This report examines Hip Hop performance in Africa—with a focus on Nigeria—and analyzes how questions of race, racial identity, class and nationality feature in the works of African artists. The Nigerian/African artists themselves label their works “African Hip Hop” and they employ the aesthetics of the US and those of their local communities in their performances. Lately however, a couple of Nigerian artists –D’Banj and P Square- troubled the “African” in “African Hip Hop” by performing with popular African American Hip Hop artists, Snoop Dogg and Akon. It was a transnationalistic move that among other issues reflects the fluidity of identity. The performances in the videos of “Mr Endowed Remix” and “Chop My Money” also reflect identity (re)negotiation in postcolonial performances like Hip Hop. African Hip Hop, already, borrows the spectacles of US Hip Hop to express itself to African audiences. However, its collaboration with the US brings it in contact with various sociological issues -such as the conflation of race, class, gender and social mobility- that surround US Hip Hop. This report attempts a close reading of the meeting of “African Hip Hop” and “US Hip Hop” to understand how race, identity, and agency are negotiated in “African Hip Hop”
Hip-hop music originated from a combination of traditionally African-American forms of music—including jazz, soul, gospel, and reggae. It was created by working-class African-Americans, who, like Herc, took advantage of available tools—vinyl records and turntables—to invent a new form of music that both expressed and shaped the culture of black New York City youth in the 1970s. While rap's history appears brief its relation to the African oral tradition, which provides rap with much of its current social significance, also roots rap in a long-standing history of oral historians, lyrica... Hip-hop journalist Davey D connects the African oral tradition to modern rap: “You see, the slaves were smart and they talked in metaphors.