



The Gospel of Hip Hop: The First Instrument

KRS-One

[Download now](#)

[Read Online](#) ➔

The Gospel of Hip Hop: The First Instrument

KRS-One

The Gospel of Hip Hop: The First Instrument KRS-One

The Gospel of Hip Hop: First Instrument, the first book from the *I Am Hip Hop*, is the philosophical masterwork of KRS ONE. Set in the format of the Christian Bible, this 800-plus-page opus is a life-guide manual for members of Hip Hop Kulture that combines classic philosophy with faith and practical knowledge for a fascinating, in-depth exploration of Hip Hop as a life path. Known as "The Teacha," KRS ONE developed his unique outlook as a homeless teen in Brooklyn, New York, engaging his philosophy of self-creation to become one of the most respected emcees in Hip Hop history. Respected as Hip Hop's true steward, KRS ONE painstakingly details the development of the culture and the ways in which we, as "Hiphoppas," can and should preserve its future.

"The Teacha" also discusses the origination of Hip Hop Kulture and relays specific instances in history wherein one can discover the same spirit and ideas that are at the core of Hip Hop's current manifestation. He explains Hip Hop down to the actual meaning and linguistic history of the words "hip" and "hop," and describes the ways in which "Hiphoppas" can change their current circumstances to create a future that incorporates Health, Love, Awareness, and Wealth (H-LAW).

Committed to fervently promoting self-reliance, dedicated study, peace, unity, and truth, The "Teacha" has drawn both criticism and worship from within and from outside of Hip Hop Kulture. In this beautifully written, inspiring book, KRS ONE shines the light of truth, from his own empirical research over a 14-year period, into the fascinating world of Hip Hop.

The Gospel of Hip Hop: The First Instrument Details

Date : Published October 24th 2009 by powerHouse Books (first published April 30th 2009)

ISBN : 9781576874974

Author : KRS-One

Format : Hardcover 832 pages

Genre : Music, Hip Hop, Nonfiction, Philosophy, Autobiography, Memoir

 [Download The Gospel of Hip Hop: The First Instrument ...pdf](#)

 [Read Online The Gospel of Hip Hop: The First Instrument ...pdf](#)

Download and Read Free Online The Gospel of Hip Hop: The First Instrument KRS-One

From Reader Review The Gospel of Hip Hop: The First Instrument for online ebook

Mondo One says

THERE IS MORE TO HIP HOP THAN MEETS THE EYE AND EAR, SAME AS TO THE ONE READING THIS GOSPEL. YOU DONT REALLY FINISH READING SOMETHING YOURE LIVING.

Sylvia says

A tremendous load of pseudo-socio-religio-crap. Little more than an outlet for KRS-One's megalomaniacal delusions. Huge disappointment.

Kojo Baffoe says

Not sure how I feel about this book. It contains many gems from KRS One - and I am a great fan - but because it's written as 'gospel', it was a hard read. In terms of the knowledge and thoughts it shares, I gained from the experience of reading.

Brent Shelton says

Amazing read, KRS is a very thorough man. I just took about 3 months to read this beast in its entirety as well as cross reference it with such other works/philosophers as Tao Te Ching, Aristotle, Plato, Socrates, Confucious, and Chuang Tzu, among others. I highly recommend it to anyone with an interest in Hiphop culture, music in general, philosophy, and/or history.

Feiz Najmi says

I approached my re-read of this HUGE PhD like written volume by hip hop's first and destined to be the most prominent cultural advocate KRS One with a heavy heart as the man who opened my heart to the love of my life Hip-Hop had just passed away. That man was Farid Behi, my hero and my father who back in 1982 sparked my interest in Hip-Hop by buying me a copy of The Message and telling me "Son these are the Rumi's of our time. Being Persian anyone compared to the majesty of our Rumi meant this was something that one needed to be up on.

Firstly let me start by saying KRS One walks his talk just ask anyone not educated by MTV but by being involved in Hip Hop culture even if it's just to see Hip Hop acts live who is or was the greatest MC to see live. The answer is nearly unanimous which in a culture that is known for its continual disagreement with itself about everything related to itself was the only question ever that showed nearly complete unity: KRS. Even with those blessed by seeing both KRS and Tupac perform live have to say with nuff respect to our culture's first martyr that it is without a doubt KRS and by an unapproachable margin.

To people like me who were completely bewitched by hip-hop but geographically a world away saw in his early 20's a video of the 'Blastmaster' performing for audience sizes that started at intimate 50 people to jam-packed arenas with 20,000 plus motherfuckas going crazy on a roughly cut mix of KRS performing live called Live Hardcore Worldwide. This had such a dynamic impact on the reviewer and his best mate they bought the only other 3 copies Australia ever would import and did so knowing they had a stranglehold on the market. This is because the fucking retarded Caucasoids who ran HMV's ordering department would respond to any import requests with Molly Meldrum's now infamous "they forgot the C before rap" one-liner and would point blank refuse to order any more in. And back in 1989 Soul Sense was still just a twinkle in Freddy and Eddie's eyes (shout out to all my Aussie brothers and sisters who get that reference). So we would hold a paid entry fee only or fuck off unless you were one of the few brave women who dared enter the testosterone-driven pioneering events in Aussie hip-hop's steadily growing scene with special big up to Maya Jupiter and Mc Trey and a not to be named Nubian princess who turned a boy into a man (wherever you are baby I want you back and then on your back ;-)) This once a month event had live sets by our own underground - nuff respect to Def Wish Cast - Western Sydney represent but without a doubt everyone was coming to see KRS One on video perform live. It was over 30 years later and a cruise ship all the way from America that finally brought the legend to the Land Down Under in 2012 cementing his place as Hip Hop's dopest live act. I myself on my Hip-Hop pilgrimage to New York nearly 12 years prior to him making it to Oz got to see KRS rock a 45 minute set in a church of all places. The crowd was middle class, mixed race and mostly Baby Boomers so 20 years his senior but damned if he didn't have every one them jumping around screaming South Bronx and Fuck Queensbridge.

So from the day my Dad passed till I today I steadily re-read it and I am so grateful that I did so. KRS One shows what Hip-Hop really is. He clearly illustrates that Rap is something we do but Hip-Hop is something we live. It is a massive book (over 800 pages) with far-reaching impacts and because this time I was able to absorb it with the clarity that born from a clean and sober life I fully appreciated exactly what KRS was attempting to do which was to codify Hip-Hop now in its birth pangs so that this art form and culture, a culture recognised by the UN as the world's first truly global culture would have a spiritual foundation. Hip Hop he shows is just like Islam, Christianity, Hinduism and Buddhism as it is the hidden yet driving engine of a civilisation that grows around it. In all, its original four elements Graffiti, Breaking, DJing and MCing it has brought together the youth of the world cutting across all national and racial boundaries in a way that no religion has because it was from the grassroots and completely organic. He tells a sweeping tale how in one generation kids from every corner of the globe related to each other in a universal culture born from the decaying wastelands of the South Bronx birthed by a people who suffered and were still suffering the world's greatest crime, the African Holocaust. He gives you an understanding of the conditions that led to birth of Hip-Hop was due to a paranoia in the American intelligence community who felt there was going to be an imminent Black uprising and this message was to be carried through the music so they pressured the public school system to remove all musical instruments from inner city schools. However being the resilient and versatile people they are they took all they had left to make music which was two turntables and mike coupled with a thumping sound system and the Godfather Kool Herc used it to father a music genre in 1973. Then came a kid called Flash used his turntables as a musical instrument by touching the record and gauging its revolutions to make his own beat and his own music. Flash's template grew to include cuttin', which, in turn, spawned scratching, transforming, the Clock Theory and the like. He laid the groundwork for everything a DJ can do with a record today, other than just letting it play. Finally, the 3rd figure in hip hop's holy trinity Afrika Bambaataa gave us the Universal Zulu Nation and the term Hip-Hop a synonym for intelligent (hip) movement (hop). He brought in the other two elements of the culture ie breaking and graffiti under the umbrella and showed Hip-Hop to be a cultural force that could counterbalance the negative influence of street gangs.

In what has to be one of the most insightful chapters of the book KRS really teaches - he shows us that all 3 of the Trinity are Jamaican by birth and that all lot of the nuances of Hip-Hop's style the big booming sound systems and having an MC chat" over a record came from Jamaica. He further elaborates on this idea showing how what MC's were doing with their voice what jazz musicians of the 40's were also doing but

with no words just musical notes and he traces how the MC is the rebirth of the West African Griot who like MC's of our time carried the news and entertainment through a rhythmic poetry. He then ties it all up saying despite the slavemaster robbing of them their language, their families, their names, their religion and their God - their African Heritage prevailed. He writes "Before and beyond the collective history of our recording contracts, platinum sales awards and tour dates we have been the direct recipients of a saving force, a spiritual form of intelligence which can only be described as "Love".

Finally, he elaborates on a plan of Hip-Hop's future and how it signified man's coming of age so each individual has the right and the authority to approach God directly that the time for a middleman between you and your creator was up. Collectively he places a lot of responsibility on Hip-Hop to lead the revolution and quotes firstly Hip-Hop's demigod Malcolm X on revolution and then rounds this out with a quote from a UK rapper named Lowkey that goes:

"Many say what revolution could be
But many don't know what revolution would mean
It would mean blood, it would mean pain
But it will be us that bring that change."

He then rounds off the book with a mind-opening discussion on the nature of Love. To let him summarise I will quote one of his rhymes.

"Do away with that and understand one fact
For love, peace must attack
And attack real strong, stronger than war
To conquer it and its law. "

Though a very lengthy and sometimes overly verbose scripture I highly recommend to anyone in love with this thing we call Hip-Hop and trying to find a way to give back the Life-Giving Force. And oh my heart ain't heavy anymore because my Dad is with me every step of the way and he has manifested in my little nephew Kael who at the age of ten has inherited his Grand Dad's love of music and rhythmic timing coupled with Dad's Riaz's clear ear for music. Riaz as a child used to get in trouble for playing by ear and not reading his music. But unlike my poor tightly structured and wound up bat of a music teacher I recognise this for what it is a gift.

Billy says

That this is only the volume the first, as in there will be more.

Even though this is a bible sized, bible paper packaged, Bible verse designed inspirational booklet.

Roger Green says

A long trip but very much worth it. A vast scope of religion and history and intense reflections on the nature of Hip Hop.

Pape Mamadou Camara says

Great Book that everybody should read. Not only Hiphopas but every human being.

Shenandoah Smith says

if u like god and hip hop then this book is for u!!

David says

One of my favorite books of all time when in search for wisdom and truth behind the culture of hip hop. A must have for anyone who remembers the values and principals of the original hip hop before its commercialism. Much respect to KRS One for compiling this information and sharing it with todays youth and future hiphoppas.

Elevate Difference says

Just as jazz is a uniquely American phenomenon whose sentiment and message resonate with people the world round, so is hip-hop. Hip-hop began as a means by which to illustrate the experiences of people living their daily lives in the 'hoods of New York. Although the originators of hip-hop, such as the Sugar Hill Gang were instrumental in shedding light on teen pregnancy, drug addiction, and violence it wasn't until the era of KRS-One that hip-hop evolved to the status of Cultural Revolution. KRS-One, best known as Teacha, brought hip-hop to the mainstream. Although in his early days his work with Boogie Down Productions (BDP) was more violent in nature, after the tragic loss of his BDP partner, DJ Scott LaRock, his work evolved into a peaceable lyrical style that called the masses to confront social ills head on. With his politically savvy, multicultural take on what he was witnessing in his environs he touched upon that longing within us all to be free. Hip-hop is, at its core, about freedom.

Yet, freedom is not free and it is the struggle that is highlighted in The Gospel of Hip Hop. True to its name, the Gospel of hip-hop provides the reader with a good word about the value garnered only by overcoming obstacles. Hip-hop, although invented in America, has become an internationally appreciated musical form because it is more than just music. In this tome KRS-One provides the reader with plenty of teaching on peace and love which breaks down barriers, removes prejudice, and reconciles injustice.

For example, in the opening section, of this book the Teacha states: "But as for us, as for our group commonly known in the World as 'Hip Hop,' this gospel acknowledges and celebrates the Love that has saved OUR people from self destruction. It is time to repent and grow up! Rapping about crime and murder may sound good amongst those who have never committed such acts, but for those of us who are REAL IN THE FIELD, we send this message to our young people—YOU DON'T REALLY WANT IT!"

And on the following page: "For with this first instrument we remember GOD and how we were rescued by unseen forces more powerful than any government on Earth. For when all seemed hopeless and oppression seemed permanent; a caring, protective, nurturing creative force independent of all the World's political,

business, educational and religious institutions, swept through our hearts and homes and we were rescued from sickness, hatred, ignorance and poverty with a behavior that we eventually began to call 'Hip Hop.' And we must NEVER forget this.”

Hip-hop is life, hip-hop is freedom, hip-hop is revolution. KRS-One has brought to light the cure for what ails us all: heart sickness, the residual effect of the subjugation of one group of people by another group of people. Whether those groups are divided by gender, race, religion, socio-economic status, age, or educational attainment they are all expressions of hatred and ignorance. The only solution for which is love. As Al Green so eloquently stated “Love is the message and the message is love”.

Review by Susan G. Reyes Vasquez
