

Ep. 95: Digging into Hip Hop Scholarship w/ Professor Lavar Pope

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[00:00:00] **Dan:** Hi everyone. Welcome to another episode of Writing Remix. I'm your host, Dan Dissinger. Um, and today I'm also joined with special guest host Danielle Lee. Danielle, once again, thank you for being here.

[00:00:12] **Danielle:** Once again, thank you for having me. Always a joy. I'm so pumped for today's topic.

[00:00:16] **Dan:** Yes. You're becoming quite the staple now on a, on a podcast.

[00:00:20] **Dan:** I feel like I got like, go-to like, there are people who are like always like, I'll guest host, I'll guest host. And I'm like, thank God I got some guest hosts. Um, but thank you. I really appreciate it all the time. So yeah, we do, you're right. We have an amazing guest today. Um, I've been looking forward to this episode, and I, the conversation is just gonna be so great.

[00:00:41] **Dan:** I know it. , so we're here with LaVar Pope from Rupe College. LaVar, thank you so much for being here.

[00:00:48] **Lavar:** Thank you. Thank you for having me. Thank you for having me.

[00:00:50] **Dan:** Yeah, so why don't you, uh, let the audience know a little bit about yourself and then we'll just jump right in.

[00:00:56] **Lavar:** Okay. Well, my, my name's Lavar Pope.

[00:00:59] **Lavar:** As you said, I, I [00:01:00] work at, um, Arupe College. Um, I'm a professor of political science. There. I teach about American politics, about, uh, political theory, but my specialization's really on like Rap music and politics specifically the ways in which the 1960s, um, and 1970s kind of protests evolved into early Rap music.

[00:01:22] **Lavar:** , and particularly, um, Gangster Rap music and, and Rap music that, has, has, you know, some, um, elements of, um, critique of government, um, you know, that typically associate gangster rap with, with that.

But, um, so I, I, I kind of have an expertise in that. I got that, um, sort of by just, As a child, I started as a dj, um, started DJing when I was 12, 13 years old.

[00:01:45] **Lavar:** Turntables, um, continue that through, through college. I'm from, originally from Waukegan, Illinois, um, outside of Chicago. Um, went to school on the east coast out, um, at Lehigh University, um, out in the Philadelphia, uh, kind of [00:02:00] tri-state, New York, , pa, um, New Jersey area. DJ'ed out there for a little while.

[00:02:05] **Lavar:** Um, you know, trying to make some ends meet in college. Um, and then ended up out west where we're, , the podcasting center, right? But out in, um, the Bay Area. And I went out there kind of, um, hoping to begin DJing while I was getting my, um, my PhD out there.

[00:02:21] **Lavar:** I went to U C S C, uh, university of California Santa Cruz. . Um, and I expected to study political theory, but in the process, um, I began, uh, before I even got out there, I didn't have, um, any funding, any type of, any type of job to go to. I started DJing in the area before my program started, and I kind of got, uh, I don't wanna say trapped in that, uh, kind of kind of DJ and then, and, and, uh, producer kind of thing, but I, but that's really where my home base was before my, uh, PhD Pro program even started.

[00:02:52] **Lavar:** Um, they kind of coincided, um, together. Well, they ki kind of, I did, I did both at the same time, um, for about five years [00:03:00] in the Bay Area. Um, and then meanwhile I was, I began to study, began to study the, um, the rap music from the Bay Area, um, a little bit more intently, um, a little bit more, uh, methodically.

[00:03:11] **Lavar:** I, I would say, um, and, and developed kind of a specialization in that type of music, playing that type of music and kind of, um, uh, studying that form of music. Um, that style. Um, and it took me another five years to, to really begin to write about, um, you know, my data, what I saw from, from, from music and, and from my own personal experience and stuff like that.

[00:03:35] **Lavar:** Um, during that time of, of, of kind of, um, writing, I also was teach, I also began teach teaching and then began teaching a course that was related to this kind of topic, um, called power Rap music in, uh, in urban America. Um, and that's really what, you know, I, I wanna talk to you all about today I think, I think that's the, the, um, it's a highlight of it all, right?

[00:03:58] **Lavar:** That, that I can teach this to, to [00:04:00] students and I can teach it to, especially at a rupe college, a majority black brown, um, student population that. That really needs to hear some of the, some of the data from this course. See some of the music, sorry, sorry. Hear some of, hear some of the, uh, the themes from this course.

[00:04:15] **Lavar:** Um, see some of the data, hear some of the music, that type of thing. So hope that wasn't a windy, uh, intro. Uh, you know, I can go , go forward and backwards, but, um, you know, you know, it's hard when, when you, um, have to kind of recount how you got to where you are, right?

[00:04:31] **Danielle:** Oh, yeah. I didn't think that was windy at all.

[00:04:34] **Danielle:** I thought that was, that was really, uh, really well done. And I appreciate your methodology or developing a methodology to be ordered to write about it. Right. Um, and what this music represents and how it's so deeply rooted, um, in Black Culture, but also American culture. And I think it's taken a long time for this country to understand that this is also [00:05:00] American culture.

[00:05:01] **Danielle:** When rap started in the Bronx talking about, you know, the cocaine epidemic and the gang violence, I happen to be from Fort Apache. Right. So Right in that area. Yeah. People misunderstand Rap. In terms of, oh, it's this flashy music and all these other things, it's accused of. Right. But it's a, it's telling stories and it's talking about the human condition.

[00:05:24] **Danielle:** It's a different type of literature. Mm-hmm. , right. Or cultural literature. And I think we are just coming to that understanding more widely that that is what it is, right. When we think of Griots, right. The, the modernized or Americanized version of Griots, they're rappers, in my opinion. I don't know. What do you think about that?

[00:05:43] **Lavar:** I, I think that's an excellent point. I mean, I, I think that in some ways, you know, rap music, you know, begins in the 1970s, the recall of a lot of the things that were done to Black folks in, in America, right? Like from, from, you know, if you take the, the, the from, from, you know, oral histories, [00:06:00] enslave, you know, um, um, song songs, right?

[00:06:03] **Lavar:** Field songs, right? And then you go into the blues music and the jazz music and stuff like that. It, it comes to this, I don't say this high point over this apex, but it comes to this point where, Where rap music begins. Some

of the recall of, of that stuff. I think about, you know, songs like The Message, I mean, the, the, the early mm-hmm.

[00:06:19] **Lavar:** where there, this is, this is a, um, this is a, uh, open discussion about the faults and, and the, the errors of American democracy. Um, but, but even, but not, it's not just the music. And this is, this is, so part of it is like when you, when you, you're researching it, you know, you get like a method and you're like, Ooh, I'm looking at the lyrics.

[00:06:39] **Lavar:** The lyrics are great, but when you're teaching it in the class, you begin to see, or you talking to other people about it. Like, like yourselves other scholars, um, you know, in, in, and you know, who study like local rap music, they're like, you gotta look at the music. Right. , and you look at the music, the context, the context of the music, you know, um, on the East Coast, um, there's [00:07:00] certain sound and tropes that, that, that are there.

[00:07:02] **Lavar:** But on the West Coast, you think about sirens, you think about, um, the police as part of the soundtrack of some of the, some of these, these songs. This is a recall. This is a recall in American, um, not so much culture, but political, uh, economic, the ins, the, the industrialization, right? Mm-hmm. , I mean, these things are conversations that, and they would not be had if, if it were not beef, if it were not for people like Ice Cube, um, or people like, um, you know, grand Flash and you know, hes five bringing these things up, in my opinion, you

[00:07:33] **Dan:** know, there's been.

[00:07:35] **Dan:** In the, in the hiphop world, like a talk about how young hiphop artists don't really look back on like, hiphop as culture or as history, so that they, there's an, there's an ignoring of early artists, or not even early artists, like, um, we're talking maybe just artists even like 20, 15, 20 years ago, which I guess is long, uh, you know, a while ago.

[00:07:57] **Dan:** But I mean, um, [00:08:00] do you feel like, you know, as you're teaching this course and the class age, you know, do they get something, do they see the gaps that maybe they're, that they're needing filled with the, with what you're pro, you know, providing with this course when it comes about to rap music and bringing them kind of through a history, like, it's like showing rap as archival, right?

[00:08:23] **Dan:** Right. Like it's an archive of history. Are they, like, how, what's the reaction like?

[00:08:27] **Lavar:** It, I mean, I, I would say a couple things. One, that student, there's fields of students who have, you know, different. Students have different levels of expertise to this, right? So there's a level five that is in this class that, I mean, the highest level of expertise of rap music where their uncle, their dad, their mom, someone has taught them, and I'm not talking about some mainstream stuff that's on the radio.

[00:08:50] **Lavar:** They know about the regional rap music in the area, right? They, they, they know the artist names, um, they know the history. They know, um, what [00:09:00] genres have come in conflict with rap in, in the area, right? Mm-hmm. . So in Chicago, house music, alternative music have, you know, sometimes not, not coming to conflict, but limited rap music, expo exposure.

[00:09:11] **Lavar:** And, and, and a student might know that. Then there's other sets of students where they, they get some of that, but they don't really, they're still veering towards, um, know what they've heard on the radio or what they've seen on tv. . Um, and then there's another knowledge that, that, you know, they, you know, the, their closest, uh, knowledge of rap music is literally pop music, right.

[00:09:32] **Lavar:** So it's literally whatever comes through kind of the pop stream mm-hmm. . And then there's students who don't even listen to music in the class. Right. That, that enroll in the class and they think, you know, it's, it's gonna, it's a fun class. And, and, and I have to, I accommodate all of them. Right? Hmm. Um, obviously I learned the most immediately from the, the ones that know, you know, uh, you know, a ton, um, about, um, about the artists and stuff like that.

[00:09:53] **Lavar:** But what I see is that those middle groups really grow those middle, middle groups of the, the group that, about the [00:10:00] pop music and the group, um, and, you know, the group about, um, sort of some knowledge of, of, of regional, some knowledge of, of, of, of the development. They really grow. And, and I think the way it happens is because of kind of the, I don't say the method, but my particular style is looking at the regional development.

[00:10:19] **Lavar:** So we go city to city, and we look at 25 different scenes. Wow. So at some point they have to pick up that this music is evolving in these different areas. That it's, that it's evolving, that it's evolving in these different regions that are representing these different cities. Um, the drawback, you

know, the major drawback to it is that in the classes we don't do really the, the overall historical analysis where we do in the 1960s.

[00:10:49] **Lavar:** This is the precursor to rap. The 1970s, this is what, you know, this is another precursor and the DJs kind of popping up, right? Mm-hmm. , um, in the 1980s, this is what it looked like. We don't do as much of, of that. [00:11:00] Um, with the, um, the work of people like, uh, uh, Tricia Rose, Jeff Chang, uh, those folk we look at, we look at their, their work, but we don't, um, do that historical analysis as much as we do kind of that pocketed kind of regional stuff.

[00:11:13] **Lavar:** Hmm. And the students papers, and the presentation is based off of a region, they're assigned specific regions. Wow. So they become kind of experts on, um, um, and not New York. Right. We're talking about the differences between Harlem and, and and, and, and the South Bronx. And, and difference between long mm-hmm.

[00:11:30] **Lavar:** you know, long Island and, um, and how Long Island is linked to, to Queens and, and insert, you know, the, the, the, uh, the trajectory of artists and stuff. Um, so they get a real, real good, uh, specialization of it. But, um, you know, I, I think there's something to be wanting for, for, for a little bit more historical structure.

[00:11:47] **Lavar:** No. And that, and that's a drawback.

[00:11:50] **Danielle:** Hmm. Um, I'm, I'm really blown away by the thought of looking at it regionally. Right. And I think one of. Really [00:12:00] important things I take away from that is how much you're expanding students geography. Right. Or knowledge or awareness of the world around them. Right. Not many people like to leave their borough.

[00:12:11] **Danielle:** I, I know a lot of people don't like to leave Long Island. It's the thought of going into Manhattan. It's like a major, do we need a plane? It's, which is a bizarre thing for me.

[00:12:19] **Dan:** Right. You gotta switch at Jamaica .

[00:12:21] **Danielle:** That's the question. Yeah, exactly. Exactly right. I think what you're doing is really important because then I would.

[00:12:29] **Danielle:** it inspires a curiosity about other things happening in the region, right? Because it's not just the development of music, it's what's the

impetus, right? Is it a drug problem? Is it a crime problem? Is it race? You know, are we just talking about about class? And a, a lot of rap that I think people don't realize is actually moral, if you think about it.

[00:12:50] **Danielle:** So if you look at, uh, shook Ones part two, right? Mm-hmm. where you have that double narrative, you know, things that I have to do. I don't want to, but [00:13:00] these are the things I want, I love to do because this is the game. And I think when you, when you teach those concepts and you tie it to region, you tie it to history and, and the creation of those situations, right?

[00:13:12] **Danielle:** Yeah. So I think the regional aspect of this brilliant.

[00:13:15] **Lavar:** And that, I mean, and that's not something, I mean, that is something from, from Black American research, right? That, that, that folks, after, after slavery, they, they went to, you know, great migration. They had these paths, great migration, second, great migration to these different areas with, I mean, bringing different musical styles, different musical instruments sometimes.

[00:13:36] **Lavar:** I mean, I think about the Bay Area in particular, and I, and I hate to point to my own like research pocket, but , I think about the horns in the Bay Area. Like, uh, the horns that you hear in like the, the music from Vallejo, from, um, from E 40, that is something that was brought to that region through migration, um, through military jobs, most likely through, you know, um, and, and, and, and, um, and I think [00:14:00] that, you know, you, you see, you see these po you sort of pockets of, of individuals here.

[00:14:04] **Lavar:** And with that moral, that moral sense, I mean, that is, again, I, I think we're, we're talking about this, um, this, this., it's very critical understanding, high level of understanding of American society and what it's done. Mm-hmm. specifically to, to Black folk, I mean, generally to Black folks, but specifically to Black men.

[00:14:23] **Lavar:** Mm-hmm. . Um, and that rap music is the way in which they're seeing themselves, um, as, as, as transforming, transforming, um, their positions, Shook Ones, um, um, you know, at the lockdown in sta in in Stafford, I mean, uh, lockdown in, uh, the song, um, talking about being locked down. Right. Uh, the Mobb Deep song, um Mm, mm-hmm.

[00:14:47] **Lavar:** um, the, you know, i I the stuff that MF Doom was doing, like, are we talking about Long Island stuff that Doom was doing? And it is

that, that he couldn't even show his face anymore because the society had wronged him so [00:15:00] much, you know, and the pain that he, you know, he felt, you know, I mean, it's, it's, I, I, I think that these, these folks are really hearkening on, um, some themes that.

[00:15:11] **Lavar:** It's, it's been a long time coming. Right? It's been a long time coming. Yeah. And, and they're young. This is the thing too, is how young are these folks, right? Mm-hmm. , they're, they're, they're 16 to, to 21 years old sometimes when they're emerging, you know, sometimes later. But when, when some of these folks are emerging, I mean, and so the way that they articulate it may not be perfect.

[00:15:30] **Lavar:** Right? I just, I just put it that way. Right? The way they may articulate it may not be perfect. Um, there may be, um, and, and they, and a lot of 'em get better later, you know? So how do you No,

[00:15:40] **Dan:** no, no. I mean, because you're, what you're saying is so amazing and it makes me think like, you know, how do you contextualize, um, Because you were talking about, like you, we look where yes, you look regionally, but in your intro you were talking about like, uh, gangster rap.

[00:15:57] **Dan:** Like how do you contextualize that for people [00:16:00] who like really misunderstand what it is that's going on that genre, right. Like or subgenre to hip hop where it's like, yeah, the, you know, this, this, this genre is not really, it's this, it's that it's over, it's violent, it's misogynistic. Right? But you know, when you're talking about also, like before you were talking about like an evolution of an artist.

[00:16:20] **Dan:** Like, to me, like I think of Styles P from The LOX and how, like from Gangster mm-hmm. , gangster and the Gentleman. Which is one of my favorite rap albums of all time. Love that Al, uh, album. But when you look at his most recent work now, it reflects the change in his life and his lifestyle as well. He, he's like rapping about juice and like, veganism, , and like setting up these juice bars and, and everything

[00:16:44] **Lavar:** you were Yeah.

[00:16:44] **Lavar:** That's awesome. Something about that. Yeah. , it's amazing. And it's like

[00:16:48] **Dan:** very self-reflective and self-effacing and, you know, so, and we would put styles p I guess in, in the gangster rap genre, but like, how do you contextualize a genre that is so misunderstood,

[00:16:59] **Lavar:** [00:17:00] like that he's, he, he's moved well for him, people like that, he's moved beyond it.

[00:17:03] **Lavar:** Right. He didn't let it define his whole life. Um, and even certain gangster rappers can rap about things that they rad about before, but they're using a different tent. Mm-hmm. They're using the past tense. Mm-hmm. . Mm-hmm. . Um, they're giving, they're, they're giving the consequences for their actions, right?

[00:17:16] **Lavar:** They're saying, Hey, I did this, I had this lifestyle. Or you know, or hypothetical. This is, you know, um, Jim's on the street and he's doing this, or whatever. , but there's the consequences are there as well. Yeah. And I think that, um, once they get older, they can talk more about that, um, and that they can, they can be more realistic about that and may maybe they have more control over their music as well.

[00:17:37] **Lavar:** Maybe they have more control over. Sure. Um, you know, their production more time to make it, um, in some, in some sense, in some instances. But a lot of folks, uh, uh, Royce Royce Da 5'9" mm-hmm. , someone else that is also being very, very reflective on this moment. In addition to Ken Kendrick Lamar in a, in a, in addition to, um, but, but I'm talking like the older folks who, who are coming, you know, coming around the Jay, I mean Jay-Z [00:18:00] and, and Nas as well.

[00:18:01] **Lavar:** The, the, you know, yeah. There's some billionaire rap, there's, there's some, there's some millionaire rap in there. But, but it's okay. Right? Like it's also okay to be reflective and, and have a position, um, about stuff and be a successful. Or be a be, be successful businesswoman. There's nothing, I don't think there's anything wrong with, with that.

[00:18:19] **Lavar:** Positionality. Um, and moving beyond kind of the, just kind of this gangster kind of rap, but I'll say this about gangster rap and, and positionality is that we're, we're talking about rap music being around for close to 50 years now, 49, I think by most estimates. Right. Um, if we look at Kool, her's Party's kind of the beginning there, um, gangster rap really runs a gamut for about, yeah.

[00:18:43] **Lavar:** Almost from the 1980s and until, until like the two thousands. And I mean, specifically with Schooly d Iced Tea mm-hmm. , um, you know, uh, even getting into E 40 into, and, and too short up, you know, up in the Bay Area, um, cube and, and [00:19:00] nwa, um, stuff that's going on in, in that, that begins kind of like in Houston, um, um, Scarface and all I Right.

[00:19:07] **Lavar:** So, so it, it really begins to run that, that gamut, even. , even WuTang and folks, I know it's not mm-hmm. , you know, straight, but it's, it's, it's, some of it is mafioso and ga, you know, very much. Right, right. And so, I mean, I think it runs a gamut for a long time. And then even after that, in the two thousands, you have this wave.

[00:19:27] **Lavar:** And this is where, you know, unfortunately I have to, you know, say this, is that the music that I produced with, with rappers was really in this style that was at this point where, you know, the young jock sound, um, where Jeezy was kind of, you know, beginning to kind of emerge. Yeah. Where the gangster rap had kind of reached, its like Apex.

[00:19:45] **Lavar:** Hmm. Or not the Apex, but that the, the, the, where it was about to go away into t pain and into kind of auto tune. Mm-hmm. kind of, kind of, kind of kinda oblivion and then EDM kind of, kind of stuff. Right. But you, [00:20:00] and then the gangster rap music uses sample. Um, it context contextualize, contextualizes a lot of black music's funk samples and stuff like that.

[00:20:08] **Lavar:** Oh, yeah. And I think later in the two thousands we begin, you know, there, there's copyright, um, reasons, but there's a, there's music changes to where it's more synthesized sound. It's more, um, you know, it's more driven by, um, by, you know, these tuners and things like that in the studio. And again, there's, I'm no judgment there.

[00:20:26] **Lavar:** Um, so the music changed significantly, but to, to the point that I'm trying to make is that, that gangster rap is around for about 30 years of, of that, of that development in some, in some contexts. Yeah. So I think it's critical to understand it because, and I, I don't really make this claim in my, in my, in my writing, but you know, I'll say here that I think that much of rap music is either a affirmation of gangster rap or a, or a negation of it.

[00:20:50] **Lavar:** Hmm. Also make the case though, and this is, this is a little controversial, I guess. that, um, that gangster rap actually emerged before [00:21:00] social con, socially conscious and political rap music. Hmm. Um, that the rap music of Schooly D Ice T was actually around and in circulation

and broadly, um, around and in, and, and in people's hands before a lot of the work of, um, you know, tribe called Quest, um mm-hmm.

[00:21:20] **Lavar:** and folks like that, so. Hmm. But wow. In, in short, like a year or two, right. Like, it, it's close, but, um, but, um, but yeah, so. Yeah.

[00:21:32] **Danielle:** Uh, I find it really interesting. I, I never considered in any, um, not in the way that you articulated it, looking at the difference of the musicality from one, from one time to another.

[00:21:45] **Danielle:** Right. Um, where, you know, back in my day before, uh, you know, LL Cool J and all that stuff, you know, when I was, when it was just run D M C and everyone else, we just thought about beats. Mm-hmm.

[00:22:00] and then we started to learn the difference between an mc Right. And, and a lyricist or, or a dj. And then I didn't think about the, the change from sampling, right.

[00:22:14] **Danielle:** Because everybody loved the sampling Will Smith. Everybody was using a sample that we could recognize from at least two or three decades before, right? Yeah. But then we get into the Kanye West. Getting really experi experimental, right? Mm-hmm. in the synthesizing and the, the overlay of different sounds of voices.

[00:22:32] **Danielle:** Right? Back in the nineties we had the, the preludes, we had the interludes and rap albums, right? Mm-hmm. , so Wutang for instance, right? Where he's, I, I forget what song is like, and I'll, and I'll do this with a, with a Rusty for

[00:22:47] **Lavar:** Rusty Fork and a Screwdriver Home . Yeah. But

[00:22:50] **Danielle:** yes, yes. All, all that stuff. And it was a part of the performance though.

[00:22:55] **Danielle:** Exactly. Right? Exactly. It was like, it was like one of the acts. And right now I [00:23:00] don't know that we have that type of artistry in that way. , right? Where, where we have it, where it's so well thought out that you understand the beginning to the end of the album is telling a story. It's a corpus, right? Yeah. I don't know that we have that so much now.

[00:23:17] **Dan:** Now I just wanna even like the, not even the interludes, like the, the skits, right? Like when I think of like weird, scared deal. Yeah. When

you think of like, We Are The Streets, like the whole album from the locker. What's

[00:23:27] **Lavar:** hilarious? It's h. It's one of the funniest, and

[00:23:30] **Dan:** it's all weird. The first time I heard that album, I was laughing and like, uh, me

[00:23:34] **Lavar:** and my friend were laughing because the, the, it's just so

[00:23:37] **Dan:** exaggerated, the, the verses.

[00:23:40] **Dan:** But at the same time, the SCHs are telling a story about their time at Bad Boy and kind of what it was like and what happened to them. And they're like, and no skits are important, but you don't get that anymore. Like, there's not that, no, it's not there. I mean, I would say Jim Jones is one of his most recent albums, a few albums ago, right [00:24:00] before, you know, right in the beginning, there's like, he's, he has, um, in the intro, uh, A Bronx Tale, he takes a clip from a Bronx Tale.

[00:24:08] **Dan:** Um, when they were talking, I forget what, what part it is, but I hadn't heard that, that type of thing in an album in a, so, in such a long time. But when that was on there, I was like, whoa. I'm like, that's a throwback, like to, to like nineties to throw something in from a movie like that and then move off that into, into

[00:24:27] **Lavar:** the album.

[00:24:29] **Lavar:** I think there's technical, I mean, I think there's a couple technical reasons for what you're talking about. I think one, you know, you mentioned Kendrick Lamar at the beginning. I think a lot of these skits have become part of the song, right? Yes. So there's times where Kendrick Lamar will have a, a awesome beat and it's driving and he will say, hold up, wait a minute.

[00:24:46] **Lavar:** And the whole song will stop. Right? And he'll enter he, he'll, he'll enter into some, some, some, some talk about something and then the beat will go back. Right? So I think that in some ways these songs have become micro albums. [00:25:00] Mm-hmm. Mm-hmm. and, and who knows, maybe they, maybe kids won, only listen to this song.

[00:25:03] **Lavar:** Or maybe, you know, the people that they're trying to, to reach will only listen to one song. So those skits are sometimes in there. And then, I mean, I gotta imagine that sample out. I mean, I, I, I produce, I don't clear samples, you know, , but I, I, I imagine that sample clearance for certain things is just becoming annoying and it's becoming, you know, us copyright law.

[00:25:25] **Lavar:** It's, it's a little place that, it's a life of, of the producer. Plus 70 years. 70 years right now. Wow. Which becomes kind of a corporate, right? Holding. So if you sample something and you want to use it for not so much to, to release for like iTunes or that type of stuff, but if you wanna sell it to movies and you wanna sell it to video games and you wanna, you know, really monetize on it, it can't contain like any, any samples, right.

[00:25:51] **Lavar:** Um, unless you get them cleared previously and you're willing to pay those folks. So I think that that has changed the way in which people, um, produce, [00:26:00] produce. , you know? Hmm.

[00:26:02] **Dan:** So as in the class, like what type of projects and what types of, um, work do the students do? Um, um, because I'm really curious cuz I, I mean, I teach, I teach writing, uh, writing like a, we'll say like a writing 1 0 1 and then like an advanced writing.

[00:26:18] **Dan:** And, um, I've been moving into a lot of multimodal work. So like, my students are doing a ton of different things online, but I'm curious, like when they engage, uh, the hip hop space, like this, you know, what is the output from them?

[00:26:32] **Lavar:** Um, well I would love to tell you that, um, we started with like papers and then we moved to like these, these amazing mix tapes and stuff like that.

[00:26:42] **Lavar:** But the answer's actually the opposite. We kind of started with like the mix tapes and kind of, you know, I was teaching them actually using Audacity, uh, to kind of cut and paste, you know, mix tapes or YouTube, um, to kind of get mix tapes together. , um, that kind of evolved into kind of a centering about kind of urban politics [00:27:00] mm-hmm.

[00:27:00] **Lavar:** and really looking at like, these cities like look like looking act, not not the rap music in the cities, but looking at like the politics of the cities and kind of the urban environment. Like small papers on That was kind of

a theme for a little while until I kind of got it together and I was like, you know what, I'm just gonna have them write papers about the music on the scene.

[00:27:19] **Lavar:** Um, and the papers are, they're, they're technical papers. So, um, what I mean by that is they're technical research papers. Um, the format is kind of a fixed format, right. I'm trying to get them to think like, um, social scientists I guess. Um, but the, what they're talking about is actually the music. Um, and we use a primary source, um, um, it's a, a book by um, uh, Mickey Hess, uh, um, called, um, um, hip Hop in America, where he looks at.

[00:27:51] **Lavar:** he looks at basically 18 of the 25 regions that, um, that I do in the class. Um, but, but, um, they're, it's an edited volume, so there's [00:28:00] individual voices there, and they, um, each one has like a bibliography. A bibliography of course, but also a discography as well, where the students can now listen to that music and open that music up.

[00:28:11] **Lavar:** And then in class I try and start with the music and open up either something from these playlists that I've been building based off of all this research and these scenes or, um, something on YouTube that, you know, I've kind of compiled based off the scenes so that they can, um, hear or see what it sounds like, what the music sounds like.

[00:28:30] **Lavar:** Um, and so the goal really in the, they, they write three papers. The goal is to examine, um, an early scene kind of, um, the New York areas, um, the northeast kind of scenes. Um, and then, um, they write a second paper, which is kind of the, where we kind of are on the West coast, Midwest kind of, kind of south, um, and know those different regions, but that's kind of those regions that, that we're on at that point.

[00:28:55] **Lavar:** And those two papers are kind of independent where they, where they're asked a certain number of resource, you [00:29:00] know, number of sources, but they're asked to look at 20, um, primary sources from the scene, like songs, or they could look at, uh, pictures for all I care, right? As long as they're analyzing it, um, with some form of method that they, that they tell me about.

[00:29:13] **Lavar:** You know, they, you know, that they, and you know, I work, I work through them. This is the te this is the teaching of the, of the class. Is it, some of it is the technical part of finding a method, a way of evaluating sources a way objectively and things like that, right? And so they work through that with the first paper, um, and then they do the second paper, um, kind of in the

west and, and or Midwest and south, which in itself is, is is important because it's a different scene versus, you know, versus the East coast.

[00:29:42] **Lavar:** And really la these other scenes are kind of others, right? Mm-hmm. . So they have to study kind of these, these third sort of places, um, in some way. And then the final paper is a comparative one where they can either take something from the first two papers or they can kind of, [00:30:00] um, just compare two different scenes where now they're, they've looked at these things on their face, now they're doing some cross-regional, uh, cross comparative analysis, which I think, you know, is important for the research.

[00:30:10] **Lavar:** Cuz you can see, um, say if you looked at Atlanta and, um, and Houston, they're very different. Mm-hmm. , they merge differently. Um, they merge at different times in different ways, but there's some similarities. There's some, some great similarities between, between the two, two scenes. There's some artists, um, that are shared between kind of the scenes.

[00:30:30] **Lavar:** Um, I don't know Littlejohn, it's someone I'm thinking about. But there's someone I'm, I'm thinking about, I don't know if it's Littlejohn, but one, there's one in particular that kind of is, um, you know, across. Across scenes, you know, so, but the, the students really, I mean, I think right now they get a lot of, a lot of the paper.

[00:30:46] **Lavar:** Um, the drawback is that they don't get a lot of multimedia, hands-on type of experience for like, kind of a, a project, you know? Hmm. That's teach, but that takes teaching as well. So when I'm teaching them cutting audio or cutting [00:31:00] video, um, that takes some time away from me teaching them writing. Right.

[00:31:05] **Lavar:** Yeah.

[00:31:06] **Dan:** Yeah. That's great though. But because like, I think in, in the case of, you know, this growing the, the growing scholarship in this field, like a lot of the times, like you need that, you need that grounded type of scholarship to kind of create the, you know, the basis. So, and then you can move from there.

[00:31:25] **Dan:** But I think it, it does take something like Hip Hop and treats it in that way that is needed. It needs to be treated, it needs to be looked at as this is like this much more deep, this deeper archive, this deeper experience and, and also that idea, I love the regional thing because I'm always thinking, like anytime I listen to a new artist, I'm finding out where they're from.

[00:31:46] **Dan:** I'm like, oh, that sounds just like this. But I think also, , it lets people also into specific regions that I feel like for years, especially when I was listening to hip hop, we misunderstand or ignore like, [00:32:00] you know, down south, like, you know, southern hip hop is totally kind of overlooked a lot of the times.

[00:32:04] **Dan:** Mm-hmm. , of course. Mm-hmm. . Yeah. And it's, it's really running it now. I mean, especially, well Atlanta's probably running the hip hop scene at this point, but I think like that is it like east coast route? Like New York is, nothing's going on . I mean, it's, there's things going on, but no one's, it's not running it as if like it used to be.

[00:32:24] **Dan:** So I think it's really opens up and shows like kind of how thing moves around and you can kind of follow it that way. Scholastically.

[00:32:31] **Lavar:** Yeah. And, and you have artists too that, I mean, I mean, not every artist's gonna fit this 25 city mold, right? No. David Banner that comes out of, you know, oh, Mississippi.

[00:32:38] **Lavar:** That's not one of the cities that we're looking, that I'm looking at in, in, in. Mm-hmm. Then there's virtual artists too. Like some of the folks that are, um, I'm thinking about the folks who, uh, uh, merge out of like Florida. Um, Delayed, uh, ex uh, right, that that emerges out of, out of, it wasn't, uh, it was kind of Miami area, but it wasn't really Miami, right?

[00:32:58] **Lavar:** So there's these like, [00:33:00] virtual communities, but folks kind of emerging first virtually and then kind of into a scene. So, I mean, um, but you know, right, you're right there. There's, um, there's ways in which, when I talk to people about rap music in Oakland and in the area where they have, especially folks, some folks on the East coast, they have very, very low opinions about this.

[00:33:19] **Lavar:** Someone at some point slipped them a tape someone like, who couldn't rap at all in any way, shape or form back in like the, in the 1980s. And they never, ever, ever look back, right? Hmm. But if they ever, ever put in a E 40 tape or put in a Spice 1 tape or something like that, there's no way that they could stand and look you in the face and tell you that that music is.

[00:33:41] **Lavar:** You know, qualitatively different or less, you know, less impactful, less, less, less mu artistically gifted things like that in Mob Deep or, uh, or, uh, Wutang or, or anybody on the East Coast, in my opinion.

[00:33:56] **Danielle:** I have a question. Um, have you thought [00:34:00] about, or do you already do this, talked about, um, the impact of whiteness on rap music?

[00:34:08] **Danielle:** Mm-hmm.

[00:34:09] **Lavar:** I, I, I don't, um, I have some background. Um, when I, when I, um, I, I taught, um, a couple classes on American whiteness, um, just because, you know, in terms of race, it, it's just, I don't say it's the opposite end. I mean, you studied Black Panthers, but to know the Black Panthers well, you have to understand American whiteness, right?

[00:34:27] **Lavar:** So, right. . The, the way that I, you know, I, I taught it in the past and looked at it in the past, was, was, again, regionally where I looked at American kind of whiteness in Chicago, American whiteness, and, and, and, and when you do that, then you have to separate it into different racial groups within whiteness, right?

[00:34:45] **Lavar:** So you have to, uh, mm-hmm. Irish Americans, right? So you have to begin that, um, that, that, um, that analysis gets very, very intricate. Um, and it's something that I think is it, it's some, there's certain things that become growth that [00:35:00] grow beyond the class, right? That if a student wants to do it for a paper, I encourage it.

[00:35:05] **Lavar:** But, um, you're right. That is something that, that should be looked at, um, more intently. And it's something that I don't do in the, in the, in the class very, very much. Well, yeah. Cause and

[00:35:15] **Danielle:** I say that, oh, I'm sorry I say that because. . So when I teach narrative, uh, I've used this for a class. Um, it's a literature across cultures and it's interpretation and and analysis.

[00:35:27] **Danielle:** Okay? Um, and I asked half my class who listens to hip hop and who doesn't, right? Who listens to metal and who doesn't? So the assignment was for those people that do not listen to hip hop, they had to listen to, uh, Brenda's got a Baby , okay? Um, they had to listen to Shook ones. Mm-hmm. And they had to listen to, um, mine's Playing Tricks on me, right?

[00:35:54] **Danielle:** Mm-hmm. . And then for those who do listen to hip hop, I made them listen to Firefighter Death Punch [00:36:00] Metallica, and a little bit of, I think Iron Maiden one of those songs I use Iron Maide in anyway to teach, uh, Ram Ancient Mariner. And the purpose of, and I explained to them is,

I need you to get past whatever social construction do you have about race or class.

[00:36:17] **Danielle:** to tell me what the narrative is in this work, because at the end of the day, it comes down to what is the story being told. And they all looked at me like I was nuts. Right. But when they came back the following week, they had some really rich, um, responses to it. They had written beautiful responses, and it was like, I didn't realize how much my personal prejudices kept me from listening to different types of music.

[00:36:47] **Danielle:** Yeah. Or it was, I didn't realize that this is what they were talking about in the hip hop songs. I thought it was just about ho and money and everything else. Right. So it really [00:37:00] opened it up. But I didn't think, as I was thinking about the exercise while you were speaking, I'm like, wait a minute though. I don't think I ever talked about where whiteness is.

[00:37:09] **Danielle:** Yeah, that's that's right. And. , right? If you think of, if, if we compare Kaisha, what is a Keisha song? And Brita's Got a Baby. If you compare those two, like those, those are pretty profound, right? Mm-hmm. , yeah. Capitalism, I mean, all these different things, like where do we, where do we insert the case for whiteness or about whiteness?

[00:37:31] **Danielle:** Yeah. Do you think, I mean, how do we, how do we do that?

[00:37:34] **Lavar:** That that is, that is a, that is a tough, that is a tough question. I mean, I think, right? So many, much of them, I don't say much of the music, some of the music that, that we're calling on, some of the structures are, you know, sampling from rock music, right?

[00:37:46] **Lavar:** Um, and, and mm-hmm. , I have a question for you. I mean, I have a burning question about, about this, this, this exercise. Uh, but, uh, but you're, you're right. You're, you're, you're right. How, how do we, I, I should say, I should [00:38:00] preface this, that the, my, this class has been taught to different audiences that at first I was teaching to almost all white students.

[00:38:08] **Lavar:** Hmm. Um, and that they're, you know, there would be a couple of black students who really kind of understood the cult culture a little bit better, um, overall, but not always. Right. Um, and, you know, be a couple, couple white students who really, really got this, really got what was going on, but the majority didn't really understand what's going on.

[00:38:27] **Lavar:** And they got, got it through their papers or maybe through some of these, um, these multimedia assignments that I was doing early on. Then I taught in rural Ohio , where it was really, really, um, all, all white folks, right. And, um, they loved the music. I mean, they, they, they enjoyed the music. Um, many of them knew, knew, knew of it.

[00:38:46] **Lavar:** Um, and, and recite, you know, recited well, um, interesting. And I recite it well, but, you know, , and that's where it gets tricky, right. You know, you don't be careful. Right. Um, but I, I would say that now at [00:39:00] Arrupe College, like most of my students are bl, are black or, or, or Latinx. So, and that's not to say that they, they understand this music, but.

[00:39:08] **Lavar:** Black Latin or Latinx students from Chicago right now are kind of gonna have a grip on, on, on kind of what rap music means, or where rap music has been in some ways different than those other folks I was talking about. And I'm thinking that some of the gaps, especially when you're talking about the whiteness que, you know, like sort of American whiteness and is really how little I talk about, um, rock music and alternative music and, and, and when it, when it comes up and, and their exposure to kind of, I don't say those genres, but exposure to something that, how it relates to those things.

[00:39:41] **Lavar:** Mm-hmm. Um, I'm thinking Aerosmith's, um, kind of, kind of, uh, reign in Boston preventing artists from, from emerging. I'm thinking about Seattle, you know, like, um, and, and how alternative rock, there's a feud between alternative rock and, and the kind of the music that, that the rap music that emerges out of outta Seattle at times.[00:40:00]

[00:40:00] **Lavar:** Um, you know, um, but my, I have my question for you is, is how did the, the students who listened to hip hop. Respond when they listen to Iron Maid and, and, um, and, and things like that. ,

[00:40:14] **Danielle:** they, it was split. So a few of 'em are like, you know what? It's not as bad as I, as I thought because I, I was forced to listen to it rather than Okay having the option of just turning it off.

[00:40:26] **Danielle:** The other one, there are a couple that are like, Nope. Still hate it, but it is a really good story. Mm-hmm. Okay. So the, the tension was more about, this makes my ears bleed. Mm-hmm. I can't, I can't stand to hear it, but I love the story being told. Yeah. And, and that to me was, was really important because they had to break down what the actual story was.

[00:40:50] **Danielle:** Yeah. And then we had a discussion. . Okay. So you've identified these various social issues, right? What's the perspective from, from the hip [00:41:00] hop side and what's the perspective from the metal side? Is there a difference in how these issues are being approached? So we had some really rich conversation and what I appreciated about it and what I've learned was as much of a lit person as I am, I feel that music as a tool is integral, um, to use in the classroom.

[00:41:23] **Danielle:** Because I think what music does is take them out of that anxious space about writing music settles or excites, right? Either way. I notice that students kind of like to settle in, especially if I play in the classroom, right? And they settle in and I feel like music does something that opens them up to really the rest of the class.

[00:41:47] **Danielle:** And to hearing their classmates and what they talk about, even if they hate it or not, they immediately like, oh, but what about this song, bitch, you listen to it and then it becomes a music conversation. Right? Yeah. And then my job as a [00:42:00] facilitator is, okay. Okay, okay. Okay. Do you hear what he's saying about X X X?

[00:42:03] **Danielle:** Right. Do you hear what she's saying about that? Uh, just this past semester in my, um, oh, what is, oh, my Harlem Renaissance class. Um, we were talking about the Super Bowl show and we were talking about the white structure and, you know, and, and having Mary j and Dr. Dre, everybody on it. And then we were talking about the criticism of hip hop being the new menstrual show.

[00:42:30] **Danielle:** That was the topic. Right? Okay. And there was one white student that was like, well, I, I totally see it because it's all this dancing and it's all the jewelry and it's all this, like, what are they even talking about? And then there was a black student who I, I saw her to take a few deep breaths. Mm-hmm.

[00:42:48] **Danielle:** Mm-hmm. , a few deep breaths. And then she said, well, let me explain to you what that's actually about. And what could have been a really ugly conversation turned into a really good, I [00:43:00] didn't realize that. Yeah. Right. And I feel like when it comes to music, if you let them kind of lead the conversation and de and have those little battles, it gives us as instructors beautiful opportunities to go.

[00:43:14] **Danielle:** Okay. So now, Now, do you see when we're talking about racial social constructions and stereotyping or epistemic violence, blah, blah,

blah, blah, blah, then I can bring it back to the music. And the music is something that they all relate to regardless of genre. They all love music. I have yet to hear one student say, I hate music.

[00:43:33] **Danielle:** They'll say, I hate to read. I hate to write. I hate books. They'll never say, I hate to listen to music. I defy you to gimme a student who says, I hate to listen to music. So I've had, I've had, uh, to answer your question, I've had a, a range of different experiences, but they've all been very instructive. Mm.

[00:43:50] **Danielle:** And they've all been really positive. Yeah. That's

[00:43:53] **Lavar:** good. That's good. Cause you talk about, you know, some of this music, I mean, there's class relationships, right? With, with specifically punk rock. [00:44:00] Mm-hmm. , um, there's, there's, um, yes. Creative, um, relationships with rap music and, and kind of punk rock and or, um, even new wave with the synthesizer equipment that that comes about.

[00:44:10] **Lavar:** So, yeah. You know, I think it's important to, to, to look at these different, you know, these different genres. And, and, and many of them are pocketed regionally again, you know, they're, they're, they're there. Uh, New York, I think about the New York scene that that's, that equipment was floating around, you know, the same stuff that new order was.

[00:44:25] **Lavar:** Mm-hmm. was using the same stuff that Africa Bambaataa was using the same equipment. Um, Herbie Hancock, right? Yeah. Yeah. Yeah. , but you, you just learn so much. I mean, just opening this stuff up and talking to you all, you just learn so much. I mean, I, you know, I was reading about Cool Huk and, and I'm, I'm now I'm, you know, reading about who taught Cool Huk, right?

[00:44:43] **Lavar:** So, I mean, it's, it's, it's, it's, and um, previous to that, I thought that Kool Huk, you know, I didn't know that he had a kind of, uh, someone that was teaching him how to do these new moves. Right. But of course he did, you know, and, and that person didn't,

[00:44:56] **Danielle:** did you ever teach Gil Scott Oh, I'm sorry. I'm sorry to interrupt you.

[00:44:59] **Danielle:** Did you ever teach Gil Scott [00:45:00] Herron?

[00:45:00] **Lavar:** I, I have not. I have not. Ooh,

[00:45:05] **Danielle:** I, I, I, I recommend you try. I should, you should. The Godfather, really, we, um,

[00:45:12] **Lavar:** we, we struggle to get to Jamaica, the regional scene, leave something to be desired because we, we really have to focus on as soon as possible getting to South Bronx, New York.

[00:45:20] **Lavar:** Right. And, um, Gil Scott, uh, Herron, um, the, um, last poets, um, they, they're part of the di they're part of the, you know what I say is the black power. Um, uh mm-hmm. sort of di you know, uh, dialect, it gets part of, part of rap music, but students know so little about the dub music and kind of reggae that I have to kind of least touch upon that.

[00:45:43] **Lavar:** Yeah. Yeah. But what I really need to do is create a class session that the first day of class where we're looking at the 19, you know, late 1960s, 1970s, and pocket all those things maybe together, you know? Mm-hmm. , this is what's going on. You know, Gil Scott, this is what's going on with, um, this is what's going on with [00:46:00] the last poets in these cities, and this is what's going on with reggae.

[00:46:03] **Lavar:** Um, and then maybe the bo the Bronx kind of explosion there after that, you know? But you're right.

[00:46:08] **Danielle:** Oh, I love him. I love it. I would love to sit in on one of your classes. I mean, they sound fascinating. They're, they're great. Absolutely.

[00:46:15] **Dan:** I love it.

[00:46:16] **Lavar:** The students, the students are, they, they really, they bring their, um, especially the ones that, the ones at Arrupe, they, they do great outstanding presentations.

[00:46:25] **Lavar:** Um, and then the paper end is really where, you know, a lot of teachable moments are in terms of just formatting, you know, cause my goal is for them to be able to take this and then write a, write a, um, a social problems paper afterwards or, um, sociology paper, right? It's not so much they can write about rap music, you know, effectively.

[00:46:44] **Lavar:** It's that they, I'm trying to trick them, you know, don't, don't tell them trying trick they're writing into writing a technical research paper. Cause they're able to do it later, you know? So.

[00:46:54] **Dan:** Hmm. That's awesome. That's amazing. Um, I, so we're coming towards the [00:47:00] end and I really wanted to, you know, I've been asking my guests this question and um, I'm really curious, like, what types of things are you excited about coming up for you or, you know, coming up just career-wise or personal?

[00:47:11] **Dan:** Like, what are you excited about?

[00:47:13] **Lavar:** I mean, For a long time I was, I was focused on, on writing and finishing my, my first book. Um, and that's, that's done and, and I'm, and I'm kind of looking more and the first book was on rap music and politics, um, specifically in Oakland. And now I'm looking more into methods.

[00:47:31] **Lavar:** I'm looking into the ways in which people have studied rap music, um, and really to, to get better tools to do better regional analysis mm-hmm. so that we can build better archives, um, for, for these cities. Um, they're, they're kind of from, from, you know, really from the 1960s onwards. I'm interested in what kind of, how rap music emerged there.

[00:47:53] **Lavar:** Um, you know, so I'm trying in a number of ways trying to get funding for that. Uh, you all probably [00:48:00] probably know about writing those grants and funding and stuff like that, but I'm trying to do that. Um, but I'm also writing a, um, another book, um, on, on kind of the methods, um, looking at what we know about the emergence of rap music on these scenes.

[00:48:14] **Lavar:** What we know about the, um, the difference in, um, the rap production on the scenes. Hmm. Um, so that's kinda the focus of that. Um, and then, um, with, with the book that I'm also able to really get back into music and really get back into learning, um, the technology. Um, and my focus has been kind of learning, um, the kind of newer NPC technology mm-hmm.

[00:48:37] **Lavar:** um, which is, um, the production, it's like a production machine, basically a, um, music, a music production console. Um, but it's, there's a lot of musicology that this, that, that, you know, you, you're, you're learning, um, learning key in some ways. You're learning how to manipulate it. Um, so there's, there's, you know, there's some science behind it.

[00:48:56] **Lavar:** There's some real science behind, behind that. And, um, I'm [00:49:00] hoping to, that a research and kind of my practice will kind of unite in some, in some new ways. Right. That, that, uh, perhaps maybe I understand a way to, um, To study music better by, by making music. I don't know. Hmm,

that's good. My day to day. Um, you know, when you have, I have two kids, so, so you have two kids.

[00:49:19] **Lavar:** Your day-to-day functioning and, and doing your, your art. You can do your art and, and write a little bit then, you know, that's, that's a good day. Right? Wow.

[00:49:26] **Dan:** Yes. , that's amazing. Very much

[00:49:30] **Lavar:** so. But yeah, I mean, I, I, you know, I appreciate, you know, I appreciate the opportunity to talk with you all and learn from you.

[00:49:35] **Lavar:** I'll learned a tremendous amount in some ways to, to, to improve. Think about my teaching as well.

[00:49:41] **Dan:** Well, I, I mean, I just want to thank you for coming on. I mean, this was so much fun. I, I feel like we could go on for like another, like a, basically be like a three parter cuz like, I have like producer questions and you know, like, yes.

[00:49:54] **Dan:** Cause like what you were saying, Danielle, like the question of whiteness. I mean, when you think of the, some, a lot of the producers, [00:50:00] the music's coming through from the artists, black artists, and a lot of times the producers, you know, white, you got like, you know, Rick Rubin, Rubin Alchemist, and you know, you, you have these people making the beats and sampling and stuff.

[00:50:12] **Dan:** That's a whole other question. That's

[00:50:14] **Lavar:** a whole other episode, right? There's literatures about this though. Is this the things that I'm open at, open up, but I'm like, I didn't even know there's a literature for this. That's the thing that, that this is so deep that

[00:50:23] **Dan:** like people think that there's nothing going on, but there's people doing the, this work.

[00:50:29] **Dan:** I mean, and, and also it's important because. , if you even trace a sample back and seeing who's using what sample from which artist. Like, um, we listen to the, um, to Rapsody's last album in my class, uh, Eve. Mm-hmm. . And it opens with a sample from, uh, strange Fruit. And so you, you get this, you think, who's the last person to use the sample?

[00:50:55] **Dan:** Let's, let's look at all the samples. Mm.

[00:50:58] **Lavar:** Then let's

[00:50:59] **Dan:** look at [00:51:00] which version of this that they used. And like, you go back and you listen to the multiple versions of the song and multiple singers who sang the song. And then you think about the choices of like who's using what sample, how they're, what's the context of the sample and the song.

[00:51:15] **Dan:** And like, you know, the students did a comparison of, you know, Kanye's use and, and Rhapsody's use. And it was really interesting to kind of hear that conversation, but they never saw it. And to kind of like, play it for them in class, they're like, oh wow. There's like, , this is like, this changes everything.

[00:51:31] **Dan:** It's like, yeah. Like mm-hmm. , it's a, there's a carrying that happens in it.

[00:51:35] **Lavar:** Yeah. Um, you're impacted whether you know it or not. Right. So whether you're way more impacted, if you understand what's going on, but even without knowing the sample, it still affects you. There's still some, especially cause you, especially you may have heard it before you made it, you know, it's operating on you, you know, below kind of some layers, but, um

[00:51:54] **Dan:** mm-hmm.

[00:51:54] **Dan:** Yeah. It's awesome. Oh, wow. Well, LaVar, this has been amazing. I am, [00:52:00] cannot wait Yes. To release this. And also just like, it's just been an honor to meet you and hopefully we could do this again sometime. Um, I would love

[00:52:08] **Lavar:** that. Thank you so much for your time and I mean, and, and your, you know, and your, your expertise.

[00:52:14] **Lavar:** Like I, you know, I'm, I'm trying, I'm looking to apply some of these tips, some of these strategies in my class, so. Well, thank you.

[00:52:20] **Dan:** Well, thank you. And Danielle, thank you for being here, guest hosting once again. I, this,

[00:52:24] **Danielle:** this was a great episode. I am, my mind is a fire right now. Please. Yes. Uh, this is great everyone, so much from you.

[00:52:32] **Danielle:** Thank you.

[00:52:32] **Dan:** Yeah, thank you so much. Thank you. Yeah. And everyone please, uh, like, subscribe, follow the podcast, comment, please leave comments. You know, we, we love comments cuz keep the conversation going and you can follow us on Twitter and Instagram at writing Remix Pod and just like engage, let's, uh, keep this conversation going.

[00:52:53] **Dan:** Uh, both of you. Thank you so much LaVar. Thank you. And everyone see you in the next episode. [00:53:00] Take care.