Transcript for Dr. James Conyers on the Study of Black Popular Culture Video

Dr. James Conyers  
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**Dr. Conyers:** What we are going to do in essence between showing a relationship between jazz, rap and r&b. And then looking at those three genres, uh they all fall within the form of looking at African culture primarily um giving uh relevance to them looking at the econ culture. And so from there, uh that allowed us to have some privacy in describing the issue of primarily intentions in African American Culture in music. And we see a lot of this in um in rap because it is very creative artistic style. We definitely see it in jazz and um beats and bass play a key role in all three; r&b, jazz, and rap. And recently there’s been um um uh like a documentary series on TV 100 on Unsung. And so they go back and take a look at different rap and uh r&b artist and I think that’s very informative because here people don’t really understand what or is even the reason for or where it comes from. So that gave us the basis to do this. Now once we had an idea, we needed to say well do we just want to write this as an individual project or did we want to have collaborative? So my focus was to do a collaborative. And being a collaborative, we invited um about a group of ten or twelve of us scholars and artist came together to discuss this in a scholarly… (Fades to another segment)

**Dr. Conyers:** Often when we um talk about Hip Hop culture, what I was sharing with you earlier was that Hip Hop culture is a fragment in terms of retentions and the continuance of continental African culture. And we see this definitely again we mentioned bass, drums um the creativity the morality. So in essence you know often when we have discussions about Hip Hop culture we discuss them in a binary um market culture and racial stratification you know black and white. But um those points limit our discussion addressing the posture and creativity um of Hip Hop culture; which comes out of a much larger fragment much larger quilt. And so this is why as a result we continually address the issue of and Afrocentric analysis and for us to be able to look at those retentions; not culture retentions but culture creations of African culture. And as thus it allows us to um not just look at Hip Hop for what it is now, but to expand on it and how it grows later on. Because unfortunately what has occurred now is that a lot of music is kind of caught up in the market culture scheme. So therefore you might want to hear more positive thing but you won’t because people are focused on making money. And that’s not a bad thing but it does identify that it moves away from the originally of which it came from. Cause it didn’t come out of um rap music didn’t come out of a um a genre… (Fades to another segment)

**Dr. Conyers:** This is why we um you know stress the idea that um you know looking at um culture becomes posture to be able to describe and evaluate the phenomena and the experience of African people. And not just discuss it in market of getting paid and making money. We’re not
placing judgment saying that’s wrong. But we are looking at the prioritization of looking at this genre because it is much bigger than you know a market industry making money it has an effect on people’s lives as well. Social, political…(Music fades in)