

## JOTS ON HIP-HOP FROM ON-THE-GROUND (Fourth Entry)

by TGCMM

Precisely what makes Hip-Hop and/or Hip-Hop culture unique (if it is)? And, is it too grand a leap to go from the realm of the DJ (that primarily deals with sound) to the realm of ideas?

I doubt it a grand leap, from the realm of the DJ to the realm of ideas – the realm of understanding, the realm of the construction of knowledge. Simply put, the reception and creation of ideas-understanding-knowledge is partly based on format and experience. One can receive and create ideas-understanding-knowledge from a school teacher, a television program, an audio-book, from gossip, from detailed observation, on and on. So that as long as idea-understanding-knowledge can be spoken, recorded, converted into vinyl, and heard, it easily finds a home in the crates of the DJ – and essentially becomes a contributor to the emergent culture of Hip-Hop. This seemingly far-fetched construction, I believe, makes Hip-Hop and/or Hip-Hop culture one *golden-child* of all cultures that have existed before the 1970s and still exist today. Consider it safe to say that the uniqueness of Hip-Hop lies in its degree of openness.

A fluid openness: I know not of a culture that has, in peculiar sense, gone beyond confines (of race, ethnicity, spirituality, borderlines, academies, and so on) to the *extent* that this emerging culture of Hip-Hop has. Let us ponder on the DJ's mixing and scratching: A method that allows traditions, musical and non-musical, to *ooze-flow* into the other – until a unique form is achieved.

Which reminds me.

A DJ once said that Hip-Hop traveled all ways.

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