through the lens of hip-hop music.

The aim of #BlackMusicMatters is to introduce students to Canadian hip-hop artists and their music, while engaging them in critical inquiry of a variety of social justice themes.



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OVERVIEW

Educators are encouraged to review the material in this resource context guide prior to exploring the provided lessons with students. This material serves as a foundation for the inquiry and analysis that will take place during discussions and activities with students. Social Justice, Critical Race Theory and Gender and Intersectionality are discussed to set the tone for the lessons that proceed. A brief history of hip-hop is provided to aid educators in understanding its background and cultural roots. More specifically, this guide explores the roots of Canadian hip-hop music and the Black artists who have been influential in the development of Canadian hip-hop.

Educators will find the appendices at the end of this guide helpful as they provide information on key terms and definitions, hip-hop artists who have won JUNO Awards and links to useful videos and websites.

SOCIAL JUSTICE

It is important that students understand the meaning of the term ‘social justice’ so they are able to identify and engage in conversations about the social justice issues being discussed in hip-hop songs.

Social justice refers to the ways in which wealth and opportunities are fairly distributed within a society. Social injustice exists when an uneven distribution of wealth or opportunities result in some groups of people having an advantage over other groups of people in society. Since its inception, hip-hop music has been serving as ‘the voice of the oppressed’. The lyrical content and themes found in many hip-hop songs often address and advocate against the political, social, economical and racial injustices inflicted upon marginalized groups in society.



Photo: Nathan Dumlao



CRITICAL RACE THEORY

Critical Race Theory (CRT) is a framework that positions race at the center of social analysis (Delgado & Stefancic, 2013; Dumas, 2013). CRT was pioneered in the 1970s by legal scholar Derrick Bell and expanded by other legal scholars such as Kimberlé Crenshaw, Richard Delgado, Jean Stefancic, Cheryl Harris, Alan Freeman and Patricia J. Williams. Originally, CRT examined race inequality in the justice system. Over time it has developed into a tool that can be used to deconstruct oppressive structures and discourses, reconstruct human agency, and construct relations of power that are equitable and just in all areas of society, including the field of education (Ladson-Billings, 1998; Yosso, 2005). CRT can be used to identify race-related silences and speak directly about structural and systemic racism (Hess, 2017).

Historically, hip-hop music has been an artistic form of CRT, in advocating against social injustices faced by racialized and marginalized communities. Through hip-hop lyrics, Black and racialized artists activate their human agency to uncover systemic racism, call out social inequality and demand social change. Each lesson in this resource includes discussion questions from a CRT lens.

Teachers can use these questions and their understanding of CRT to create a safe space for candid conversations about the social justice themes that each song represents.

For further study of Critical Race Theory, consult these helpful resources:

YouTube Video: [Critical race theorist Derrick Bell on racism](#)

YouTube Video: [A Guide To Critical Race Theory](#)

YouTube Video: [The Legacy of Derrick Bell, Who Inspired Critical Race Theory](#)

You may also wish to refer to the reference list at the end of this document for additional reading resources.



Photo: Clay Banks



GENDER, INTERSECTIONALITY AND HIP-HOP

In the music industry, hip-hop performance, creation and production is dominated by male artists. A perusal of the past 30 years of JUNO Award winners in the Rap Recording of the Year category confirms this. It is important to note the uneven distribution of opportunities that exist for female and non-binary hip-hop artists. Furthermore, while many hip-hop songs possess social justice themes, some songs and visual images contain damaging themes of consumerism, materialism, sexism, heterosexism, racism, and violence (Kruse, 2016).

A harmful theme sometimes found in hip-hop music is that of misogyny. Misogyny refers to feelings of hate or dislike directed towards women, or the belief that women are inferior to men. Misogyny exists through hip-hop lyrics that portray negative images of women or promote the objectification of women.

Over 30 years ago, Dr. Kimberlé Crenshaw coined the term ‘intersectionality’ to express the various ways in which the multiple dimensions of Black women’s employment experiences are shared by the intersection of race and gender. She extends this understanding of ‘intersectionality’ by exploring how race and gender intersect to shape structural, political and representational aspects of violence against women of color. The key principle of intersectionality is that discrimination or oppression is amplified when they are the direct result of separate identities that are possessed by the same individual (Crenshaw, 1991b).

Building on the concept of intersectionality and the term misogyny, Dr. Moya Bailey coined the term ‘misogynoir’, which refers to the dislike of, contempt for, or ingrained prejudice against Black women. To better understand these terms, consider the challenges that a woman might experience applying for a job in a male-dominated field such as mechanical engineering. When a Black woman applies for that engineering position, the discrimination she faces is magnified, not only because of her gender, but also because of her racial identity.

As a marketed artform, hip-hop has developed codes and conventions that shape social expectations. The role of rapper is expected to be played by a Black male, while women of all ethnicities are reduced to voiceless, sometimes faceless, dancers in music videos. This diminishes the roles that females and non-binary people are expected to play in hip-hop. The Black male as rapper has a voice, and is able to project an image of power, while the artform used to protest oppressive social conditions



Photo: June Heredia



against Black people severely limits the expression of Black women. With this in mind, this resource aims to represent and amplify the voices of Black women and non-binary hip-hop artists by exploring their perspectives and songs throughout the developed lessons.

For further study of Intersectionality and Misogyny, consult these helpful resources:

YouTube Video: [Kimberlé Crenshaw Discusses 'Intersectional Feminism'](#)

YouTube Video: [Kimberlé Crenshaw, "Race, Gender, Inequality and Intersectionality"](#)

YouTube Video: [Misogyny in Hip Hop | Ellen Chamberlain | TEDxWayneStateU](#)



Kimberlé Crenshaw. Photo: YouTube

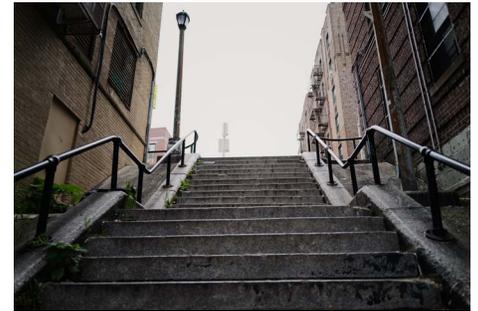
You may also wish to refer to the reference list at the end of this document for additional reading resources.



A BRIEF HISTORY OF HIP-HOP

The roots of hip-hop can be traced to the Bronx, New York, surrounding boroughs and low-income neighborhoods in New York in the late 1970s. As an artistic and cultural expression, hip-hop was used to bring struggling communities together under the tenets of ‘Peace, Love, Unity and Having Fun’. Early hip-hop music was greatly influenced by the Disco music of the 1970s. The musical elements of Disco can be heard on many early hip-hop recordings. Hip-hop, however, started as a direct rebellion against underground disco clubs in New York. Blacks and other racialized groups were restricted from having access to some disco clubs. This resulted in Blacks creating their own ‘clubs’ in the form of street parties.

It was at these parties that the ‘culture’ of hip-hop was born. DJs would perform sets of music from various genres such as Disco, Soul, Funk, R&B and Rock, while attendees danced and had a great time. DJs also began sampling and looping music so that individuals could perform rhythmic, lyrical phrases overtop of the loops—this was the birth of Rap! Rappers, also known as ‘Emcees’, would use this platform to speak out against the social injustices and oppression of the time. In addition, they would form ‘battles’, competing with each other to see who had the best lyrics (or ‘bars’) and who had the skills to perform the most intricate combination of beats and rhymes. The ‘battle culture’ prompted rappers and DJs to create ‘stage names’ for themselves that they used while performing. During their sets, DJs had moments in which they would ‘drop the beat’, introducing a new loop known as the ‘breakdown’. This was the cue for the dancers to ‘hit the floor’ and show off their best moves, resulting in the emergence of ‘breakdancing’. Practitioners continue to use hip-hop to respond to the oppressive social, political and economic conditions that have led to racism, poverty, homelessness, substance abuse and criminal activity for African-American, Caribbean-American, Caribbean-Latina/o and other marginalized people (Bridges, 2011; Kruse, 2016, Pulido, 2009; Wang, 2010).



The Bronx. Photo: Mike Von



Hip-hop is a 'culture' comprised of nine elements: breakin' (breakdancing), emceeing' (rapping), graffiti art (aerosol spray painting), deejaying' (disc jockey or DJ), beatboxin', street fashion, street language, street knowledge, and street entrepreneurism. Afrika Bambaata (born Lance Taylor), a disc jockey, rapper, songwriter and producer from the South Bronx, New York has been influential in the development of hip-hop culture. Although hip-hop has its roots in New York, other notable places that contributed greatly to the development of hip-hop culture and music include Compton, Philadelphia and Detroit, Michigan.

Hip-hop music uses elements from any and every musical genre imaginable such as disco, funk, R&B, rock and soul music. Beat producing, emceeing, beatboxin' and DJing are the musical practices associated with hip-hop music. Beat producing is the process of composing backing tracks for singers and rappers to perform with. These tracks are usually created using digital instruments such as drum machines and synthesizers. Audio samples are often edited and reassembled into new backing tracks during beat production. Emceeing, commonly referred to as rapping, involves combining rhythmic spoken word and singing. Beatboxin' refers to using the voice to create drum-like sounds during performances. DJing entails mixing and playing back prerecorded music for live audiences.

CANADIAN HIP-HOP HISTORY

Due to their proximity to New York, Toronto and Montreal became hotspots for the development of Canadian hip-hop music. As musicians caught wind of the new sound that was being developed in New York, they began to explore and expand hip-hop in Canada. Montreal-born Anthony Scharschmidt, known by his DJ name 'Butcher T', is credited for bringing the New York style of hip-hop DJing to Montreal. He provided musical accompaniment on Canada's first urban music radio show on CKGM's Club 980 in Montreal. Butcher T recounts his frequent trips to New York in the early 1980s as being influential in inspiring his work as a DJ. Toronto-based DJ and music promoter, Ron Nelson, is best known for popularizing hip-hop music and later dancehall and reggae music in Canada. He is known as the 'godfather of Toronto hip-hop' for his role in creating Canada's first hip hop radio show, Fantastic Voyage, in 1983 on CKLN-FM. He is also a concert promoter and was instrumental in creating platforms for local hip-hop arts through his 'Monster Jams' and 'rap battles' between Toronto and New York performers. Through his radio show, Nelson promoted and developed many early Canadian hip hop artists such



Breakdancing is one of the nine elements of hip-hop culture.
Photo: Colin Lloyd



Photo: Manny Fortin



Photo: Cassidy Dickens



as Maestro Fresh Wes, Michee Mee and the Dream Warriors. As an educator, he brought the study of hip-hop and other Black music genres to the postsecondary arena, teaching the course “Contemporary Black Urban Music” at York University from 2005 to 2017.

Jay W. McGee, known by his rap stage name ‘Mr. Q’, is credited for performing on some of Canada’s earliest hip-hop recordings. He was born in Fayetteville, North Carolina, and after spending six years in Flint, Michigan, he relocated to Toronto in 1974. He lived in Toronto for 25 years before returning to Flint permanently in 1999. In 1979, Mr. Q. released the first Canadian hip-hop singles “Ladies Delight” and “D.J. Style” which contains a sample of Michael Jackson’s disco-influenced, “Don’t Stop ‘Til You Get Enough”, released in the same year. Not long after, Canadian duo Bobby Boyer and Demetrius (Demo) Cates, known as Bobby / Demo, released a series of hip-hop singles in 1980 followed by what may be the first Canadian full album, on the Toronto-based record label Scorpio Records (rereleased on the Buffalo, New York label Amherst Records). Mr. Q. also had ties to Scorpio Records, having some of his singles in the early 1980s on the label. Boyer, a white musician born in Windsor, Ontario moved to Detroit, Michigan where he met Cates. Later, they both moved to Toronto to pursue a career in hip-hop music. Bobby / Demo’s album, *Rap The Night Away*, was released in 1981 and is influenced by Mr. Q’s work, being recorded in a similar manner, having many of the same players and featuring some of his samples. “Party Rap” is said to be Bobby / Demo’s historical masterpiece. Collectively, Mr. Q and Bobby / Demo can be viewed as the ‘forefathers of Canadian hip-hop’, setting the stage for the well known Canadian hip-hop pioneers, Maestro Fresh Wes and Michie Mee.

Wesley Williams, best known by his stage name ‘Maestro Fresh Wes’ or most recently as simply ‘Maestro’, is credited as being the ‘godfather of Canadian hip-hop music’. In 1989, his hit single “Let Your Backbone Slide” from his debut album *Symphony in Effect* was certified gold and was the first Canadian rap track to crack the top 40 charts in America. Today, it is still recognized as the best-selling Canadian hip-hop recording of all time. Wes helped to put Canadian hip-hop on the map globally. The attention garnered from his single and debut album, along with the work of other emerging Canadian hip-hop artists, resulted in the creation of the ‘Rap Recording of the Year’ category at the JUNO Awards, which Wes won in 1991 for *Symphony in Effect*. The album was also the first by a Black Canadian artist to be certified platinum for record sales. Thirty-plus years later, Wes continues to produce hip-hop



Still, “Let Your Backbone Slide”
Official Music Video.
Photo: YouTube



music, in addition to being a radio show host and motivational speaker. Throughout his career, he has released nine full-length albums and three EPs.

Michelle McCulloch, best known by her stage name ‘Michie Mee’, is credited as being the ‘godmother of Canadian hip-hop music’. Born in Kingston, Jamaica, she moved to Toronto at a very young age and grew up in the Jane and Finch neighborhood. In the mid-1980s, she teamed up with DJ L.A. Luv (Phillip Gayle) to form the duo Michie Mee and DJ L.A. Luv. The duo made an impact in the United States with their first single, “Elements of Style”. This led to their signing to First Priority/Atlantic Records in 1998, making Michie Mee the first Canadian hip-hop artist to sign a major record deal. She is also recognized as the first Canadian female hip-hop artist. In 1991, the duo released the album *Jamaican Funk–Canadian Style*, featuring the popular single “Jamaican Funk”. The album earned her a JUNO Award nomination in 1992. When DJ L.A. Luv left the duo to join the group Dream Warriors, Mee continued to record as a solo hip-hop artist while collaborating on numerous recordings with other artists. Having a career that spans over 35 years, she has released three full-length albums and has worked as an actress in television shows and movies.

Throughout the 1990s, several artists emerged on the Canadian hip-hop music scene, such as Ghetto Concept, Choclair, Dream Warriors and Kardinal Offishall, to name a few. One of the most notable artists of the decade was a group from Vancouver, British Columbia called Rascalz. In 1998, the group’s album, *Cash Crop*, won the JUNO Award for Best Rap Recording. On the evening of the award show, the group declined to accept the award as a protest against the Canadian music industry for marginalizing Black artists and their music. Since the introduction of the JUNO category Rap Recording of the Year/Best Rap Recording in 1991, the award had always been presented at the JUNO Awards pre-show and never for the live television broadcast ceremony. This was also true of many other categories representing Black music at the JUNO Awards. In 1998, Rascalz wrote and recorded a single called “Northern Touch” that featured guest Canadian rappers, Checkmate, Kardinal Offishall, Thrust and Choclair. The song was adopted as an anthem for the resilience and determination of Canadian hip-hop artists and became the first Canadian hip-hop hit since Michie Mee’s “Jamaican Funk” in 1991. As a result of their advocacy, the JUNO Awards moved the presentation of the Best Rap Recording to the televised ceremony in 1999. During the 1999 JUNO Awards, not only did Rascalz



Still, “Jamaican Funk” Official Music Video. Photo: YouTube



Still, “Northern Touch” Official Music Video. Photo: YouTube



perform their hit “Northern Touch” for the live television broadcast, but they also won the award for Best Rap Recording that year. “Northern Touch” helped to define a new era of Canadian hip-hop music from 1999 to 2009, in which artists such as Swollen Members, k-os and K’naan emerged and were also recognized with Rap JUNO Awards.

Since 2009, the Canadian hip-hop industry has continued to gain traction through the work of artists such as Kardinal Offishall, Shad, Haviah Mighty and Cadence Weapon, to name a few. Kardinal Offishall (Jason Drew Harrow), who won the 2009 JUNO Award for Rap Recording of the Year, has been recognized as Canada’s “hip-hop ambassador” in the recording industry, now serving as Senior Vice President of Artist and Repertoire (A&R) for Universal Music Canada. Shad (Shadrach Kabango), who won the 2011 Rap JUNO Award, is also the host of the Emmy & Peabody award-winning documentary series Hip-Hop Evolution on Netflix. In 2013, Shad was named the second-greatest Canadian rapper of all time by CBC Music. Representing modern Canadian female rappers, Haviah Mighty’s debut album, 13th Floor, earned her the 2019 Polaris Music Prize. In 2009, Cadence Weapon (Roland “Rollie” Pemberton) won the 2021 Polaris Music Prize for his first studio album, Parallel World. The most notable and globally recognized name in modern Canadian hip-hop is Drake (Aubrey Drake Graham). Drake got his start in the entertainment industry as an actor. He played the role of Jimmy Brooks in the Canadian teen drama series, *Degrassi: The Next Generation*, from 2001 - 2008. In 2006, he launched his music career by releasing his first mixtape, *Room for Improvement*. By 2009, he released his third mixtape, *So Far Gone*, which was re-released as an EP that earned him the 2010 JUNO Award for Rap Recording of the Year and led to his signing with American rapper Lil’ Wayne’s label, Young Money Entertainment. Over time, Drake’s career skyrocketed, having recorded several albums, landed numerous endorsements and embarking on a plethora of business ventures, including his own label, October’s Very Own (also known as OVO). In 2013, he was named the ‘global ambassador’ of the Toronto Raptors basketball franchise. To date, Drake has released six studio albums and several mixtapes and EPs. He is regarded as one of the world’s best-selling music artists and his recordings have earned him multiple Grammy, American Music, Billboard and JUNO Awards.

It is important to note that while there are a number of “household names” in Canadian hip-hop, there are also several “underground” artists who have been marginalized and impacted by the history of systemic racism and oppression in the Canadian



Cadence Weapon



Haviah Mighty



Drake



music industry. It is very difficult to locate music by underground Canadian hip-hop artists through mainstream media channels. One useful resource for investigating both underground and mainstream Canadian hip-hop artists is the Northside Hip Hop Archive (www.nshharchive.ca). Curated by University of Toronto hip-hop professor and DJ, Dr. Mark Campbell, the mission of the Northside Hip Hop Archive is to maintain a digital collection of Canadian hip-hop culture and history.

Although an outline of the eras in Canadian hip-hop music has not been officially established, this brief history can be summarized as follows:

The Foundation Era: 1979 - 1989

The Pioneer Era: 1989 - 1999

The “Northern Touch” Era: 1999 - 2009

The Drake Era: 2009 - Present

This brief history is intended to provide a broad overview of Canadian hip-hop music and artists. Many of the artists mentioned are represented in the lessons that have been developed for this resource. Educators and students are encouraged to investigate and explore the music of other Canadian hip-hop artists who may not have been highlighted. The **Hip-Hop at the JUNO Awards list** in **Appendix 2** is a great place to start when desiring to learn more about mainstream Canadian hip-hop artists. As noted earlier, this list is dominated by male rappers and so other resources will need to be explored to learn more about female or non-binary rappers.

Educators seeking to include Canadian hip-hop music and its history into their music classroom will find additional resources in **Appendix 3**.



APPENDIX 1: GLOSSARY OF TERMS AND DEFINITIONS



Photo: Karsten Winegear

Bars - a common term used to refer to rap lyrics. Can also be used to compliment an emcee (MC) for having great rhythm and improvisation talent by means of the phrase “you got bars!”.

Battle - also known as a hip-hop contest which can take many forms. A ‘rap battle’ occurs when two or more MCs compete by means of performing lyrical content that either insults other rappers or boasts about one’s own rapping skills. A ‘dance battle’ occurs when two or more break dancers compete to prove who has the best dance moves. A ‘DJ battle’ occurs when two or more DJs compete to prove who has the best turntable skills.

Beat - refers to the rhythmic element of rap songs. It can also be the percussive element such as drum beat or it may incorporate broader musical elements such as melody lines, bass lines and pad chords.

Beatboxin’ - is an element of hip-hop culture. It occurs when individuals use their voice to create sounds that imitate a drum kit or drum machine.

Black - a racial group of individuals possessing identities in African history and culture. Some examples include, but are not limited to African-Canadian, African-American, African-Caribbean.

Black music - music that originates from Black culture including, but not limited to, Rap, Hip Hop, Jazz, Rhythm and Blues, Soul and Gospel.

Break - an instrumental element, usually sampled from another recording, that repeats or “loop” throughout a hip-hop song.



Breakin' - also known as breakdancing. Breakin' is an element of hip-hop culture and refers to dancing that takes place when the DJ sets up the 'break' or 'drops the beat' during a musical performance. Dancers take this opportunity to hit the dance floor and show off their best dance moves.

Code switching - alternating between two or more languages or varieties of language in conversation. In hip-hop music, code switching occurs when lyrics switch from commonly known language (i.e., English) to street language or slang.

Critical Race Theory - a framework that positions race at the center of social analysis. It is a tool that can be used to deconstruct oppressive structures and discourses, reconstruct human agency, and construct relations of power that are equitable and just in all areas of society, including the field of education.



Photo: Yuvraj Singh

Deejay - also known as 'DJ' or 'disc jockey'. DJing is an element of hip-hop culture. A DJ is the individual who mixes recordings using a turntable, to entertain people at the club, during a street party or at other social events. During mixes, they apply a number of techniques to make their performance interesting such as looping sections of the music, scratching the record, or superimposing samples of other recordings. Their role is to provide musical accompaniment that individuals can rap or dance to.

Emcee - also known as a 'MC' or 'rapper'. Emceeing is an element of hip-hop culture and refers to the individual who performs rhythmic lyrical lines overtop of a beat or loop.

End rhymes - also known as a 'couplet'. Refers to two or more lines that end with words that rhyme. This is known to be one of the basic rhyme schemes or patterns commonly used in rap music.

Flow - the way in which rhymes and rhythms interact in a hip-vocal performance. A rapper's skill at delivering the verses of a song within its rhythmic structure.

Freestyling - a style of rapping in which lyrics are created 'on the spot', with no particular subject or structure or prior memorization.

Graffiti art - also known as aerosol spray painting. Graffiti is an element of hip-hop culture and may be viewed as 'artistic advocacy'. Graffiti artists usually create murals on walls in alleyways, under bridges or on trains to 'paint a picture' of a social justice issue or to express themselves as individuals.



Intersectionality - The ways in which race and gender intersect to shape structural, political and representational aspects of violence against women of color. The key principle of intersectionality is that discrimination or oppression is amplified when they are the direct result of separate identities (not only race and gender) that are possessed by the same individual (not only women).

Lyrics - the words of a song. Lyrics are often used to share information or tell a story. Rhyming is an important element of rap lyrics.

Misogyny - refers to feelings of hate or dislike directed towards women, or the belief that women are inferior to men.

Misogynoir - refers to the dislike of, contempt for, or ingrained prejudice against Black women.

Rhymes - Lyrics that feature similar vocal or vowel sounds, usually at the end of a line or phrase. Rappers usually write lyrics that rhyme and then perform them rhythmically over a beat.

Rhyme scheme - The way in which patterns of rhymes are constructed in a rap song. A common rhyme scheme is a four-line pattern where the first and second line end with rhyming words to form a couplet and so do the third and fourth lines (AABB). There are also alternating rhyme patterns (ABAB), in which every other line rhymes and monorhyme patterns (AAAA), in which all lines rhyme.

Sample - a short segment of recorded music performed by a DJ as a loop or superimposed over another song.

Social justice - refers to the ways in which wealth and opportunities are fairly distributed within a society.



Photo: Lefteris Kallergis

Street fashion - is an element of hip-hop culture. It refers to 'street clothing' and accessories that hip-hop artists would perform in such as tracksuits, chains, rings, kangol hats and laceless shell-toed sneakers.

Street knowledge - Possessing the awareness, experience and resourcefulness needed to survive in a difficult, often dangerous urban environment. Street knowledge is an element of hip-hop culture.



Street language - also called Black English, Urban Slang or Ebonic. Street language is hip-hop's urban language and linguistic codes. It refers to the language generally exclusive to members of particular in-groups in order to establish group identity, exclude outsiders, or both. Street language is an element of hip-hop culture.



Photo: Lawless Capture

Underground (hip-hop) artist - an artist who has an established local fanbase but is yet to achieve mainstream success. This may be by choice or as a result of systemic structures that limit their ability to reach a wider audience.

Verse - the section of a rap song where the 'story' is told. The verse typically has sixteen bars. A typical rap song will feature two or three verses. It is the primary part of a rap song with rhythmic vocals.



APPENDIX 2: HIP-HOP AT THE JUNO AWARDS

RAP RECORDING OF THE YEAR (1991–1992)

YEAR	WINNING ARTIST(S)	ALBUM
1991	Maestro Fresh-Wes	<i>Symphony in Effect</i>
1992	Dream Warriors	<i>My Definition of a Bombastic Jazz Style</i>

BEST RAP RECORDING (1993–2002)

YEAR	WINNING ARTIST(S)	ALBUM
1993	Devon	<i>Keep It Slammin'</i>
1994	TBTBT	<i>One Track Mind</i>
1995	The Ghetto Concept	<i>"Certified"</i>
1996	The Ghetto Concept	<i>"E-Z On tha Motion"</i>
1997	Choclair	<i>What it Takes</i>
1998	Rascalz	<i>Cash Crop</i> Award refused by artist
1999	Rascalz featuring Choclair, Kardinal Offishall, Thrust and Checkmate	<i>"Northern Touch"</i>



BEST RAP RECORDING (1993–2002) (CONT'D)

YEAR	WINNING ARTIST(S)	ALBUM
2000	Chocclair	<i>Ice Cold</i>
2001	Swollen Members	<i>Balance</i>
2002	Swollen Members	<i>Bad Dreams</i>

RAP RECORDING OF THE YEAR (2003–PRESENT)

YEAR	WINNING ARTIST(S)	ALBUM
2003	Swollen Members	<i>Monsters in the Closet</i>
2004	Chocclair	<i>Flagrant</i>
2005	k-os	<i>Joyful Rebellion</i>
2006	K'naan	<i>The Dusty Foot Philosopher</i>
2007	Swollen Members	<i>Black Magic</i>
2008	Belly	<i>The Revolution</i>
2009	Kardinall Offishall	<i>Not 4 Sale</i>
2010	Drake	<i>So Far Gone</i>
2011	Shad	<i>TSOL</i>
2012	Drake	<i>Take Care</i>
2013	Classified ft David Myles	<i>"Inner Ninja"</i>



RAP RECORDING OF THE YEAR (2003–PRESENT) (CONT'D)

YEAR	WINNING ARTIST(S)	ALBUM
2014	Drake	<i>Nothing Was the Same</i>
2015	Naturally Born Strangers	<i>The Legends League Presents: Naturally Born Strangers</i>
2016	Drake	<i>If You're Reading This It's Too Late</i>
2017	Jazz Cartier	<i>Hotel Paranoia</i>
2018	Tory Lanez	<i>Shooters</i>
2019	Tory Lanez	<i>Love Me Now?</i>
2020	Tory Lanez	<i>Freaky</i>
2021	TOBi	<i>ELEMENTS Vol. 1</i>

Adapted from https://en.wikipedia.org/wiki/Juno_Award_for_Rap_Recording_of_the_Year



APPENDIX 3: HISTORICAL AND USEFUL RESOURCES

NOTABLE RECORDINGS IN CANADIAN HIP-HOP HISTORY

YouTube Video: Mr. Q. - "[Ladies Delight](#)"

YouTube Video: Mr. Q. - "[D. J. Style](#)"

YouTube Video: Michael Jackson - "[Don't Stop 'Til You Get Enough](#)" (Official Video) - sampled in Mr. Q's "D. J. Style"

YouTube Video: Bobby / Demo - "[Party Rap](#)"

YouTube Video: Maestro Fresh Wes - "[Let Your Backbone Slide](#)" (Official Video)

YouTube Video: Michie Mee & L.A. Luv - "[Elements of Style](#)"

YouTube Video: Michie Mee & L.A. Luv - "[Jamaican Funk Canadian Style](#)" Video)

YouTube Video: Rascalz - "[Northern Touch](#)" (Official Music Video)

INTERVIEWS OF KEY FIGURES IN CANADIAN HIP-HOP HISTORY

YouTube Video: [Butcher T - In The Beginning](#) (courtesy of the Northside Hip Hop Archive)

YouTube Video: [Interview with Ron Nelson on Flow 93.5 FM's 'OTA Live' radio show](#)

YouTube Video: [Maestro Fresh Wes on making Canadian hip-hop history](#)

YouTube Video: [Michie Mee interview for the CBC Hip-Hop Summit](#)



Still, "Jamaican Funk Canadian Style", Official Music Video. Photo: YouTube



OTHER USEFUL RESOURCES

Website: [Northside Hip Hop Archive](#) - Contains information on Canadian hip-hop history, mainstream and underground Canadian hip-hop artists and cross-curricular hip-hop lesson plans based on the Ontario curriculum

YouTube Video: [Canadian Hip-Hop Tribute ft. Kardinal Offishall, Michie Mee, July Black & more](#) | JUNO Awards 2021

Website: [WhoSampled](#) - Resource for identifying samples contained in recorded music



Jully Black performing in the Canadian Hip-Hop Tribute ft. Kardinal Offishall, Michie Mee, & more. Photo: YouTube



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