Hip Hop In The 70s

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BREAKING BLOCKS: THE BIRTH OF HIP HOP IN THE 70S

To understand the global cultural force that hip hop is today, one must travel back to the simmering streets of the Bronx, New York City, during the 1970s. This was not a genre born in a polished studio, but a raw, organic response to a specific set of social, economic, and artistic conditions. **Hip hop in the 70s** was a phenomenon that emerged from block parties, community centers, and the sheer ingenuity of young people determined to create something new from the fragments of a struggling post-industrial landscape. It wasn't just music; it was a complete cultural expression, a voice for a generation that felt unheard, and the bedrock upon which a multi-billion-dollar industry would eventually be built. This article delves deep into the foundational years of this art form, exploring the pioneers, the parties, and the pure, unadulterated creativity that defined the decade.

THE SOCIO-ECONOMIC CRUCIBLE OF THE SOUTH BRONX

The environment that spawned **hip hop in the 70s** was far from glamorous. The South Bronx was a symbol of urban decay. White flight had drained the area of resources and investment. Landlords, finding it more profitable to burn buildings for insurance than to maintain them, left entire blocks looking like war zones. Poverty, crime, and gang violence were rampant. Parks and playgrounds were neglected, and the youth felt disconnected from mainstream society.

It was within this harsh reality that a new form of expression was born. The traditional avenues for entertainment and community gathering were largely unavailable or unsafe. Young people had to improvise. Abandoned buildings became studios. Street corners became stages. The electrical boxes on sidewalks were tapped into for power. This spirit of making something from nothing is the very essence of the culture. **Hip hop in the 70s** was a direct creative reaction to economic hardship and social neglect, a way to transform pain into party, conflict into competition on the dance floor, and silence into a powerful, rhythmic voice.

THE FOUR FOUNDATIONAL

PILLARS

While the commercial music world focused on disco and rock, a different kind of ecosystem was forming in the Bronx. **Hip hop in the 70s** is best understood not as a single element, but as a quartet of interconnected disciplines that combined to form a complete cultural tapestry. These four pillars—DJing, MCing, B-boying, and Graffiti Art—each contributed a unique flavor and dynamic.

DJing: The Architect of the Break

The undisputed father of hip hop, DJ Kool Herc, is credited with the innovation that started it all. At a back-to-school party on August 11, 1973, at 1520 Sedgwick Avenue, the 18-year-old Clive Campbell did something revolutionary. Using two turntables and a mixer, he realized that dancers would go wild, or "break," for the short, percussive sections of funk and soul records—the "breakdowns." Instead of playing the full song, Herc isolated and extended these drum breaks by switching between two copies of the same record, creating a continuous

loop of high-energy rhythm. This technique, known as "The Merry-Go-Round," was the musical foundation of **hip hop in the 70s**. It transformed the DJ from a passive radio-like music player into a live, creative instrumentalist.

Other DJs quickly adopted and refined this technique. Grandmaster Flash, another legendary figure of the era, brought incredible technical precision. He developed the "Quick Mix Theory," which included backspinning, punch phrasing, and the now-famous "scratching," a sound accidentally discovered by Grand Wizzard Theodore. These innovations turned the turntable into a legitimate musical instrument, laying the rhythmic groundwork for everything that was to follow.

MCing: The Voice of a Generation

Initially, the MCs (Masters of Ceremonies, later to become Rappers) were not the stars of the show. Their primary job was to hype up the crowd, shout out names, and keep the energy flowing between the DJ's sets. They would use rhythmically spoken phrases like, "Yes, yes, y'all," and "To the beat, y'all." However, as **hip**

hop in the 70s evolved, MCs began to use more complex rhymes, personal stories, and boastful declarations to distinguish themselves from their peers.

Pioneers like Coke La Rock (partner to DJ Kool Herc) are credited with some of the first spoken rhymes. As the decade progressed, artists like Melle Mel and the rest of Grandmaster Flash and the Furious Five began to craft intricate narratives. Their 1979 single "The Message" was a landmark moment—a stark departure from party anthems, it offered a grim, socially conscious portrait of inner-city life. This track proved that rap could be a powerful medium for storytelling and social commentary, moving the MC from a supporting role to the center of the stage.

B-boying/B-girling: The Physical Expression

The dancers who "broke" to the extended drum breaks of DJ Kool Herc became known as break-boys (b-boys) and break-girls (b-girls). **Hip hop in the 70s** gave birth to a completely new style of dance. B-boying was not just dancing; it was a highly

athletic, acrobatic, and competitive form of movement. It borrowed elements from martial arts, gymnastics, and funk dance styles like the Robot and the Good Foot (popularized by James Brown).

Creativity was key. Dancers developed signature moves, power moves (like windmills and headspins), and intricate footwork patterns. "Battles" became the primary way crews competed for respect and reputation. Pioneering crews like the Rock Steady Crew (founded near the end of the decade) and the Zulu Kings (affiliated with Afrika Bambaataa) established the physical vocabulary of hip hop, turning the dance floor into a gymnasium, a theater, and a battlefield all at once.

Graffiti Art: The Visual Voice

Often born from the same socio-economic pressures, the visual art of hip hop was taking over the city's subways and walls. In a time and place where young people felt they had no voice and no ownership, "tagging" their name on a subway car was a powerful act of rebellion and self-assertion. **Hip hop in the 70s** saw graffiti evolve from simple tags in the late 1960s and early 70s to elaborate, colorful

"masterpieces" or "pieces."

Artists like TAKI 183 and Tracy 168 were early pioneers. By the mid-70s, artists like Lee Quiñones, Dondi, and Lady Pink were transforming entire train cars with complex lettering styles, characters, and narratives. This was a visual language of the street, a dangerous and illegal art gallery that traveled the five boroughs. The style was bold, aggressive, and full of color, mirroring the energy and creativity of the music and dance that were exploding in the parks and community centers.

THE GODFATHERS AND KEY PLAYERS OF THE ERA

While many contributed, certain figures stand as the architects of the culture. Their vision and drive defined the sound and ethos of **hip hop in the 70s**.

- **DJ Kool Herc:** The innovator of the breakbeat and the party atmosphere. His parties at 1520 Sedgwick Ave are the most famous origin point.
- **Grandmaster Flash:** The technical genius who invented many of the DJ skills that are still used today, including scratching and cutting.
- **Afrika Bambaataa:** A former gang leader who transformed the

violent energy of street gangs into positive, creative expression. He founded the Universal Zulu Nation, a collective that promoted peace, unity, and love through hip hop. He was also a master DJ whose eclectic sets mixed funk, electro, and German electronic music (like Kraftwerk).

- **Kurtis Blow:** One of the first commercially successful solo rappers. His 1980 hit "The Breaks" was one of the first gold-selling rap records, helping to bring the music from the streets to the radio.
- **The Furious Five:** Grandmaster Flash's crew, particularly with Melle Mel, brought lyrical complexity and social consciousness to rap music.

THE SOUND OF INNOVATION: TECH AND TECHNIQUES

The sonic landscape of **hip hop in the 70s** was defined by its limitations. DJs didn't have expensive digital samplers or drum machines. They used what they had:

1. **The Two Turntables and a Mixer:** This was the core of the setup. Pioneer DJs used equipment like

the Technics SL-1200 turntable for its powerful motor and pitch control.

2. **The "Boombox":** The portable stereo was not just for show. It was a mobile sound system that allowed music to be taken to parks and playgrounds.
3. **Live Sound Systems:** In the early days, DJs would "borrow" power from streetlamps to power massive, often homemade, speakers. The goal was to create a powerful, visceral sound that could be felt throughout the block.
4. **Tapping into Electrical Grids:** This was a risky but common practice. Knowing how to safely tap into a streetlight or building's external power source was a highly valuable skill for a promoter.

The music itself was a collage. The primary source material for the breakbeats came from funk and soul records. Tracks like James Brown's "Funky Drummer," The Incredible Bongo Band's "Apache," and Lyn Collins' "Think (About It)" became the foundational anthems of the culture. These records were not just played; they were deconstructed and

rebuilt in real-time.

FROM THE PARKS TO VINYL: THE FIRST RECORDINGS

For most of the 1970s, hip hop was an entirely live experience. If you weren't at the party, you simply weren't part of it. There were no recordings, no radio play, and no commercial market. This changed in the closing years of the decade. The first commercially successful hip hop record is widely considered to be "Rapper's Delight" by The Sugarhill Gang, released in 1979. While the group was not an established crew from the Bronx (they were assembled by producer Sylvia Robinson), the song's infectious bassline and playful rhymes brought the sound of the block party to a global audience for the first time.

Its success sparked a flurry of activity. Labels rushed to sign and record the genre's pioneers. This late 79 explosion of records meant that the essential sound of **hip hop in the 70s** was finally captured for posterity, ensuring that the innovative spirit of the decade would not be lost, but would instead serve as the blueprint for the global phenomenon it was about to become.

THE ENDURING LEGACY OF A DECADE

The legacy of the 1970s is not merely historical; it is functional. The

techniques invented in the Bronx during this time remain the core vocabulary of hip hop music and culture. The DJ, the MC, the B-boy, and the Graffiti artist are still the essential pillars of the culture, even as they have evolved and merged with other forms. The spirit of DIY innovation, of using limited resources to create something boundless, is a direct inheritance from those early block parties. **Hip hop in the 70s** taught the world that creativity needs permission from no one; it can be born on a street corner, powered by a lamp post, and voiced by anyone with something to say.

Conclusion

The story of **hip hop in the 70s** is a powerful testament to human resilience and creativity. It is the story of a generation that, faced with tremendous hardship, chose not to be victims but inventors. They took the broken pieces of a forgotten borough and built a global megaphone. From the simple act of extending a drum break, an entire universe of sound, movement, and art was born. This foundational decade provided the DNA for a culture that would go on to influence fashion, language, politics, and music across the planet. As we listen to modern rap, watch

street dance battles, or see vibrant murals, we are witnessing the direct echo of those hot summer nights in the 1970s Bronx—a true cultural revolution born from the heart of the party.