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How to rap like eminem freestyle

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Eminem is hands-down one of the best rappers on the planet. He has impressed audiences around the world's best—even when he's put on
the spot. So how did Eminem get so good at freestyling? And how does this contribute to his rapping career? Well, it turns out that the two things go hand in hand. Freestyling Regardless of if you like Eminem or not, you'll probably agree with the majority of the world who are impressed by his rapping skills. Did you know that freestyling is how he
finally found his first taste of fame? In 1997, Eminem appeared at the Rap Olympics and this appearance would end up being one of his most legendary battles ever. His success in battles like this one helped him form a strong, but loyal, following in his hometown of Detroit, which later set the stage for him to expand onto a national audience. His
1999 debut album featured the hit that is still being listened to around the world, "My Name Is." His success has a lot to do with how he's able to freestyle—how he can "make up and bust out rhymes on the spot." Scientists have actually tried to work out how this is possible for freestyling rappers like Lil Wayne, Eminem, Supernatural, and Cassidy.
It turns out that when rappers are freestyling, an area of the brain normally responsible for organization, motivation, and integration gets active. Essentially what this means is this: when a rapper is freestyling, the areas of the brain that might stop a
creative flow get temporarily shut down. While researchers haven't officially discovered if the brain responsible for emotion, attention, and motor skills are all active during a freestyle. So, while someone may be born with certain creative skills,
chances are they have to keep them up with regular practice. Practice Makes Perfect So exactly how does Eminem has been known to carry a notebook around with him. He's an excellent writer and he writes down his thoughts constantly. Practice, for him, isn't just something that
happens a few hours a day or only while he's recording, it happens 24/7. If you pay close attention to freestyle rappers, you may notice that they tend to repeat. You can think of these as a "backup," as a way to fill the void when new rhymes don't come quick enough. Eminem has an excellent memory and is considered to
be extremely intelligent. While it's unlikely that he's ever at a loss for words, he can rely on these rhymes when it happens. Feisty Freestyling Eminem may be a super talented writer and freestyler, but that doesn't mean that he never gets in trouble for it. He's one of the world's best rappers—and he's also one of the most controversial. In 2018, he
released an 11-minute freestyle that he recorded in Detroit, at a shelter that he used to refer to as his "stomping grounds." In the freestyle, there were several celebrities mentioned—including Christina Aguilera, Justin Bieber, Reese Witherspoon, and Ariana Grande. It was the last on the list that put Eminem into hot water. He referenced the tragedy
at an Ariana Grande concert, the bombing carried out by Salman Ramadan Abedi. He didn't go into full detail of the event, but he did bring up several controversial subjects including rape, terrorism, and other forms of violence. While Eminem himself didn't go into details of the tragic event "for obvious reasons" it's for those same obvious reasons
that he received a lot of criticism for the freestyle rap. He may have had several ups and downs throughout his 15+ year career, and he's certain, and that is that Eminem is a very talented freestyler. Vocal technique used with spoken or chanted rhyming lyrics "Rap" and
"Rapper" redirect here. For other uses, see Rap (disambiguation). This article is about rapping as a technique or activity. For more information on the music genre, see Hip hop music. 50 Cent rapping at Warfield Theatre, San Francisco, June 3, 2010 Rapping (also rhyming, spitting,[1] emceeing[2] or MCing[2][3]) is a musical form of vocal delivery
that incorporates "rhyme, rhythmic speech, and street vernacular",[4] which is performed or chanted in a variety of ways, usually over a backing beat or musical accompaniment.[4] The components of rap include "content" (what is being said), "flow" (rhythm, rhyme), and "delivery" (cadence, tone).[5] Rap differs from spoken-word poetry in that it is
usually performed off time to musical accompaniment.[6] Rap being a primary ingredient of hip hop music, it is commonly associated with that genre in particular; however, the origins of rap predate hip-hop culture by many years. Precursors to modern rap include the West African griot tradition,[7] certain vocal styles of blues,[8] jazz,[9] 1960s
African-American poetry[10] and Sprechgesang. The modern use of rap in popular music originated in the Bronx, New York City in the 1970s, alongside the hip hop genre and cultural movement.[11] Rapping developed from the role of master of ceremonies (MC) at parties within the scene. They would encourage and entertain guests between DJ sets,
which evolved into longer performances. Rap is usually delivered over a beat, typically provided by a DJ, turntablist, beatboxer, or performed a cappella without accompaniment. Stylistically, rap occupies a gray area between speech, prose, poetry, and singing. The word, which predates the musical form, originally meant "to lightly strike",[12] and is
now used to describe quick speech or repartee. [13] The word had been used in British English since the 16th century. It was part of the African American dialect of English in the 1960s meaning "to converse", and very soon after that in its present usage as a term denoting the musical style. [14] Today, the term rap is so closely associated with hip-hop
music that many writers use the terms interchangeably. History See also: African-American music, Music of the United States, History of poetry, Jamaican music, and Talking blues Etymology and usage The English verb rap has various meanings, these include "to strike, especially with a quick, smart, or light blow",[15] as well "to utter sharply or
vigorously: to rap out a command".[15] The Shorter Oxford English Dictionary gives a date of 1541 for the first recorded use of the word with the meaning "to utter (esp. an oath) sharply, vigorously, or suddenly".[16] Wentworth and Flexner's Dictionary of American Slang gives the meaning "to speak to, recognize, or acknowledge acquaintance with
someone", dated 1932,[17] and a later meaning of "to converse, esp. in an open and frank manner".[18] It is these meanings from which the musical form of rapping derives, and this definition may be from a shortening of repartee.[19] A rapper refers to a performer who "raps". By the late 1960s, when Hubert G. Brown changed his name to H. Rap
Brown, rap was a slang term referring to an oration or speech, such as was common among the "hip" crowd in the protest movements, but it did not come to be associated with a musical style for another decade. [citation needed] Rap was used to describe talking on records as early as 1971, on Isaac Hayes' album Black Moses with track names such
as "Ike's Rap", "Ike's Rap II", "Ike's Rap III", and so on.[20] Hayes' "husky-voiced sexy spoken 'raps' became key components in his signature sound".[20] Del the Funky Homosapien similarly states that rap was used to refer to talking in a stylistic manner in the early 1970s: "I was born in '72 ... back then what rapping meant, basically, was you trying
to convey something—you're trying to convince somebody. That's what rapping is, it's in the way you talk."[21] Roots This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. (February 2012) (Learn how and when to remove this
template message) The Memphis Jug Band, an early blues group, whose lyrical content and rhythmic singing predated rapping in blues. Problems playing this file? See media help. Rapping can be traced back to its African roots. Centuries before hip-hop music
existed, the griots of West Africa were delivering stories rhythmically, over drums and sparse instrumentation. Such connections have been acknowledged by many modern artists, mainstream news sources, and academics.[22][23][24][25] Rap lyrics and music are part of the "Black rhetorical continuum",
continuing past traditions of expanding upon them through "creative use of language and rhetorical styles and strategies".[26] Blues, rooted in the work songs and spirituals of slavery and influenced greatly by West African musical traditions, was first played by black Americans around the time of the Emancipation Proclamation. Grammy-winning
blues musician/historian Elijah Wald and others have argued that the blues were being rapped as early as the 1920s.[27][28] Wald went so far as to call hip hop "the living blues".[27] A notable recorded example of rapping in blues was the 1950 song "Gotta Let You Go" by Joe Hill Louis.[8] Jazz, which developed from the blues and other African-
American and European musical traditions and originated around the beginning of the 20th century, has also influenced hip hop and has been cited as a precursor of hip hop. Not just jazz music and lyrics but also jazz poetry. According to John Sobol, the jazz musician and poet who wrote Digitopia Blues, rap "bears a striking resemblance to the
evolution of jazz both stylistically and formally".[9] Boxer Muhammad Ali anticipated elements of rap, often using rhyme schemes and spoken word poetry, both for when he was trash talking in boxing and as political poetry for his activism outside of boxing, paving the way for The Last Poets in 1968, Gil Scott-Heron in 1970, and the emergence of rap
music in the 1970s.[10] Precursors also exist in non-African/African-American traditions, especially in vaudeville and musical theater. A comparable tradition is the patter song exemplified by Gilbert and Sullivan but that has origins in earlier Italian opera. "Rock Island" from Meridith Wilson's The Music Man is wholly spoken by an ensemble of
travelling salesmen, as are most of the numbers for British actor Rex Harrison in the 1964 Lerner and Loewe musical My Fair Lady. Glenn Miller's "The Lady's in Love with You" and "The Little Man Who Wasn't There" (both 1939), each contain distinctly rap-like sequences set to a driving beat as does the 1937 song "Doin' the Jive". In musical theater,
the term "vamp" is identical to its meaning in jazz, gospel, and funk, and it fulfills the same function. Semi-spoken music has long been especially popular in British entertainment, and such examples as David Croft's theme to the 1970s sitcom Are You Being Served? have elements indistinguishable from modern rap. In classical music, semi-spoken
music was popular stylized by composer Arnold Schoenberg as Sprechstimme, and famously used in Ernst Toch's 1924 Geographical Fugue for spoken chorus and the final scene in Darius Milhaud's 1915 ballet Les Choéphores. [29] In the French chanson field, irrigated by a strong poetry tradition, such singer-songwriters as Léo Ferré or Serge
Gainsbourg made their own use of spoken word over rock or symphonic music from the very beginning of the 1970s. Although these probably did not have a direct influence on rap's development in the African-American cultural sphere, they paved the way for acceptance of spoken word music in the media market, as well as providing a broader
backdrop, in a range of cultural contexts distinct from that of the African American experience, upon which rapping could later be grafted. With the decline of disco in the early 1980s rap became a new form of expression. Rap arose from musical experimentation with rhyming, rhythmic speech. Rap was a departure from disco. Sherley Anne Williams
refers to the development of rap as "anti-Disco" in style and means of reproduction. The early productions of Rap after Disco sought a more simplified manner of producing the tracks they were to sing over. Williams explains how Rap composers and DJ's opposed the heavily orchestrated and ritzy multi-tracks of Disco for "break beats" which were
created from compiling different records from numerous genres and did not require the equipment from professional studios. Professional studios were not necessary therefore opening the production of rap to the youth who as Williams explains felt "locked out" because of the capital needed to produce Disco records.[30] More directly
related to the African-American community were items like schoolyard chants and taunts, clapping games, [31] jump-rope rhymes, some with unwritten folk histories going back hundreds of years across many nationalities. Sometimes these items contain racially offensive lyrics. [32] A related area that is not strictly folklore is rhythmical cheering and
cheerleading for military and sports. Proto-rap See also: Life Is a Rock (But the Radio Rolled Me) In his narration between the tracks on George Russell's 1958 jazz album New York, N.Y., the singer Jon Hendricks recorded something close to modern rap, since it all rhymed and was delivered in a hip, rhythm-conscious manner. Art forms such as
spoken word jazz poetry and comedy records had an influence on the first rappers.[33] Coke La Rock, often credited as hip-hop's first MC[34] cites the Last Poets among his influences, as well as comedians such as Wild Man Steve and Richard Pryor.[33] Comedian Rudy Ray Moore released under the counter albums in the 1960s and 1970s such as
This Pussy Belongs To Me (1970), which contained "raunchy, sexually explicit rhymes that often had to do with pimps, prostitutes, players, and hustlers",[35] and which later led to him being called "The Godfather of Rap".[36] Gil Scott-Heron, a jazz poet/musician, has been cited as an influence on rappers such as Chuck D and KRS-One.[37] Scott-
Heron himself was influenced by Melvin Van Peebles also said that he was influenced by older forms of African-American music: "... people like
Blind Lemon Jefferson and the field hollers. I was also influenced by spoken word song styles from Germany that I encountered when I lived in France."[41] During the mid-20th century, the musical culture of the Caribbean was constantly influenced by the concurrent changes in American music. As early as 1956,[42] deejays were toasting (an African
tradition of "rapped out" tales of heroism) over dubbed Jamaican beats. It was called "rap", expanding the word's earlier meaning in the African-American community—"to discuss or debate informally."[43] The early rapping of hip-hop developed out of DJ and Master of Ceremonies' announcements made over the microphone at parties, and later into
more complex raps.[44] Grandmaster Caz states: "The microphone was just used for making announcements, like when the next party looking for them, and you have to announce it on the mic. Different DJs started embellishing what they were saying. I would make an announcement this way,
and somebody would hear that and they add a little bit to it. I'd hear it again and take it a little step further 'til it turned from lines to sentences to paragraphs to verses to rhymes."[44] One of the first rappers at the beginning of the hip hop period, at the end of the 1970s, was also hip hop's first DJ, DJ Kool Herc. Herc, a Jamaican immigrant, started
delivering simple raps at his parties, which some claim were inspired by the Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying, "Jamaican tradition of toasting. [45] However, Kool Herc himself denies this link (in the 1984 book Hip Hop), saying this link (in the 1984 book Hip Hop), saying this link (in the 1984 book Hip Hop), 
the album Hustler's Convention".[46] Herc also suggests he was too young while in Jamaica to get into sound system parties: "I couldn't get in. I was listening to American music in Jamaica and my favorite artist was James Brown. That's who
inspired me. A lot of the records I played were by James Brown."[45] However, in terms of what was identified in the 2010s as "rap" the source came from Manhattan. Pete DJ Jones said the first person he heard rap was DJ Hollywood, a Harlem (not Bronx) native [48] who was the house DJ at the Apollo Theater. Kurtis Blow also says the first person heen from Manhattan.
heard rhyme was DJ Hollywood.[49] In a 2014 interview, Hollywood said: "I used to like the wasn't on the wasn't on
ushered in what became known as the Hip Hop style by rhyming syncopated to the beat of an existing record uninterruptedly for nearly a minute. He adapted the lyrics of Isaac Hayes "Good Love 6-9969" and rhymed it to the breakdown part of "Love is the Message".[50] His partner Kevin Smith, better known as Lovebug Starski, took this new style
and introduced it to the Bronx Hip Hop set that until then was composed of DJing and B-boying (or beatboxing), with traditional "shout out" style rapping. The style that Hollywood do? He created "flow." Before then all MCs rhymed based
on radio DJs. This usually consisted of short patters that were disconnected thematically; they were separate unto themselves. But by Hollywood using song lyrics, he had an inherent flow and theme to his rhyme. This was the game changer. By the end of the 1970s, artists such as Kurtis Blow and The Sugarhill Gang were just starting to receive radio
airplay and make an impact far outside of New York City, on a national scale. Blondie's 1981 single, "Rapture", was one of the first songs featuring rap to top the U.S. Billboard Hot 100 chart. Old-school hip hop Main article: Old-
"the emphasis was not on lyrical technique, but simply on good times",[52] one notable exception being Melle Mel, who set the way for future rappers through his socio-political content and creative wordplay.[52] Golden age hip hop Golden age hip hop (the mid-1980s to early '90s)[53] was the time period where hip-hop
lyricism went through its most drastic transformation - writer William Jelani Cobb says "in these golden years, a critical mass of mic prodigies were literally creating themselves and their art form at the same time"[54] and Allmusic writes, "rhymers like PE's Chuck D, Big Daddy Kane, KRS-One, and Rakim basically invented the complex wordplay and
 lyrical kung-fu of later hip-hop".[55] The golden age is considered to have ended around 1993-94, marking the end of rap lyricism's most innovative period.[53][57] Flow "Flow" is defined as "the rhythms and rhymes rhyme schemes, and
rhythm (also known as cadence).[59] 'Flow' is also sometimes used to refer to elements of the delivery (pitch, timbre, volume) as well,[60] though often a distinction is made between the flow and the delivery.[57][56] Staying on the beat is central to rap's flow[61] - many MCs note the importance of staying on-beat in How to Rap including Sean Price
Mighty Casey, Zion I, Vinnie Paz, Fredro Starr, Del The Funky Homosapien, Tech N9ne, People Under The Stairs, Twista, B-Real, Mr Lif, 2Mex, and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and Cage.[61] MCs stay on beat by stressing syllables in time to the four beats of the musical backdrop.[62][63] Poetry scholar Derek Attridge describes how this works in his book Poetic Rhythm - "rap lyrics" and the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four backdrop.[62][63] Poetry scholar Derek Attridge describes how the four 
are written to be performed to an accompaniment that emphasizes the metrical structure of the verse".[62] He says rap lyrics are made up of, "lines with four stressed beats, separated by other syllables that may vary in number and may include other stressed beats of the
verse, and the rapper organizes the rhythms of the intervening syllables to provide variety and surprise".[62] The same technique is also noted in the book How to Rap, where diagrams are used to show how the lyrics line up with the beat - "stressing a syllable on each of the four beats gives the lyrics the same underlying rhythmic pulse as the music
and keeps them in rhythm ... other syllables in the song may still be stressed, but the ones that fall in time with the music".[64] In rap terminology, 16-bars is the amount of time that rappers are generally given to perform a guest verse on
another artist's song; one bar is typically equal to four beats of music.[65] History of flow Old school flows were relatively basic and used only few syllables per bar, simple rhythmic patterns, and basic rhyming techniques and rhyme schemes.[60][66] Melle Mel is cited as an MC who epitomizes the old school flow - Kool Moe Dee says, "from 1970 to
1978 we rhymed one way [then] Melle Mel, in 1978, gave us the new cadence we would use from 1978 to 1986".[67] He's the first emcee to explode in a new rhyme cadence, and change the way every emcee rhymed forever. Rakim, The Notorious B.I.G., and Eminem have flipped the flow, but Melle Mel's downbeat on the two, four, kick to snare
cadence is still the rhyme foundation all emcees are building on".[68] Artists and critics often credit Rakim with creating the overall shift from the more simplistic old school flows to more complex flows near the beginning of hip hop's new school[69] - Kool Moe Dee says, "any emcee that came after 1986 had to study Rakim just to know what to be
able to do.[70] Rakim, in 1986, gave us flow and that was the rhyme style from 1986 to 1994.[67] From that point on, anybody emceeing was forced to focus on their flow. We were not even using the word flow until Rakim came
along. It was called rhyming, it was called rhyming, it was called flow. Rakim created flow!"[72] He adds that while Rakim upgraded and popularized the focus on flow, "he didn't invent the word".[70] Kool Moe Dee states that Biggie introduced a newer flow which "dominated from 1994 to 2002",[67] and also says that Method Man was "one of
the emcees from the early to mid-'90s that ushered in the era of flow ... Rakim invented it, Big Daddy Kane, KRS-One, and Kool G Rap expanded it, but Biggie and Method Man made flow the single most important aspect of an emcee's game".[73] He also cites Craig Mack as an artist who contributed to developing flow in the '90s.[74] Music scholar
Adam Krims says, "the flow of MCs is one of the profoundest changes that separates out new-sounding from older-sounding music ... it is widely recognized and remarked that rhythmic styles of many commercially successful MCs since roughly the beginning of the 1990s have progressively become faster and more 'complex'".[60] He cites "members
of the Wu-Tang Clan, Nas, AZ, Big Pun, and Ras Kass, just to name a few"[75] as artists who exemplify this progression. Kool Moe Dee adds, "in 2002 Eminem created the song that got the first Oscar in Hip-Hop history [Lose Yourself] ... and I would have to say that his flow is the most dominant right now (2003)".[67] Styles There are many different
styles of flow, with different terminology used by Lil Jon and Project Pat[76] "The Syncopated Bounce", used by Twista and Bone Thugs N Harmony[76] "Straight Forward", used by Scarface, 2Pac, Melle Mel, KRS-One circa Boogie Down
Productions era, Too Short, Jay-Z, Ice Cube, Dr. Dre, and Snoop Dogg[77] "The Rubik's Cube", used by Nas, Black Thought of The Roots, Common, Kurupt, and Lauryn Hill[78] "2-5-Flow", a pun of Kenya's calling code "+254", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims uses the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic style", used by Camp Mulla[79] Alternatively, music scholar Adam Krims used by Camp Mulla[79] Alternatively, music scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhythmic scholar Adam Krims used by Camp Mulla[78] "continuation of the following terms - "sung rhyt
Too Short, Grandmaster Flash and The Furious Five, and the Beastie Boys[80] "percussion-effusive style", used by B-Real of Cypress Hill[81] "speech-effusive style", used by B-Real of Cyp
complexity ... involves multiple rhymes in the same rhyme complex (i.e. section with consistently rhyming words), internal rhymes, [and] offbeat rhymes, [and] offbeat rhymes in the same rhyme some of the
most advanced in all forms of poetry - music scholar Adam Bradley notes, "rap rhymes so much and with such variety that it is now the largest and richest contemporary archive of rhymed words. It has done more than any other art form in recent history to expand rhyme's formal range and expressive possibilities".[83] In the book How to Rap, Masta
going multiple".[84] How to Rap explains that "rhyme is often thought to be the most important factor in rap writing ... rhyme is what gives rap lyrics their musicality.[2] Rhythm Many of the rhythmic techniques used in rapping come from percussive techniques and many rappers compare themselves to percussionists.[85] How to Rap 2 identifies all
the rhythmic techniques used in rapping such as triplets, flams, 16th notes, 32nd notes, syncopation, extensive use of rests, and rhythmic techniques unique to rapping such as West Coast "lazy tails", coined by Shock G.[86] Rapping has evolved into a style of
rap that spills over the boundaries of the beat, closely resembling spoken English.[88] Rappers like MF Doom and Eminem have exhibited this style, and since then, rapping has been difficult to notate.[89] The American hip-hop group Crime Mob exhibited this style, and since then, rapping has been difficult to notate.
including Drake, Kanye West, Rick Ross, Young Jeezy and more have included this influence in their music. In 2014, an American hip-hop collective from Atlanta, Migos, popularized this flow, and is commonly referred to as the "Migos Flow" (a term that is contentious within the hip-hop community).[90] Rap notation and flow diagrams The standard
form of rap notation is the flow diagram, where rappers line-up their lyrics underneath "beat numbers".[91] Different forms of flow diagram that they use: Del the Funky Homosapien says, "I'm just writing out the rhythm of the flow, basically. Even if it's just slashes to represent the beats, that's enough to give me a visual
path.",[92] Vinnie Paz states, "I've created my own sort of writing technique, like little marks and asterisks to show like a pause or emphasis on words in certain places.",[91] and Aesop Rock says, "I have a system of maybe 10 little symbols that I use on paper that tell me to do something when I'm recording."[91] Hip-hop scholars also make use of the
same flow diagrams: the books How to Rap and How to Rap 2 use the diagrams to explain rap's triplets, flams, rests, rhyme schemes, runs of rhyme, and breaking rhyme patterns, among other techniques.[87] Similar systems are used by PhD musicologists Adam Krims in his book Rap Music and the Poetics of Identity[93] and Kyle Adams in his
academic work on flow [94] Because rap revolves around a strong 4/4 beat, [95] with certain syllables can be written in-line with the beat numbers at the top of the diagram, so that syllables can be written in-line with the beat numbers [95] This allows devices such as rests, "lazy
tails", flams, and other rhythmic techniques to be shown, as well as illustrating where different rhyming words fall in relation to the music.[87] Performance Ekow, part of The Megaphone State rap duo, performing at the Sello Library in Espoo, Finland, in 2011 To successfully deliver a rap, a rapper must also develop vocal presence, enunciation, and
breath control. Vocal presence is the distinctiveness of a rapper's voice on record. Enunciation is essential to a flowing rap; some rappers choose also to exaggerate it for comic and artistic effect. Breath control, taking in air without interrupting one's delivery, is an important skill for a rapper to master, and a must for any MC. An MC with poor breath
control cannot deliver difficult verses without making unintentional pauses. Raps are sometimes delivered with melody. West Coast rapper Egyptian Lover was the first notable MC to deliver "sing-raps".[96] Popular rappers such as 50 Cent and Ja Rule add a slight melody to their otherwise purely percussive raps whereas some rappers such as 50 Cent and Ja Rule add a slight melody to their otherwise purely percussive raps whereas some rappers such as 50 Cent and Ja Rule add a slight melody to their otherwise purely percussive raps whereas some rappers such as 50 Cent and Ja Rule add a slight melody.
Green are able to harmonize their raps with the beat. The Midwestern group Bone Thugs-n-Harmony was one of the first groups to achieve nationwide recognition for using the fast-paced, melodic and harmonized his rhymes was Nate Dogg, a rapper
part of the group 213. Rakim experimented not only with following the beat, but also with complementing the song's melody with his own voice, making his flow sound like that of an instrument (a saxophone in particular).[97] The ability to rap quickly and clearly is sometimes regarded as an important sign of skill. In certain hip-hop subgenres such as
chopped and screwed, slow-paced rapping is often considered optimal. The current record for fastest rapper is held by Spanish rapper Domingo Edjang Moreno, known by his alias Chojin, who rapped 921 syllables in one minute on December 23, 2008.[98] Emcees In the late 1970s, the term emcee, MC or M.C., derived from "master of ceremonies",
[99] became an alternative title for a rapper, and for their role within hip-hop music and culture. An MC uses rhyming verses, pre-written or ad lib ('freestyled'), to introduce the DJ with whom they work, to keep the crowd entertained or to glorify themselves. As hip hop progressed, the title MC acquired backronyms such as 'mike chanter'[100]
'microphone controller', 'microphone checker', 'music commentator', and one who 'moves the crowd'. Some use this word interchangeably with the term rapper, while for others the term denotes a superior level of skill and connection to the wider culture. MC can often be used as a term of distinction; referring to an artist with good performance
skills.[101] As Kool G Rap notes, "masters of ceremony, where the word 'M.C.' comes from, means just keeping the party alive" [sic].[102][103] Many people in hip hop including DJ Premier and KRS-One feel that James Brown was the first MC. James Brown had the lyrics, moves, and soul that greatly influenced a lot of rappers in hip hop, and arguably
even started the first MC rhyme. [104] [105] For some rappers, there was a distinction to the term, such as for MC Hammer who acquired the nickname "MC" for being a "Master of Ceremonies" which he used when he began performing at various clubs while on the road with the Oakland As and eventually in the military (United States Navy). [106] It
was within the lyrics of a rap song called "This Wall" that Hammer first identified himself as M.C. Hammer and later marketed it on his debut album Feel My Power.[107] The term MC has also been used in the genre of grime music to refer to a rapid style of rapping, grime artist JME has released an album titled Grime MC released in 2019 which
peaked at 29 on the UK Albums Chart.[108] Uncertainty over the acronym's expansion may be considered evidence for its ubiquity: the full term "Master of Ceremonies" is very rarely used in the hip-hop group A Tribe Called Quest to include this statement in the liner notes to their 1993 album Midnight
Marauders: The use of the term MC when referring to a rhyming wordsmith originates from the dance halls of Jamaica. At each event, there would be a master of ceremonies who would introduce the different musical acts and would say a toast in style of a rhyme, directed at the audience and to the performers. He would also make announcements
such as the schedule of other events or advertisements from local sponsors. The term MC continued to be used by the children of women who moved to New York City to work as maids in the 1970s. These MCs eventually created a new style of music called hip-hop based on the rhyming they used to do in Jamaica and the breakbeats used in records.
MC has also recently been accepted to refer to all who engineer music.[109] Subject matter "Party rhymes", meant to pump up the exclusive focus of old school hip hop, and they remain a staple of hip-hop music to this day. In addition to party raps, rappers also tend to make references to love and sex. Love raps were
first popularized by Spoonie Gee of the Treacherous Three, and later, in the golden age of hip hop, Big Daddy Kane, Heavy D, and LL Cool J would continue this tradition. Hip-hop artists such as KRS-One, Hopsin, Public Enemy, Lupe Fiasco, Mos Def, Talib Kweli, Jay-Z, Nas, The Notorious B.I.G. (Biggie), and dead prez are known for their sociopolitical
subject matter. Their West Coast counterparts include The Coup, Paris, and Michael Franti. Tupac Shakur was also known for rapping about social issues such as police brutality, teenage pregnancy, and racism. Other rappers take a less critical approach to urbanity, sometimes even embracing such aspects as crime. Schoolly D was the first notable
MC to rap about crime.[96] Early on KRS-One was accused of celebrating crime and a hedonistic lifestyle, but after the death of his DJ, Scott La Rock, KRS-One went on to speak out against violence in hip hop and has spent the majority of his career condemning violence and writing on issues of race and class. Ice-T was one of the first rappers to call
himself a "playa" and discuss guns on record, but his theme tune to the 1988 film Colors contained warnings against joining gangs. Gangsta rap, made popular largely because of N.W.A, brought rapping about crime and the gangster lifestyle into the musical mainstream. Materialism has also been a popular topic in hip-hop since at least the early
1990s, with rappers boasting about their own wealth and possessions, and name-dropping specific brands Cristal and Rémy Martin, car manufacturers Bentley and Mercedes-Benz and clothing brands Gucci and Versace have all been popular subjects for rappers. Various politicians, journalists, and religious leaders have accused
rappers of fostering a culture of violence and hedonism among hip-hop listeners through their lyrics.[113] In contrast to the more are also rappers whose messages may not be in conflict with these views, for example Christian hip hop. Others have praised the "political critique, innuendo and sarcasm" of hip-hop music.[113] In contrast to the more are also rappers whose messages may not be in conflict with these views, for example Christian hip hop. Others have praised the "political critique, innuendo and sarcasm" of hip-hop music.[113] In contrast to the more are also rappers whose messages may not be in conflict with these views, for example Christian hip hop. Others have praised the "political critique, innuendo and sarcasm" of hip-hop music.[113] In contrast to the more are also rappers whose messages may not be in conflict with these views, for example Christian hip hop. Others have praised the "political critique, innuendo and sarcasm" of hip-hop music.[113] In contrast to the more are also rappers whose messages may not be in conflict with these views, for example Christian hip hop. Others have praised the "political critique, innuendo and sarcasm" of hip-hop music.[113] In contrast to the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be in conflict with the more are also rappers whose messages may not be a conflict with the more are also rappers whose messages may not be also rappers whose messa
hedonistic approach of gangsta rappers, some rappers like Lecrae, Thi'sl and Hostyle Gospel winning national awards and making regular appearances on television, Christian rappers like Lecrae, Thi'sl and Hostyle Gospel winning national awards and making regular appearances on television, Christian rap is currently the most commercially successful form of religious focus.
in the hip-hop family.[114][115] Aside from Christianity, the Five Percent Nation, an Islamic esotericist religious group in popular hip hop. Artists such as Rakim, the members of the Wu-Tang Clan, Brand Nubian, X-Clan and Busta Rhymes have had success in spreading the theology of the
Five Percenters. Literary technique Rappers use the literary techniques of double entendres, alliteration, and forms of wordplay that are found in classical poetry. Similes and metaphors are used extensively in rap lyrics; rappers such as Fabolous and Lloyd Banks have written entire songs in which every line contains similes, whereas MCs like Rakim
GZA, and Jay-Z are known for the metaphorical content of their raps. Rappers such as Lupe Fiasco are known for the complexity of their songs that contain metaphors within extended metaphors. Diction and dialect This section possibly contains original research. Please improve it by verifying the claims made and adding inline citations. Statements
consisting only of original research should be removed. (November 2018) (Learn how and when to remove this template message) This section relies largely or entirely on a single source. Relevant discussion may be found on the talk page. Please help improve this article by introducing citations to additional sources. "Rapping" - news
newspapers · books · scholar · JSTOR (January 2016) Many hip-hop listeners believe that a rapper's lyrics are enhanced by a complex vocabulary. Kool Moe Dee claims that he appealed to older audiences by using a complex vocabulary. Kool Moe Dee claims that he appealed to older audiences by using a complex vocabulary.
slang. Some artists, like the Wu-Tang Clan, develop an entire lexicon among their clique. African-American English has always had a significant effect on hip-hop culture, such as the Bay Area (Mac Dre, E-40), Houston (Chamillionaire, Paul Wall), Atlanta
(Ludacris, Lil Jon, T.I.), and Kentucky (Nappy Roots). The Nation of Gods and Earths, aka The Five Percenters, has influenced mainstream hip-hop slang with the introduction of phrases such as "word is bond" that have since lost much to do with the individual; GZA, for
example, prides himself on being very visual and metaphorical but also succinct, whereas underground rapper MF DOOM is known for heaping similes upon similes. In still another variation, 2Pac was known for saying exactly what he meant, literally and clearly. Rap music's development into popular culture in the 1990s can be accredited to the
album Niggaz4life by artists Niggaz With Attitude, the first rap group to ever take the top spot of the Billboard's Top 200 in 1991, in the United States.[116] With this victory, came the beginning of an era of popular culture guided by the musical influences of hip-hop and rap itself, moving away from the influences of rock music.[116] As rap continued
to develop and further disseminate, it went on to influence clothing brands, movies, sports, and dancing through popular culture. As rap has developed to become more of a presence in popular culture, it has had a significant impact on the modern vernacular
of this portion of the population, which has diffused throughout society. The effects of rap music on modern vernacular can be explored through the study of semiotics is the study of semiotics is the study of semiotics. Semiotics is the study of semiotics is the study of semiotics is the study of semiotics.
maintains that the first order of signification is language and that the second is "myth", arguing that a word has both its literal meaning, which is heavily dependent on socio-cultural context.[119] To illustrate, Barthes uses the example of a rat: it has a literal meaning (a physical, objective description) and it has a greater
socio-cultural understanding.[119] This contextual meaning is subjective and is dynamic within society. Through Barthes' semiotic theory of language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that rap music has culturally influenced the language and myth, it can be shown that all representations are considered to the language and myth, it can be shown that all representations are considered to the language and myth, it can be shown to the language and myth, i
words that are used in the lyrics become culturally bound to the song, and then are disseminated through their music, that are eventually disseminated through social spheres.[120]
This newly contextualized word is called a neosemanticism. Neosemanticisms are forgotten words that are often brought forward by the influential voices in society - in this case, these figures are rappers.[120] To illustrate, the
acronym YOLO was popularized by rapper, actor and RNB singer Drake in 2012 when he featured it in his own song, The Motto.[121] That year the term YOLO was so popular that it was printed on t-shirts, became a trending hashtag on Twitter, and was even considered as the inspiration for several tattoos.[121] However, although the rapper may
have come up with the acronym, the motto itself was in no way first established by Drake. Similar messages can be seen in many well-known sayings, or as early as 1896, in the English translation of La Comédie Humaine, by Honoré de Balzac where one of his free-spirited characters tells another, "You Only Live Once!".[122] Another example of a
neosemanticism is the word "broccoli". Rapper E-40 initially uses the word "broccoli" to refer to marijuana, on his hit track Broccoli in 1993.[123] In contemporary society, artists D.R.A.M. and Lil Yachty are often accredited for this slang on for their hit song, also titled Broccoli.[123] With the rise in technology and mass media, the dissemination of
subcultural terms has only become easier. Dick Hebdige, author of Subculture: The Meaning of Style, merits that subcultures often use music to vocalize the struggles of their experiences. [124] As rap is also the culmination of a prevalent sub-culture in African-American social spheres, often their own personal cultures are disseminated through rap
lyrics.[117] It is here that lyrics can be categorized as either historically influenced or (more commonly) considered as slang.[117] Vernon Andrews, the professor of the course American Studies 111: Hip-Hop Culture, suggests that many words, such as "hood", "homie", and "dope", are historically influenced.[117] Most importantly, this also brings
forward the anarchistic culture of rap music. Common themes from rap are anti-establishment and instead, promote black excellence and diversity.[117] It is here that rap can be seen to reclaim words, namely, "nigga", a historical term used to subjugate and oppress Black people in America.[117] This word has been reclaimed by Black Americans
and is heavily used in rap music. Niggaz With Attitude embodies this notion by using it as the first word of their influential rap group name. [117] Freestyle and battle This section relies largely or entirely on a single source. Relevant discussion may be found on the talk page. Please help improve this article by introducing citations to additional
sources. Find sources: "Rapping" - news · newspapers · books · scholar · JSTOR (January 2016) There are two kinds of freestyle rap: one is scripted (recitation), but having no particular overriding subject matter, the second typically referred to as "freestyling" or "spitting", is the improvisation of rapped lyrics. When freestyling, some rappers
inadvertently reuse old lines, or even "cheat" by preparing segments or entire verses in advance. Therefore, freestyles with proven spontaneity are valued above generic, always usable lines.[125] Rappers will often reference places or objects in their immediate setting, or specific (usually demeaning) characteristics of opponents, to prove their
authenticity and originality. Battle rapping, which can be freestyled, is the competition between two or more rappers in front of an audience. The tradition of insulting one's friends or acquaintances in rhyme goes back to the dozens, and was portrayed famously by Muhammad Ali in his boxing matches. The winner of a battle is decided by the crowd
and/or preselected judges. According to Kool Moe Dee, a successful battle rap focuses on an opponent's weaknesses, rather than one's own strengths. Television shows such as MTV's DFX and BET's 106 and Park host weekly freestyle battles live on the air. Battle rapping gained widespread public recognition outside of the African-American
community with rapper Eminem's movie 8 Mile. The strongest battle rappers will generally perform their rap fully freestyled. This is the most effective form in a battle as the rapper can comment on the other person, whether it be what they look like, or how they talk, or what they wear. It also allows the rapper to reverse a line used to "diss" him or
her if they are the second rapper to battle. This is known as a "flip". Jin The Emcee was considered "World Champion" battle rapper in the mid-2000s.[citation needed] Derivatives and influence This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and
removed. (January 2016) (Learn how and when to remove this template message) Throughout hip hop's history, new musical styles and genres have developed that contain rapping. Entire genres, such as rap rock and its derivatives rapcore and rap metal (rock/metal/punk with rapped vocals), or hip house have resulted from the fusion of rap and
other styles. Many popular music genres with a focus on percussion have contained rapping at some point; be it disco (DJ Hollywood), jazz (Gang Starr), new wave (Blondie), funk (Fatback Band), contemporary R&B (Mary J. Blige), reggaeton (Daddy Yankee), or even Japanese dance music (Soul'd Out). UK garage music has begun to focus increasingly
on rappers in a new subgenre called grime which emerged in London in the early 2000s and was pioneered and popularized by the MC Dizzee Rascal. Increased popularity with the music has shown more UK rappers going to America as well as tour there, such as Sway DaSafo possibly signing with Akon's label Konvict. Hyphy is the latest of these
spin-offs. It is typified by slowed-down atonal vocals with instrumentals that borrow heavily from the hip-hop scene and lyrics centered on illegal street racing and car culture. Another Oakland, California group, Beltaine's Fire, has recently gained attention for their Celtic fusion sound which blends hip-hop beats with Celtic melodies. Unlike the
majority of hip-hop artists, all their music is performed live without samples, synths, or drum machines, drawing comparisons to The Roots and Rage Against the Machine. Bhangra, a widely popular style of music from Punjab, India has been mixed numerous times with reggae and hip-hop music. The most popular song in this genre in the United
States was "Mundian to Bach Ke" or "Beware the Boys" by Panjabi MC and Jay-Z. Although the majority of rappers are male, there have been a number of female rap stars, including Lauryn Hill, MC Lyte, Lil' Kim, Missy Elliott, Queen
Latifah, Da Brat, Eve, Trina, Nicki Minaj, Cardi B, Khia, M.I.A., CL from 2NE1, Foxy Brown, Iggy Azalea, and Lisa Lopes from TLC. There is also deaf rap artist Signmark. See also United States portal Amoebaean singing Flyting, contests consisting of the exchange of insults, often in poetry The Rapper—1970 song addressed to women, warning them
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For other uses, see Tupac (disambiguation). Tupac ShakurShakur in 1991BornLesane Parish Crooks(1971-06-16)June 16, 1971New York City, U.S.DiedSeptember 13, 1996(1996-09-13) (aged 25)Las Vegas, Nevada, U.S.Cause of deathDrive-by homicide (gunshot wounds)Resting placeCremated, ashes given to familyOther names2PacPacMakaveliMC
New YorkEducationTamalpais High SchoolOccupationRappersongwriteractorYears active1987-1996[1][2]Spouse(s)Keisha Morris (m. 1995; div. 1996)Partner(s) Kidada Jones (1996) Parent(s)Afeni Shakur (step-brother)Kastro (cousin)AwardsFull listMusical
careerOriginMarin County, California, U.S.GenresHip hoppolitical hip hopWest Coast h
she-KOOR; born Lesane Parish Crooks, June 16, 1971 - September 13, 1996), better known by his stage name 2Pac and by his alias Makaveli, was an American rappers of all time. Much of Shakur's work has been noted for addressing contemporary social issues
that plagued inner cities, and he has often been considered a symbol of activism against inequality. Shakur was born in Manhattan, a borough of New York City, but relocated to Baltimore, Maryland in 1984 and then the San Francisco Bay Area in 1988. He moved to Los Angeles in 1993 to further pursue his music career. By the time he released his
debut album 2Pacalypse Now in 1991, he had become a central figure in West Coast hip hop, introducing social issues to the genre at a time when gangsta rap was dominant in the mainstream.[3][4] Shakur achieved further critical and commercial success with his follow-up albums Strictly 4 My N.I.G.G.A.Z... (1993) and Me Against the World (1995).
[5] In 1995, Shakur served eight months in prison on sexual assault charges, but was released after agreeing to sign with Marion "Suge" Knight's label Death Row Records in exchange for Knight posting his bail. Following his release, Shakur became heavily involved in the growing East Coast-West Coast hip hop rivalry. [6] His double-disc album All
Eyez on Me (1996), abandoning introspective lyrics for volatile gangsta rap,[7] was certified Diamond by the RIAA. On September 7, 1996, Shakur was shot four times by an unknown assailant in a drive-by shooting in Las Vegas, Nevada; he died six days later and the gunman was never captured. Shakur's friend-turned-rival, the Notorious B.I.G., was
at first considered a suspect due to the pair's public feud, but was also murdered in another drive-by shooting six months later in Los Angeles, California.[8][9] Five more albums have been released since Shakur's death, all of which have been certified Platinum in the United States. Shakur is one of the best-selling music artists of all time, having sold
over 75 million records worldwide. In 2002, he was inducted into the Hip-Hop Hall of Fame. [10] In 2017, he was inducted into the Rock and Roll Hall of Fame in his first year of eligibility. [11] Rolling Stone named Shakur in its list of the 100 Greatest Artists of All Time. [12] Outside music, Shakur also found considerable success as an actor, with his
starring roles as Bishop in Juice (1992), Lucky in Poetic Justice (1993), where he starred alongside Janet Jackson, Ezekiel in Gridlock'd (1997), and Jake in Gang Related (1997), all of which garnered praise from critics. Personal life Shakur was born on June 16, 1971, in the East Harlem section of Manhattan (New York City), [13] While born Lesane
Parish Crooks,[14][15][16] he was renamed, at age one, after Túpac Amaru II[17] (the descendant of the last Incan ruler, Túpac Amaru), who was executed in Peru in 1781 after his failed revolt against Spanish rule.[18] Shakur's mother explained, "I wanted him to have the name of revolutionary, indigenous people in the world. I wanted him to know
he was part of a world culture and not just from a neighborhood."[17] Shakur had an older stepbrother, Mopreme "Komani" Shakur—born Alice Faye Williams in North Carolina—and his birth father, Billy Garland, had been active Black Panther Party members in New York
in the late 1960s and early 1970s.[20] Panther heritage A month before Shakur's birth, his mother Afeni was tried in New York City as part of the Panther 21 criminal trial. She was acquitted of over 150 charges.[21][22] Other family members who were involved in the Black Panthers' Black Liberation Army were convicted of serious crimes and
imprisoned, including Shakur's stepfather, Mutulu Shakur, who spent four years among the FBI's Ten Most Wanted Fugitives. Mutulu Shakur was apprehended in 1986 and subsequently convicted for a 1981 robbery of a Brinks armored truck, during which police officers and a guard were killed.[23] Shakur's godfather, Elmer "Geronimo" Pratt, a
high-ranking Black Panther, was convicted of murdering a school teacher during a 1968 robbery. His sentence was overturned when it was revealed that the prosecution had hidden evidence that he was in a meeting 400 mi (640 km) away at the time of the murders. [24][25] East Harlem neighborhood of New York City, where Shakur was born School
years In 1984, Shakur's family moved from New York City to Baltimore, Maryland. [26] He attended eighth grade at Roland Park Middle School, then two years at Paul Laurence Dunbar High School. On transfer to the Baltimore School for the Arts, he studied acting, poetry, jazz, and ballet. [27][28] He performed in Shakespeare's plays—depicting
timeless themes, now seen in gang warfare, he would recall[29]—and as the Mouse King role in The Nutcracker ballet.[23] With his friend Dana "Mouse" Smith as beatbox, he won competitions as reputedly the school's best rapper.[30] Also known for his humor, he could mix with all crowds.[31] As a teen, he listened to musicians including Kate Bush
Culture Club, Sinéad O'Connor, and U2.[32] At Baltimore's arts high school, Shakur befriended Jada Pinkett, who would become a subject of some of my best friends. He was like a brother. It was beyond friendship for us. The type of relationship we had, you only get that once in a lifetime."[34]
[35] Upon connecting with the Baltimore Young Communist League USA,[36][37][38] Shakur dated the daughter of the local chapter of the local chapter of the local chapter of the Community, [40] about 5 miles (8.0 km) north of San Francisco.[41] In nearby Mill Valley, he
attended Tamalpais High School, [42] where he performed in several theater productions. [43] Later relations In Shakur's adulthood he continued befriending individuals of diverse backgrounds. His friends would range from Mike Tyson [44] and Chuck D[45] to Jim Carrey [46] and Alanis Morissette, who in April 1996 said that she and Shakur were
planning to open a restaurant together.[47][48] Shakur briefly dated Madonna in 1994.[49][50] On April 29, 1995, Shakur married his then girlfriend Keisha Morris, a pre-law student.[51][52] The marriage was annulled ten months later.[53] In a 1993 interview published in The Source, Shakur berated record producer Quincy Jones for his interracial
marriage to actress Peggy Lipton.[54] Their daughter Rashida Jones responded with an irate open letter.[55] Years later, Shakur apologized to her sister Kidada Jones, who he was dating at the time of his death in 1996.[56] Music career In January 1991, Shakur debuted under the stage name 2Pac on rap group Digital Underground's single "Same
Song." The song was featured on the soundtrack of the 1991 film Nothing but Trouble. His first two solo albums, 2Pacalypse Now (1991) and Strictly 4 My N.I.G.G.A.Z... (1993), preceded Thug Life: Volume 1 (1994), the only album with his side group Thug Life. [57] Rapper/producer Stretch guests on the three albums. Shakur's third solo album, Me
Against the World (1995), features rap clique Dramacydal, reshaping as Outlawz on Shakur's fourth solo album was already finished. The Don Killuminati: The 7 Day Theory (1996), under the stage name Makaveli, was recorded in one week in August 1996,
whereas later posthumous albums are archival productions. Later posthumous albums are R U Still Down? (1997), Greatest Hits (1998), Still I Rise (2006).[58] Beginnings: 1989-1991 Shakur began recording using the stage name MC New York in 1989.
That year, he began attending the poetry classes of Leila Steinberg managed to get Shakur signed by Atron Gregory, manager of the rap group Digital Underground. [40] In 1990, Gregory placed him with the Underground
as a roadie and backup dancer. [40][60] Under the stage name 2Pac, he debuted on the group's January 1991 single "Same Song," leading the group's January 1991 EP titled This Is an EP Release, [40] while Shakur appeared in the music video. It also went on the soundtrack of the February 1991 movie Nothing but Trouble, starring Dan Aykroyd, John
Candy, Chevy Chase, and Demi Moore.[40] Rising star: 1992-1993 Shakur's debut album, 2Pacalypse Now—arriving in November 1991, would bear three singles. Some prominent rappers—like Nas, Eminem, Game, and Talib Kweli—cite it as an inspiration.[61] Aside from "If My Homie Calls," the singles
"Trapped" and "Brenda's Got a Baby" poetically depict individual struggles under socioeconomic disadvantage. [62] US Vice President Dan Quayle partially reacted, "There's no reason for a record like this to be released. It has no place in our society." Tupac, finding himself misunderstood, [29] explained, in part, "I just wanted to rap about things that
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affected young Black males. When I said that, I didn't know that I was gonna tie myself down to just take all the blunts and hits for all the young Black males. "[63][64] In any case, 2Pacalypse Now was certified Gold, half a million copies sold. The album addresses urban Black concerns said to
remain relevant to the present day.[40] Shakur's second album, Strictly 4 My N.I.G.G.A.Z..., arrived in February 1993. A critical and commercial advance, it debuted at No. 24 on the pop albums chart, the Billboard 200.[65] An overall more hardcore album, it emphasizes Tupac's sociopolitical views, and has a metallic production quality. It features Ice
Cube, the famed primary creator of N.W.A's "Fuck tha Police," who, in his own solo albums, had newly gone militantly political, along with L.A.'s original gangsta rapper, Ice-T, who in June 1992 had sparked controversy with his band Body Count's track "Cop Killer". In fact, in its vinyl release, side A, tracks 1 to 8, is labeled the "Black Side," while side
B, tracks 9 to 16, is the "Dark Side." Nonetheless, the album carries the single "I Get Around," a party anthem featuring Digital Underground's Shock G and Money-B, which would render Shakur's popular breakthrough, reaching No. 11 on the pop singles chart, the Billboard Hot 100. And it carries the optimistic compassion of another hit, "Keep Ya
Head Up," an anthem for women empowerment. This album would be certified Platinum, with a million copies sold. As of 2004, among Shakur albums, including of posthumous and compilation albums.
single is among the top ranked songs in hip-hop history. In late 1993, Shakur formed the group Thug Life with Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and Walter "Rated R" Burns. Thug Life vita Tyrus "Big Syke" Himes, Diron "Macadoshis" Rivers, his stepbrother Mopreme Shakur, and the step respective to th
"Pour Out a Little Liquor", produced by Johnny "J" Jackson, who would also produce much of Shakur's album All Eyez on Me. Usually, Thug Life performed live without Tupac.[67] The track also appears on the 1994 film Above the Rim's soundtrack. But due to gangsta rap being under heavy criticism at the time, the album's original version was
scrapped, and the album redone with mostly new tracks. Still, along with Stretch, Tupac would perform the first planned single, "Out on Bail," which was never released, at the 1994 Source Awards. [68] Shakur's third album, arriving in March 1995 as Me Against the World, is now hailed as his magnum opus, and commonly ranks among the greatest.
most influential rap albums. The album sold 240,000 copies in its first week, setting a then record for highest first-week sales for a solo male rapper. [69] The lead single, it topping the Hot Rap Singles chart, and peaked at No. 9 on the pop singles
chart, the Billboard Hot 100.[7] In July, it was certified Platinum.[71] It ranked No. 51 on the year-end charts. The second single, "So Many Tears," released in June,[72] reached No. 6 on the Hot 100, No. 35 on the Hot 100.[7] August brought the final single, "Temptations," [73] reaching No. 68 on the Hot 100, No. 35 on the Hot 100.[7] In July, it was certified Platinum.[71] It ranked No. 60 on the Hot 100, No. 35 on the Hot 100.[7] August brought the final single, "Temptations," [73] reaching No. 68 on the Hot 100, No. 35 on the Hot 100.[7] August brought the final single, "Temptations," [73] reaching No. 68 on the Hot 100, No. 35 on the Hot 100.[7] August brought the final single, "Temptations," [73] reaching No. 68 on the Hot 100, No. 35 on the Hot 100.[7] August brought the final single, "Temptations," [74] reaching No. 68 on the Hot 100, No. 35 on the Hot
R&B/Hip-Hop Singles & Tracks, and No. 13 on the Hot Rap Singles.[7] At the 1996 Soul Train Music Awards, Shakur wrote only one song, he
would say, [76] Rather, he took to political theorist Niccolò Machiavelli's treatise The Prince and military strategist Sun Tzu's treatise The Art of War, [77] And on Shakur, in dire straits financially, needed help, his mother about to lose her house. [78] In
August, after sending $15,000 for her, Suge began visiting Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[79] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[78] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[78] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut,[78] Shakur in prison.[78] In one of his letters to Nina Bhadreshwar, recently hired to edit a planned magazine, Death Row Uncut, Death Row Uncut, Death Row Uncut, Death Row Uncut, Death
and "seemed like a completely transformed person."[81] Shakur's fourth album, All Eyez on Me, arrived on February 13, 1996. Of two discs, it basically was rap's first double album—meeting two of the three albums due in Shakur's contract with Death Row—and bore five singles while perhaps marking the peak of 1990s rap.[82] The album shows
Shakur rapping about the gangsta lifestyle, leaving behind his previous political messages. With standout production, the album to hit No. 1 on both the Top R&B/Hip-Hop Albums chart and the pop albums chart, the Billboard 200,[7] it sold 566,000 copies in its first
week and was it was certified 5× Multi-Platinum in April.[83] "How Do U Want It" as well as "California Love" reached No. 1 on the Billboard Hot 100. At the 1997 Soul Train Awards, Shakur won Favorite Rap/Hip-Hop Artist.[85] The album was certified 9× Multi-
Platinum in June 1998,[86] and 10× in July 2014.[87] Shakur's fifth and final studio album, The Don Killuminati: The 7 Day Theory, commonly called simply The 7 Day Theory, was released under a newer stage name, Makaveli.[88] The album had been created in seven days total during August 1996.[89] The lyrics were written and recorded in three
days, and mixing took another four days. In 2005, MTV.com ranked The 7 Day Theory at No. 9 among hip hop's greatest albums ever,[90] and by 2006 a classic album.[91] Its singular poignance, through hurt and rage, contemplation and vendetta, resonate with many fans.[92] But according to George "Papa G" Pryce, Death Row Records' then
director of public relations, the album was meant to be "underground," and "was not really to come out," but, "after Tupac was murdered, it did come out." [93] It peaked at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and on the Billboard 200,[94] with the second-highest debut-week sales total of any album that year. [95] On June 15, 1999, it
was certified 4× Multi-Platinum.[96] Film Career Shakur's first film appearance was in the 1991 film Nothing but Trouble, a cameo by the Digital Underground. In 1992, he starred in Juice, where he plays the fictional Roland Bishop, a militant and haunting individual. Rolling Stone's Peter Travers calls him "the film's most magnetic figure."[97] Then
in 1993, Shakur starred alongside Janet Jackson in John Singleton's romance film, Poetic Justice. Shakur then played another gangster, the fictional Birdie, in Above the Rim. Soon after Shakur's death, three more films starring him were released, Bullet (1996), Gridlock'd (1997), and Gang Related (1997).[98][99] Director Allen Hughes had cast
Shakur as Sharif in the 1993 film Menace II Society, but replaced him once Shakur assaulted him on set due to a discrepancy with the script. Nonetheless, in 2013, Hughes appraises that Shakur would have outshone the other actors, "because he was bigger than the movie."[100] For the lead role in the eventual 2001 film Baby Boy, a role played by
Tyrese Gibson, director John Singleton originally had Shakur in mind.[101] Ultimately, the set design includes in the protagonist's bedroom a Shakur mural, and the film's score includes the Shakur song "Hail Mary."[102] Criminal and civil cases 1991 Oakland Police Department lawsuit In October 1991, Shakur filed a $10 million lawsuit against the
Oakland Police Department for allegedly brutalizing him over jaywalking. The case was settled for about $43,000.[103] Shooting of Qa'id Walker-Teal On August 22, 1992, in Marin City, Shakur performed outdoors at a festival. For about an hour after the performance, he signed autographs and posed for photos. A conflict broke out and Shakur
allegedly drew a legally carried Colt Mustang but dropped it on the ground. Shakur claimed that someone with him then picked it up when it accidentally discharged. About 100 yards (90 meters) away in a schoolyard, Qa'id Walker-Teal, a boy aged 6 on his bicycle, was fatally shot in the forehead. Police matched the bullet to a .38-caliber pistol
registered to Shakur. His stepbrother Maurice Harding was arrested, but no charges were filed. Lack of witnesses stymied prosecution. In 1995, Qa'id's mother filed a wrongful death suit against Shakur, which was settled for about $300,000 to $500,000.[104][105] Shooting in Atlanta In October 1993, in Atlanta, Mark Whitwell and Scott Whitwell
two brothers who were both off-duty police officers, were out celebrating with their wives after one of them had passed the state's bar examination. Drunk, the officers were crossing the street when a passing car carrying Shakur allegedly almost struck them. The Whitwells argued with the car's occupants. When a second car arrived, the Whitwells
ran away, as Shakur shot one officer in the buttocks and the other in the leg, back, or abdomen. Shakur was charged in the shooting. Mark Whitwell was charged with firing at Shakur's car and later with making false statements to investigators. Prosecutors ultimately dropped all charges against both parties. Both brothers filed civil suits against
Shakur; Mark Whitwell's was settled out of court, while Scott Whitwell's $2 million lawsuit resulted in a default judgment entered against the rapper's estate. [106] [107] Assault convictions On April 5, 1993, charged with felonious assault, Shakur allegedly threw a microphone and swung a baseball bat at rapper Chauncey Wynn, of the group M.A.D., at least 106 [107] Assault convictions On April 5, 1993, charged with felonious assault, Shakur allegedly threw a microphone and swung a baseball bat at rapper Chauncey Wynn, of the group M.A.D., at least 200 [107] Assault convictions On April 5, 1993, charged with felonious assault, Shakur allegedly threw a microphone and swung a baseball bat at rapper Chauncey Wynn, of the group M.A.D., at least 200 [107] Assault convictions On April 5, 1993, charged with felonious assault, Shakur allegedly threw a microphone and swung a baseball bat at rapper Chauncey Wynn, of the group M.A.D., at least 200 [107] Assault convictions On April 5, 1993, charged with felonious assault, Shakur allegedly threw a microphone and swung a baseball bat at rapper Chauncey Wynn, of the group M.A.D., at least 200 [107] Assault convictions On April 5, 1993, charged with felonious assault at least 200 [107] Assault convictions On April 5, 1993, charged with felonious assault at least 200 [107] Assault convictions on the felonious assault at least 200 [107] Assault convictions on the felonious assault at least 200 [107] Assault convictions as a felonious assault at least 200 [107] Assault convictions 200 [107] Assault conviction
a concert at Michigan State University. On September 14, 1994, Shakur pleaded guilty to a misdemeanor, and was sentenced to 30 days in jail, twenty of them suspended, and ordered to 35 hours of community service. [108] [109] Slated to star as Sharif in the 1993 Hughes Brothers' film Menace II Society, Shakur was replaced by actor Vonte Sweet
after allegedly assaulting one of the film's directors, Allen Hughes. In early 1994, Shakur served 15 days in jail after being found guilty of the assault.[110][111] The prosecution's evidence included a Yo! MTV Raps interview where Shakur boasts that he had "beat up the director of Menace II Society."[112] Sexual assault conviction In November 1993,
Shakur and three other men were charged in New York with sexually assaulting a woman in his hotel room, Shakur said he was hurt that "a woman a later day, but then was raped by him and other men there. Interviewed on The Arsenio Hall Show, Shakur said he was hurt that "a woman in his hotel room, all ged that after consensual oral sex in his hotel room, she returned a later day, but then was raped by him and other men there. Interviewed on The Arsenio Hall Show, Shakur said he was hurt that "a woman in his hotel room, all ged that after consensual oral sex in his hotel room. The woman, Ayanna Jackson, all ged that after consensual oral sex in his hotel room, she returned a later day, but then was raped by him and other men there. Interviewed on The Arsenio Hall Show, Shakur said he was hurt that "a woman in his hotel room, all ged that after consensual oral sex in his hotel room, and the woman in his hotel room, all ged that after consensual oral sex in his hotel room, and the woman in his hotel room, all ged that after consensual oral sex in his hotel room, and the woman in his hotel room, all ged that after consensual oral sex in his hotel room.
would accuse me of taking something from her."[113] On December 1, 1994, Shakur was convicted of first-degree sexual abuse, but acquitted of associated sodomy and gun charges. In February 1995, he was sentenced to 18 months to 4+1/2 years in prison by a judge who decried "an act of brutal violence against a helpless woman."[114][115] On
8, his sentence was deferred via appeals pending in other cases.[117] New York scene 1990s In 1991, Shakur debuted on a new record label, Interscope Records, formed during 1986 in Los Angeles county's Compton city, had prioritized rap, and its group N.W.A had led gangsta rap
to Platinum sales, but N.W.A's lyrics, outrageously violent and misogynist, precluded mainstream breakthrough. On the other hand, also specializing in rap, Profile Records, in New York City, had a mainstream breakthrough. On the other hand, also specializing in rap, Profile Records, in New York City, had a mainstream breakthrough. On the other hand, also specializing in rap, Profile Records, in New York City, had a mainstream breakthrough. On the other hand, also specializing in rap, Profile Records, in New York City, had a mainstream breakthrough.
launch Death Row Records, in Los Angeles city.[118] With its very first two albums, Death Row became the first record label both to prioritize rap and to regularly release mainstream, pop hits with it.[118] Released by Death Row in late 1992, Dre's The Chronic—its "Nuthin' but a 'G' Thang" ubiquitous on pop radio and "Let Me Ride" winning a
Grammy—was trailed in late 1993 by Snoop's Doggystyle, [118] Gangsta rap, no less, these albums and more propelled the West Coast, for the first time, ahead of New York, fired his star A&R man, Sean "Puff Daddy" Combs, later "P. Diddy." [118] Puffy
while leaving behind his standout projects Jodeci and Mary J. Blige—two R&B acts—took to his own, new record label, Bad Boy Records, the promising gangsta rapper Biggie Smalls, soon also known as the Notorious B.I.G.[118] His debut album, released in late 1994 as Ready to Die, promptly returned rap's spotlight to New York.[118] Rap world
Stretch and Live squad In 1988, Randy "Stretch" Walker, along with his brother, dubbed Majesty, and a friend debuted with an EP as rap group and production team, Live Squad, in the Queens borough of New York City.[119] Shakur's early days with Digital Underground made his acquaintance with Stretch, who featured on a track of the Digital
Underground's 1991 album Sons of the P. Becoming fast friends, Shakur and Stretch recorded and performed together often.[119] Stretch as well as Live Squad contributed tracks on Shakur's first two albums, first November 1991, then February 1993, and on Shakur's first two albums, first November 1994. The end of Shakur's and
Stretch's friendship in late 1994 surprised the New York rap scene.[119] The next Shakur album, released in March 1995, lacks Stretch, and Shakur's album after that, released in February 1996, has lines suggesting Stretch, and Shakur's album after that, released in February 1996, has lines suggesting Stretch, and Shakur's album after that, released in February 1996, has lines suggesting Stretch, and Shakur's album after that, released in February 1996, has lines suggesting Stretch in the gun attack
on Shakur, while with Stretch and two others, at about 12:30 am on November 30, 1994. In any case, after a Live Squad production session for the second album of Queens rapper Nas, Stretch's vehicle was chased while receiving fatal gunfire at about 12:30 am on November 30, 1995.[119] Biggie and Junior M.A.F.I.A. During 1993 and 1994, the
Biggie Smalls guest verses on several singles, often R&B, like Mary J. Blige's "What's the 411? Remix," set high expectations for his debut album. The perfectionism of Puffy, still forming his Bad Boy label, extended its recording to 18 months. In 1993, visiting Los Angeles, Biggie asked a local drug dealer for an introduction to Shakur, who then
welcomed Biggie and Biggie's friends to Shakur's house and treated them to recreational activities.[78] On later visits to Los Angeles, Biggie would stay at Shakur would go to Brooklyn and hang out with Biggie and his circle.[78] During this period, at his own live shows, Shakur would go to Brooklyn and hang out with Biggie and his circle.[78] And when in New York, Shakur would go to Brooklyn and hang out with Biggie and his circle.[78] During this period, at his own live shows, Shakur would go to Brooklyn and hang out with Biggie and biggie an
to rap with him and Stretch.[78] Together, they recorded the songs "Runnin' from the Police" and "House of Pain." Reportedly, Biggie asked Shakur to manage him, whereupon Shakur advised him that Puffy would make him a star.[78] Yet in the meantime, Shakur's lifestyle was comparatively lavish, whereas Biggie appeared to continue wearing the
same pair of boots for perhaps a year.[78] Shakur welcomed Biggie to join his side group, the Junior M.A.F.I.A., with his Brooklyn friends Lil' Kim, on Bad Boy. Underworld Despite the "weird" timing of Stretch's shooting death,[119] a theory implicates gunman Ronald "Tenad"
Washington both here and in the 2002 murder of Run-DMC's Jam Master Jay via, as the unverified theory speculates, Kenneth "Supreme" McGriff punishing the rap mentor for recording 50 Cent despite Supreme Team.[120]
Supreme was a friend, rather, of Irv Gotti, cofounder of Murder Inc Records, [120] whose rappers after the March 1997 shooting death of Biggie, visiting Los Angeles. Haitian Jack By some accounts, the role Birdie, played by Shakur in the 1994 film Above the Rim, had been modeled on a New York
underworld tough, Jacques "Haitian Jack" Agnant,[121] a manager and promoter of rappers.[122] Reportedly, Shakur met him at a Queens nightclub, where, noticing him amid women and champagne, Shakur disregarded the warning.[78] In November 1993, in
his Manhattan hotel room, Shakur received a woman's return visit. Soon, she alleged sexual assault by him and three other men there: his road manager Charles Fuller, aged 24, one Ricardo Brown, aged 30,[123] and a "Nigel," later understood as Haitian Jack.[78] In November 1994, Jack's case was split off and closed via misdemeanor plea without
incarceration.[78] In 2007, for shooting at someone, he would be deported.[124] Yet in November 1994, A. J. Benza, in the New York Daily News, reported Shakur had met James "Jimmy Henchman Through Haitian Jack, Shakur had met James "Jimmy Henchman" Rosemond.[78] Another underworld figure formidable, Jimmy Henchman Through Haitian Jack, Shakur had met James "Jimmy Henchman" Rosemond.[78] Another underworld figure formidable, Jimmy Henchman
doubled as music manager.[121] Bryce Wilson's Groove Theory was an early client.[121] In 1994, a client lesser known, and signed to Uptown Records, was rapper Little Shawn, friend of Biggie and Lil' Cease.[121] Eventually, Jack and Henchman would reportedly fall out, allegedly shooting at
each other in Miami.[121] And for his major drug trafficking, Henchman would be sent to prison on a life sentence.[121] But in the early 1990s, Jack and Henchman reputedly shared interests, including a specialty of robbing and extorting music artists.[121] Shootings November 1994 On November 30, 1994, while in New York recording verses for a
mixtape of Ron G, Shakur was repeatedly distracted by his beeper. [121] Music manager James "Jimmy Henchman" Rosemond, reportedly offered Shakur $7,000 to stop by Quad Studios, in Times Square, that night to record a verse for his client Little Shawn. [78] [121] Shakur was unsure, but agreed to the session as he needed the cash to offset legal
costs. He arrived with Stretch and one or two others. In the lobby, three men robbed and been a set-up.[63][125] Three hours after surgery, against doctor's advice, Shakur checked out of Bellevue Hospital Center. The next day, in a Manhattan
courtroom bandaged in a wheelchair, he received the jury's verdict in his ongoing criminal trial for a November 1993 sexual assault in his hotel room. Convicted of three counts of sexual assault, he was acquitted of six other charges, including sodomy and gun charges. [127] In a 1995 interview with Vibe magazine, Shakur accused Sean Combs, [128]
Jimmy Henchman,[125] and Biggie, among others, of setting up or being privy to the November 1994 robbery and shooting. Vibe alerted the names of the accusation was because Sean Combs and Christopher Wallace were at Quad Studios at the time and in
1995, months later, Combs and Wallace releasing song "Who Shot Ya?", whereas the song made no direct reference or naming of Shakur, Shakur took it as a mockery of his shooting and thought they could be responsible, so he released a (direct) diss song called "Hit 'Em Up", where he targeted Wallace, Combs, their record label, Junior M.A.F.I.A.,
and at the end of "Hit 'Em Up", he mentions rivals Mobb Deep and Chino XL.[130][131][132][133][134] In March 2008, Chuck Philips, in the Los Angeles Times, reported on the 1994 ambush and shooting.[135] The newspaper later retracted the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged, supplied by a man convicted of the article since it relied partially on FBI documents later discovered forged for the article since it relied partially on FBI documents later discovered forged for the article since it relied partially on FBI documents later discovered forged for
fraud.[136] In June 2011, convicted murderer Dexter Isaac, incarcerated in Brookyn, issued a confession that he had been one of the gunmen who had robbed and shot Shakur at Henchman's order.[137][138][139] Philips then named Isaac as one of his own, retracted article's unnamed sources.[140] Death Row signs Shakur During 1995, imprisoned,
York City to join Death Row's entourage to the 2nd Annual Source Awards ceremony. [78] Already reputed for strongarm tactics on the Los Angeles rap scene, Suge used his brief stage time mainly to belittle Sean "Puff Daddy" Combs, boss of Bad Boy Entertainment, the label then leading New York rap scene, who routinely performed with his own
artists.[118][141] Before closing with a brief comment of support for Shakur,[142] Suge invited artists seeking the spotlight for themselves to join Death Row.[118][141] Eventually, Puff recalled that to preempt severe retaliation from his Bad Boy orbit, he had promptly confronted Suge, whose reply—that he had meant Jermaine Dupri, of So So Def
Recordings, in Atlanta—was politic enough to deescalate the conflict.[143] Still, among the fans, the previously diffuse rivalry between America's two mainstream rap scenes had instantly flared already.[118][142][141] And while in New York, Suge visited Uptown Records, where Puff, under its founder Andre Harrell, had started in the music businesses.
through an internship.[144] Apparently without paying Uptown, Suge obtained the releases of Puff's prime Uptown, Suge obtained the releases of Puff's Puff'
heated dispute with Suge and Suge's friend Jai Hassan-Jamal "Big Jake" Robles, a Bloods gang member and Death Row bodyguard.[118] Whereas several minutes later, outside the club, it
was Puff's childhood friend and own bodyguard, Anthony "Wolf" Jones, who had aimed a gun at Big Jake, fatally shot while entering Suge's car.[118][147] The attorneys of Puff and his bodyguard that night.[148] Over 20 years later,
the case remains officially unresolved. Yet immediately and persistently, Suge blamed Puff, cementing the enmity between the two bosses, whose two record labels dominated the rap genre's two mainstream would dispel the East-West paradigm.[142] But in the
meantime, in October 1995, violating his probation, Suge visited Shakur in prison again.[118] On June 4, 1996, it released the Shakur B side "Hit 'Em Up." In this venonmous tirade, the proclaimed
"Bad Boy killer" threatens violent payback on all things Bad Boy—Biggie, Puffy, Junior M.A.F.I.A., the company—and on any in New York's rap scene, like rap duo Mobb Deep and obscure rapper Chino XL, who allegedly had commented against Shakur about the dispute. Death Main article: Murder of Tupac Shakur East Flamingo Road and Koval Lane
where the murder occurred On the night of September 7, 1996, Shakur was in Las Vegas, Nevada, to celebrate his business partner Tracy Danielle Robinson's birthday[150] and attended the Bruce Seldon vs. Mike Tyson boxing match with Suge Knight at the MGM Grand. Afterward in the lobby, someone in their group spotted Orlando "Baby Lane"
Anderson, an alleged Southside Compton Crip, whom the individual accused of having recently in a shopping mall tried to snatch his neck chain with a Death Row Records medallion. The hotel's surveillance footage shows the ensuing assault on Anderson. Shakur soon stopped by his hotel room and then headed with Knight to his Death Row nightclub,
Club 662, in a black BMW 750iL sedan, part of a larger convoy. [151] At about 11 pm on Las Vegas Boulevard, bicycle-mounted police stopped the car was released without a ticket. [152] At about 11:15 pm at a stop light, a white, four-door, late-model Cadillac
sedan pulled up to the passenger side and an occupant rapidly fired into the car. Shakur was struck four times: once in the thigh, and twice in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the thigh, and twice in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit Knight's head. Frank Alexander, Shakur was struck four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] Shards hit four times: once in the chest[153] with one bullet entering his right lung.[154] with one bullet entering his right lung.[154] with one bullet entering his right lung.[154] with one bullet entering his right lu
drive the car of Shakur's girlfriend, Kidada Jones.[155] Shakur was taken to the University Medical Center of Southern Nevada where he was heavily sedated and put on life support.[9] In the intensive-care unit on the afternoon of September 13, 1996, Shakur died from internal bleeding.[9] He was pronounced dead at 4:03 pm.[9] The official causes
of death are respiratory failure and cardiopulmonary arrest associated with multiple gunshot wounds. [9] Shakur's body was cremated the next day. Members of the Outlawz, recalling a line in his song "Black Jesus," (although uncertain of the artist's attempt at a literal meaning chose to interpret the request seriously) smoked some of his body's ashes
after mixing them with marijuana.[156][157] In 2002, investigative journalist Chuck Philips,[158][159] after a year of work, reported in the Los Angeles Times that Anderson, a Southside Compton Crip, having been attacked by Suge and Shakur's entourage at the MGM Hotel after the boxing match, had fired the fatal gunshots, but that Las Vegas
police had interviewed him only once, briefly, before his death in an unrelated shooting. Philips's 2002 article also alleges the involvement of Christopher "Notorious B.I.G." Wallace and several within New York City's criminal underworld. Both Anderson and Wallace denied involvement, while Wallace offered a confirmed alibi.[160] Music journalist
John Leland, in the New York Times, called the evidence "inconclusive." [161] In 2011, via the Freedom of Information Act, the FBI released documents related to its investigation which described an extortion scheme by the Jewish Defense League that included making death threats against Shakur and other rappers, but did not indicate a direct
connection to his murder. [162][163] Legacy and remembrance Statue of Shakur at the MARTa museum in Herford, Germany AllMusic's Stephen Thomas Erlewine described Shakur was described as one of the top two American rappers in the
"100 greatest artists," New York rapper 50 Cent appraised, "Every rapper who grew up in the Nineties owes something to Tupac. He didn't sound like anyone who came before him."[166] Dotdash, formerly About.com, while ranking him fifth among the greatest rappers, nonetheless notes, "Tupac Shakur is the most influential hip-hop artist of all time.
Even in death, 2Pac remains a transcendental rap figure."[167] Yet to some, he was a "father figure" who, said rapper YG, "makes you want to be better—at every level."[168] According to music journalist Chuck Philips, Shakur "had helped elevate rap from a crude street fad to a complex art form, setting the stage for the current global hip-hop
phenomenon."[169] Philips writes, "The slaying silenced one of modern music's most eloquent voices—a ghetto poet whose tales of urban alienation captivated young people of all races and backgrounds."[169] Via numerous fans perceiving him, despite the questionable of his conduct, as a martyr, "the downsizing of martyrdom cheapens its use,
Michael Eric Dyson concedes.[170] But Dyson adds, "Some, or even most, of that criticism can be conceded without doing damage to Tupac's martyrdom in the eyes of those disappointed by more traditional martyrs."[170] More simply, his writings, published after his death, inspired rapper YG to return to school and get his GED.[168] In 2020,
California Senator and Democratic vice-presidential nominee Kamala Harris called Shakur the "best rapper alive", a mistake that she explained because "West Coast girls think 2Pac lives on".[171][172] In 2006, Shakur's close friend and classmate Jada Pinkett Smith donated $1 million to their high school alma mater, the Baltimore School for the Arts
and named the new theater in his honor.[173][174] In 2021, Pinkett Smith honored Shakur's 50th birthday by releasing a never before seen poem she had received from the late rapper.[175] Afeni Shakur Foundation, or TASF, it launched with a
stated mission to "provide training and support for students who aspire to enhance their creative talents." The TASF sponsors essay contests, charity events, a performing arts day camp for teenagers, and undergraduate scholarships. In June 2005, the TASF opened the Tupac Amaru Shakur Center for the Arts, or TASCA, in Stone Mountain, Georgia
Afeni also narrates the documentary Tupac: Resurrection, released in November 2003, and nominated for Best Documentary at the 2005 Academy Awards. Meanwhile, with Forbes ranking Shakur at 10th among top-earning dead celebrities in 2002,[176] Afeni Shakur launched Makaveli Branded Clothing in 2003. Academic appraisal In 1997, the
University of California, Berkeley, offered a course led by a student titled "History 98: Poetry and History of Tupac Shakur".[177] In April 2003, Harvard University cosponsored the symposium "All Eyez on Me: Tupac Shakur and the Search for the Modern Folk Hero."[178] The papers presented cover his ranging influence from entertainment to
sociology.[178] Calling him a "Thug Nigga Intellectual," an "organic intellectual," an "organic intellectual," [179] English scholar Mark Anthony Neal assessed his death as leaving a "leadership void amongst hip-hop artists," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [179] English scholar Mark Anthony Neal assessed his death as leaving a "leadership void amongst hip-hop artists," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [179] English scholar Mark Anthony Neal assessed his death as leaving a "leadership void amongst hip-hop artists," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps, Neal explained, "make being an intellectual," [180] as this "walking contradiction" helps
status, Murray Forman discussed him as "O.G.," or "Ostensibly Gone," with fans, using digital mediums, "resurrecting Tupac as an ethereal life force."[182] Music scholar Emmett Price, calling him a "Black folk hero," traced his persona to Black American folklore's tricksters, which, after abolition, evolved into the urban "bad-man." Yet in Shakur's
 "terrible sense of urgency," Price identified instead a quest to "unify mind, body, and spirit."[183] Graffiti of Tupac ShakurEast Harlem, New York CityIpanema, Rio de JaneiroCarmagnola (TO), Italy Multimedia releases In 2005, Death Row released on DVD, Tupac: Live at the House of Blues, his final recorded live performance, an event on July 4,
1996. In August 2006, Tupac Shakur Legacy, an "interactive biography" by Jamal Joseph, arrived with previously unpublished family photographs, intimate stories, and over 20 detachable copies of his handwritten song lyrics, contracts, scripts, poetry, and other papers. In 2006, the Shakur album Pac's Life was released and, like the previous, was
among the recording industry's most popular releases.[184] In 2008, his estate made about $15 million.[185] In 2014, BET explains that "his confounding mixture of ladies' man, thug, revolutionary and poet has forever altered our perception of what a rapper should look like, sound like and act like. In 50 Cent, Ja Rule, Lil Wayne, newcomers like
Freddie Gibbs and even his friend-turned-rival Biggie, it's easy to see that Pac is the most copied MC of all time. There are murals bearing his likeness in New York, Brazil, Sierra Leone, Bulgaria and countless other places; he even has statues in Atlanta and Germany. Quite simply, no other rapper has captured the world's attention the way Tupac dic
and still does."[186] On April 15, 2012, at the Coachella Music Festival, rappers Snoop Dogg and Dr. Dre joined a Shakur hologram,[187] and, as a partly virtual trio, performed the Shakur songs "Hail Mary" and "2 of Amerikaz Most Wanted."[188][189] There were talks of a tour,[190] but Dre refused.[191] Meanwhile, the Greatest Hits album,
released in 1998, and which in 2000 had left the pop albums chart, the Billboard 200, returned to the chart and reached No. 129, while also other Shakur albums and singles drew sales gains.[192] And in early 2015, the Grammy Museum opened an exhibition dedicated to Shakur.[193] Film and stage In 2014, the play Holler If Ya Hear Me, based or
Shakur's lyrics, played on Broadway, but, among Broadway's worst-selling musicals in recent years, ran only six weeks.[194] In development since 2013, a Shakur biopic, All Eyez on Me, began filming in Atlanta in December 2015,[195] and was released on June 16, 2017, in concept Shakur's 46th birthday,[196] albeit to generally negative reviews. In
August 2019, a docuseries directed by Allen Hughes, Outlaw: The Saga of Afeni and Tupac Shakur, was announced.[197] Awards and honors In 2005, on Vibe magazine's online message boards, a user asked others for the "Top 10 Best of All Time."[199] Vibe staff, then, "sorting out,
averaging and spending a lot of energy," found, "Tupac coming in at first".[199] In 2010, Rolling Stone placed him second.[91] In 2012, The Source magazine ranked him fifth among all-time lyricists.[200] In 2010, Rolling Stone placed him second.[91] In 2011, The Source magazine ranked him fifth among all-time lyricists.[200] In 2010, Rolling Stone placed him at No. 86 among the "100 Greatest Artists."[166] In 2017, the Rock and Roll Hall of Fame's "Definitive 200" albums
-choices irking some otherwise[201]—placed All Eyez on Me at No. 90 and Me Against the World at No. 170.[202] In 2009, drawing praise, the Vatican added "Changes," a 1998 posthumous track, to its online playlist.[203] On June 23, 2010, the Library of Congress sent "Dear Mama" to the National Recording Registry, [204] the third rap song, after
a Grandmaster Flash and a Public Enemy, ever to arrive there. [205] In 2002, Shakur was inducted into the Hip-Hop Honors, where the honorees were Shakur, Run-DMC, DJ Hollywood, Kool Herc, KRS-One, Public Enemy, Rock Steady Crew, and the
Sugarhill Gang.[206] On December 30, 2016, in his first year of eligibility, Shakur was nominated,[207] and on the following April 7 was among five inductees into the Rock and Roll Hall of Fame.[11][208] Discography Main articles: Tupac Shakur discography and songs Studio albums 2Pacalypse Now (1991) Strictly 4 My N.I.G.G.A.Z... (1993) Mean articles: Tupac Shakur discography and songs Studio albums 2Pacalypse Now (1991) Strictly 4 My N.I.G.G.A.Z... (1993) Mean articles: Tupac Shakur discography and songs Studio albums 2Pacalypse Now (1991) Strictly 4 My N.I.G.G.A.Z... (1993) Mean articles: Tupac Shakur discography and songs Studio albums 2Pacalypse Now (1991) Strictly 4 My N.I.G.G.A.Z... (1993) Mean articles: Tupac Shakur discography Main articles: Tupac S
Against the World (1995) All Eyez on Me (1996) Posthumous studio albums The Don Killuminati: The 7 Day Theory (1996) (as Makaveli) R U Still Down? (Remember Me) (1997) Until the End of Time (2001) Better Dayz (2002) Loyal to the Game (2004) Pac's Life (2006) Collaboration albums Thug Life: Volume 1 with Thug Life (1994) Posthumous
collaboration albums Still I Rise with Outlawz (1999) Filmography Year Title Role Notes 1991 Nothing but Trouble Himself (in a fictional context) Brief appearance as part of the group Digital Underground 1992 Juice Roland Bishop First starring role 1993 Poetic Justice Lucky Co-starred with Janet Jackson 1993 A Different World Piccolo Episode
Homie Don't Ya Know Me? 1993 In Living Color Himself Season 5, Episode: 3 1994 Above the Rim Birdie Co-starred with Duane Martin 1995 Murder Was the Case: The Movie Sniper Uncredited; segment: "Natural Born Killaz" 1996 Saturday Night Special Himself (guest host) 1 episode 1996 Saturday Night Live Himself (musical guest) Episode
"Tom Arnold/Tupac Shakur" 1996 Bullet Tank Released one month after Shakur's death 1997 Gridlock'd Ezekiel "Spoon" Whitmore Released four months after Shakur's death 1997 Gang Related Detective Jake Rodriguez Shakur's last performance in a film 2001 Baby Boy Himself Archive footage 2003 Tupac: Resurrection Himself Archive footage
2009 Notorious Himself Archive footage 2015 Straight Outta Compton Himself Archive footage 2017 All Eyez on Me Himself Archive footage Biographical film about MC Hammer 2009 Notorious Anthony Mackie Biographical film
about the Notorious B.I.G. 2015 Straight Outta Compton Marcc Rose[209] Biographical film about N.W.A 2016 Surviving Compton: Dre, Suge & Michel'le Adrian Arthur Biographical film about Michel'le 2017 All Eyez on Me Demetrius Shipp, Jr.[210] Biographical film about Tupac Shakur[211] Documentaries Shakur's life has been explored in several
documentaries, each trying to capture the many different events during his short lifetime, most notably the Academy Award-nominated Tupac Shakur: Thug Immortal 1997: Thug Immortal 1997: Thug Immortal 1997: Thug
Angel 2002: Biggie & Tupac 2002: Tha Westside 2003: Tupac: The Hip Hop Genius (TV) 2006: So Many Years, No. No.
See also Poetry portal Biography portal Music portal Music portal Music portal United States portal List of best-selling music artists List of number-one albums (United States) List of number-one hits (United States) List of number-one hits (United States) List of number-one albums (United States) List of number-one hits (United States) List of number-one albums (United States) List of number-one hits (United States) List of number-one hits (United States) List of number-one albums (United States) List of number-one hits (United States) List of number-one hits
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