INDEXING RAP MUSIC LITERATURE: AN EXPERIMENT INTO THE CREATION OF A RAP MUSIC DATABASE USING THE SOURCE: THE MAGAZINE OF HIP-HOP MUSIC, CULTURE, AND POLITICS

by
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Rap music has steadily increased in both its popularity and influence upon American culture. As rap music’s importance increases, access to its literature must be provided. Most information databases index articles on rap music that appear in mainstream publications, yet magazines devoted to the coverage of rap music are overlooked. One exception is the International Index to Music Periodicals (IIMP), which indexes The Source: The Magazine of Hip-Hop Music, Culture & Politics (The Source), the first and one of the most popular rap magazines devoted to the coverage of rap music issues. IIMP’s indexing of rap related periodicals is insufficient and incomplete. Using The Source for initial database content, a prototype information database was constructed with Procite 3.2 for Windows. Twelve issues of The Source were indexed using terms from a thesaurus developed exclusively for this database and from Library of Congress Subject Headings.

Headings

Indexing vocabularies
Indexing – Serial publications
Information systems – Special subjects – Rap music
Thesauri – Special subjects – Rap music
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INTRODUCTION: THE POPULARITY OF RAP MUSIC

Music Sales

Rap music is not the passing fad it was predicted to be when it started in the 1970’s. As an expressive vehicle among the youth of South Bronx, New York, early artists such as GrandMaster Flash, Kool Herc and Afrika Baambaataa pioneered rap music. Throughout the rest of the 1970’s the music steadily increased in popularity. The beginnings of it’s commercial success came with the release of the Sugar Hill Gang’s Rapper’s Delight” in 1979. The success continued in the 1980’s as Run-King of Rock was released in 1984, becoming the first rap album to sell more than 500,000 copies and obtain a gold certification. Since this time, rap music has steadily increased in sales and popularity and has had a solid founding of 20 years.

The sales figures for rap recordings from the past few years offer conclusive evidence of rap music's prominent status. According to the Recording Industry Association of America rap music was the fastest growing genre of 1997. In 1997, rap music increased its market share 1.2% from the previous year (RIAA). Soundscan calculates that in 1998, rap music sales surpassed what was then the nation’s top selling genre - country music. In 1998, 81 million rap CD’s, tapes and albums were sold compared to 72 million country albums (Farley et al. 56). These numbers reflected a 31% increase in rap music sales from 1997 to 1998!

Along with increasing sales rap music and hip-hop culture continues to be an ever-present aspect of American society. Rap artists have pursued leading roles in movies and endorsed products ranging from sodas to video games. Time Magazine’s February 8, 1999 cover story details the importance of rap music in our society by
describing how hip-hop penetrates movies, literature and the fashion industry (Farley et al. 56).

As the popularity of rap music has increased, its presence is seen in the academic realm as well. Many texts have been written on the implications and social ramifications of rap music and college and graduate level courses are being taught at universities on its importance. The University of Alberta’s Institute for Popular Music provides one example. Adam Krims, the director of the Institute, has taught courses on rap music for the past 3 years and has found the demand for these lessons rising (“Hip-hopping from Ghetto to Campus”). Access to the rap literature for both general public inquiries and as support for academia is therefore important and necessary.

**Access to the Literature**

Many general information databases such as InfoTrac, Academic Universe, and Carl Uncover provide coverage on rap-related articles that appear in mainstream media publications such as *Time, Newsweek,* and *Billboard Magazine.* These databases may also index and include information from some of the scholarly African-American culture and music journals such as *Western Journal of Black Studies* and *Ethnomusicology.* However, missing from these larger databases are publications devoted to the coverage of rap music and hip-hop culture. It appears that magazines such as *The Source: The Magazine of Hip-Hop Music, Culture & Politics* (here after referred to as *The Source*), *RapPages, 4080, XXL,* and *Hip-Hop Connection* are not consistently indexed by any commercial database. One wonders if indexers see these publications as less scholarly in content. This master’s project was undertaken to explore ways in which to provide access to additional sources on rap music. This master’s project involves the creation of an electronic database of rap music issues documented in *The Source.* The project
extended from a personal desire to index the magazine for the purposes of providing increased access to the literature on rap music and hip-hop culture and as an effort to apply the principles and concepts learned from the Indexing & Abstracting course at the University of North Carolina at Chapel Hill’s School of Information & Library Science.

THE SOURCE AND ITS INDEXING

The Source & Other Rap Magazines

*The Source*, beginning as a newsletter in 1988, was the first publication devoted to the coverage of rap music. Published by David Mays the magazine is issued 12 times a year. In 1998, the magazine’s paid circulation was 200,000 (Ulrich’s). According to a search in Online Computer Library Center, Inc. (OCLC), 69 libraries, mostly public, subscribe to *The Source*.

In addition to *The Source*, there are several other publications from the United States and abroad that are devoted to the coverage of rap music and hip-hop culture. Some of these, as aforementioned, include *RapPages*, *4080: the Hip-Hop Monthly for the Greater Bay Area*, *Hip-Hop Connection*, *Blaze* and *XXL*. *RapPages* and *4080*, like *The Source*, have also been in publication for several years, beginning in 1991 and 1992 respectively. *Blaze* and *XXL* began publication in 1998. It is likely that the number of publications covering rap music will continue to grow in coming years, increasing the need for access to these publications. *The Source* was chosen as the initial serial because it is the longest running magazine devoted to the coverage of rap music and hip-hop culture, having been in publication for more than a decade. The types of articles that
have appeared in its pages are varied and can provide a solid foundation for the creation of a rap music database.

**Indexing by IIMP**

_The Source_ as one of the more dominant magazines covering rap music is currently indexed by the International Index to Music Periodicals (IIMP). Music Index and RILM Abstracts of Music Literature, the two other popular music databases, do not index _The Source_. IIMP, as a music database with a general scope, does not index _The Source_ at a specific level nor index issues completely. For example, in 1998 all twelve issues published that year were indexed, in 1997 ten issues were indexed, and in 1998 only four issues were indexed. Email communication with IIMP discovered that as of March 1999 there were no plans by the company to retroactively index any issues before 1996. (Koonce). Additionally, IIMP does not index the album reviews of _The Source_, a feature that is one of the better known aspects of the magazine. Of the 348 records from _The Source_ in IIMP, only one album review has been indexed. On average, each issue of _The Source_ contains about 8-9 reviews, providing IIMP with the opportunity to have indexed more than 200 reviews.

IIMP also inconsistently identifies which section an article comes from. Articles that appear in _The Source_ are arranged one of many sections the magazine has designated. Further descriptions of the contents and coverage of these sections may be found later on in the paper in Table 2 under the discussion on “Sections Included.” At times, IIMP will include the section names as part of the article’s title, at other times this information is not provided. This inconsistency can increase the difficulty in searching for relevant information. Finally, of the several rap music publications that are in existence, IIMP only indexes this one title.
In addition to inconsistent indexing of issues and sections of *The Source*, IIMP also has limitations in providing topical access to important issues. Given the wide scope of IIMP, subject terms applied to articles are general. Examples of assigned terms include “Rap Music”, “Rap Musicians”, “African Americans”, and “Rap Groups”. This limitation is common in other databases that index rap music articles. The database for this project, focusing on rap music and hip-hop culture may eliminate general subject terms.

Most databases have some inherent problems, such as misspellings, inconsistent indexing, and other mistakes, as IIMP demonstrates. The goal of this project was not solely to correct all of these errors, for errors do occur through the process of human indexing. The intention instead was to provide greater access to the literature than IIMP currently provides.

**The Source Web Site**

*The Source*, through it's web site, is currently undertaking steps to help increase access to its own contents (Source). The site, started in 1999 offers users some access to their magazine contents. As of spring 1999, after the implementation of this project, the web site began offering a searchable database of their rated record reviews. User’s can search the reviews by artist, magazine issue, and date. As of this writing, their record review database encompasses most of their reviews from April 1993 to December 1997. While this service overlaps with some of the contents of this database, it does not diminish the overall importance of this project. Their web site currently only offers access to the rated record reviews and does not offer access to the numerous articles that have appeared throughout the magazine's history.
PERIODICAL INDEXING

Differences from Book Indexing

The indexing of periodicals differs in many ways from traditional back of the book indexing. In undertaking this project, these differences have been examined and considered. While the principles of the types of indexing are the same, periodical indexing has its own set of unique requirements. According to Wellish, one of the functions of an index is to “provide users with an efficient and systematic means for locating documents that may address information needs,” (“Book & Periodical Indexing” 620). Both methods of indexing fulfill this requirement, yet periodical indexing takes longer, has a higher variability in subject coverage, encompasses different terminology and requires further advance preparation than back of the book indexing.

Periodical indexing is often a project of undetermined length due to the serial publication of periodicals, and completing a periodical index may require several years. Wellish states that book indexing, in contrast, “is compiled only once, within a relatively short amount of time,” (“Book & Periodical Indexing” 372). Additionally, the indexing for periodicals is usually a team effort, whereas one indexer frequently performs book indexing.

The subject coverage of periodicals may differ greatly than that of books. Cleveland & Cleveland assert that the coverage and emphasis of topics may shift and “each issue in a periodical may deal with unrelated topics, by several different authors, written in different styles, and aimed at different users,” (35). The subject scope of a book however, is generally more thematic. This is demonstrated by Wellish’s statement that a book usually focuses upon one central topic demonstrating a fixed level of specialization treatment (“Book & Periodical Indexing” 273).
Language usage also separates the two forms of indexing. Book indexers select terminology directly from the text of the book often using author terms and descriptions. However, greater care is needed for indexing periodicals, as different authors will use varying terms to reflect the same topic or idea. The establishment and usage of controlled vocabularies for periodical indexing is often a requirement and may assist indexers in bringing “order out this divergence,” (Cleveland & Cleveland 36).

Policy Considerations

Before a periodical is indexed, numerous decisions are required on the part of the indexer(s) about what to index. Decisions on points of access are necessary beforehand (Cleveland & Cleveland 36). What constitutes an article? According to Wellish, an article may be defined as “a contribution that has a title, is signed by one or more authors, and is at least one page long,” (Indexing from A to Z 275), yet naturally, this definition is subject to individual interpretation. Depending on the publication and aims of the index, other items such as news items, book reviews, and question-and-answer columns may not qualify as indexable material. While decisions will vary from person to person, once decisions have been made, they should be consistently followed. For this database, similar policy decisions were made in determining what qualifies as indexable material.

Not only must the indexer decide what to index, but the method of indexing and the final format of the index or database also merit consideration. Consistency of indexing terms and methods for their revisions should be addressed. While various types of indexes can be produced in print format, electronic databases offer more flexibility in producing print indexes. Indexing activities are affected by the desired final format of an index. These aspects were also considered in the creation of the database for this project.
DATABASE CREATION

Choosing Procite 3.2 for Windows

Procite 3.2 for Windows was the software chosen for this database. Other applications such as Microsoft Access & InMagic were investigated, but were not utilized due to limitations in program features and available resources to the database creator. A review of the library literature described successes in using bibliographic management software for indexing purposes and Procite was continuously given a high rating.

Deb Biggs’ book Procite in Libraries (1995) assisted in the evaluation of how Procite may be used in the creation of this database. The text contains a collection of accounts of how Procite has been effectively used in various library settings. There are descriptions of the software being used as an interface to several other database formats, used to create databases for specific disciplines such as Women’s Studies and scholar activities on campus, and also being used to create an index to a local journal.

Procite has several features that support its use. Some of these include:

1) The existence of pre-designed workforms with varying fields. These workforms may readily be adapted and customized for individual use.

2) Flexible editing options within the database. The “Global Editing” feature allows entire workforms or text within specific fields to be edited for individual records or all records of the database at once.

3) Easy browsing features. Users can browse through the records by title, author or subject terms. Additionally, these lists of terms serve as excellent authority files allowing spellings to be easily spotted and corrected.

4) Quick production of reference lists. As a bibliographic management software package, printed indexes to the contents of the database are easily produced.

There are disadvantages to Procite. These include:
1) No built in spell checker.

2) Special characters and symbols are not facilitated by the database. Therefore, the inclusion of accent marks in personal names and other data have not been properly included.

3) Difficulty editing the printed lists that can be produced. For optimal editing, the printed lists should be exported to a word processing software package after being generated.

4) No built in protection. A read-only version of the Procite is required for content protection. Without this version, database contents are unstable.

Overall though, the benefits of Procite contributed to its use in the creation of this database.

**Database Contents**

While it is the eventual goal of the author to index all the magazine issues, for the purposes of this project there were limitations as to how many issues time would allow. The database for this paper consists of 12 indexed issues. These twelve issues are a combination of issues from a four-year time span of the magazine. A random sample of 3 issues from each of the years 1995, 1996, 1997, and 1998 were indexed. The purpose of choosing issues from 4 different years was to facilitate a greater variation in topical coverage than might be provided by indexing 12 concurrent issues of the magazine.

Individual issues were selected by generating random numbers with Minitab statistical software version 9.1 and version 1.2 for Windows. The random numbers generated resulted in the selection of the following issues.
Table 1: Issues Selected for Indexing

|----------------|--------------|------------|--------------|--------------|

Field Determination

After establishing content to be indexed, the next step was to set the database fields. Procite offers the user a wide variety of pre-formatted record styles. In making the record style finally used, adaptations upon the style “Journal, Analytic” were made. Using some of the fields predetermined by this style, additional fields were inserted and pre-existing fields were deleted. The final format established for the records are shown below as a screen shot of the actual database.

Figure 1 is not available in the PDF formatted version of this document.

[However, the fields referred to are Author, Article Title, Source, Date of Publication, Issue, Pages, Section, ISSN, & Subject Terms.]
The determination of these fields was based upon the database creator’s research. The **Author** field is self-explanatory. This field is necessary to attribute credit to the person responsible for the article or feature to be indexed. In cases where the contributing person was a photographer or editor, their name was placed here also. There are no distinctions in the database to differentiate between the types of authorship, whether they were an author, photographer, or editor.

The **Title** field contains the title of each article or feature. In case of titles that had subtitles, they were included if they were not extensive in length. The determination for length was that when the title is entered into the database field, subtitles that would cause the resultant length to be more than one and one-half lines of text were not included. This is to keep the retrieval results list to a reasonable size. The **Source** field indicates which publication the article comes from. In the case of the issues for this project, the information in this field is the same for all articles, with the publication being *The Source*. However, as this is the beginning of an ongoing project, in the future material from other rap music magazines may be included, therefore making this a valuable access point.

The **Issue** and **Pages** fields include the date and year of the issue and the page numbers of each article. The **Section** field is an effort to increase consistency in identifying when articles are a part of regular sections of *The Source*. IIMP places this information in the title, a practice that unnecessarily lengthens that field. Additionally, as aforementioned, IIMP is inconsistent with providing the section information for specific articles. For articles that were not part of a regular section, this field remains empty and information will only display if text is in the field. Other rap related magazines also have regular sections or departments so this field that will have varying content based upon the publication as database development continues.
The ISSN field has the International Standard Serial Number of the publication. Again, because for the purposes of this paper, the information in this field is the same for all of the articles, yet as future expansions occur, the information will vary and will be a valuable point of access. The Abstract field is where abstracts will be placed as the database is expanded upon at a later date. At this point, this field is empty for a majority of the records. There are some exceptions however. One regular feature of The Source is the album reviews that the magazine provides in each issue. For those record reviews the rating the magazine has given the album is recorded in this field. The ratings information will remain in this field as complete abstracts are added. The Subject Terms field contains subject terms assigned to the articles and features of the issues indexed.

**SUBJECT INDEXING**

**Exhaustivity vs. Specificity**

Subject indexing is also has certain rules and standards that should be followed. In addition to those of periodical indexing, these guidelines were incorporated in the development of the database and in the indexing practices used. Lancaster defines subject indexing as “the process by which the subject matter of bibliographic items is represented in published databases - printed or electronic form” (Indexing and Abstracting in Theory & Practice 16). The level of access an indexer provides to article contents is one of the central principles of subject indexing, usually revolving around the concepts of exhaustivity and specificity. Exhaustive indexing may involve the assignment of many subject terms to one article, in an attempt to reflect every concept the article may examine. As Wellish states, “exhaustivity is a function of indexing policy, what an indexer decides to index” (Indexing from A to Z 121).
Indexing for specificity, while similar to exhaustivity, has a different objective. Lancaster agrees that the indexer should use the “most specific term that entirely covers it” (Indexing and Abstracting in Theory and Practice 28). The most specific term refers to the hierarchical relationships the term may have with other terms. For example, Wellish uses the example of an article on silk blouses. The hierarchical structure, from most general to most specific would be: clothing -- women’s clothing -- blouses -- silk blouses. The indexing term of choice would be "silk blouses", and not the more general terms of “women’s clothing” or “blouses” as it is the most specific in this hierarchical structure ("Book & Periodical Indexing” 356). Selecting and using “silk blouses” optimizes the specificity of the indexing. Specificity, however, can be subjective in nature.

Wellish addresses the question of “How specific is specific?” Indexing for specificity, which is usually done with the aid of controlled vocabularies, is only as specific as these vocabularies allow. As Wellish asserts, “that, in turn, will depend on the perceived or anticipated need for detail on the part of prospective users of documents” ("Book & Periodical Indexing" 357). Discussed later in more depth, the subject of interest in this project is rap music, with fringe areas held in consideration. In the thesaurus developed for this project, while the entry of “Music History” appears without further relationships and hierarchical levels defined, expansion on this term would most certainly appear in a specializedthesaurus for history. This would permit an indexer to assign a more specific term to the document. In the developed thesaurus for this project, more explicit relationships are made for terms that reflect rap music and hip-hop culture.

In the effort to increase specificity beyond current levels, an initial aspect of this project was the creation of a thesaurus of terms associated with rap music and the hip-hop culture. The thesaurus was created as an assignment for the Indexing & Abstracting course with the intent on using the terms collected and developed to index
articles from *The Source*. For topics which are not directly related to rap music, terms from the Library of Congress (LC) Subject Headings were utilized (Library of Congress Catalogs).

**Selecting LC Subject Terms**

In choosing LC terms for indexing in this rap music database project, specific words and phrases that the Library of Congress uses in their indexing were relied upon. The primary method of choosing terms came from using a feature found on the LC web site. This page is a subject browse page that allows the user to enter a term and search subject headings. When a term is entered, the results show items that are catalogued with that term. If that term is not authorized, the user is pointed to the valid terminology. Additionally, suggestions for narrower and broader terms are offered. The terms are displayed in a format that breaks down the pre-coordinated LC subject strings. This is the primary means by which terms that were not specifically related to rap music and hip-hop culture were selected. In addition to the web-based version of the subject headings the print volumes were also referenced.

Another aspect considered was that of indexing articles that discusses artists as subjects. In addition to rap artists, many politicians, and other notable personnel are subjects themselves. In indexing their names, the format used was as found in the Library of Congress Name Authority File, as accessed through OCLC. For artists and others with no name authority file, the most common format that the name appears was utilized. For people that go by their birth names or given names the format in which their names appear are last name, first name. For many rappers and artists with stage names, the order of the stage name has remained in tact. For example, Busta Rhymes is entered as Busta Rhymes and not Rhymes, Busta.
CREATING THE RAP AND HIP-HOP THESAURUS

Controlled Vocabularies & Natural Language

The thesaurus developed to support this project is provided as Appendix A. The thesaurus was created as an effort to try and increase the level of specificity for rap music and hip-hop literature. A thesaurus, as a form of controlled vocabulary, can increase the level of access, provide a standard vocabulary, increase collocation, and improve consistency. However, the professional literature reveals an open debate upon the validity and usefulness of controlled vocabularies. Researchers such as Svenious (1986), Rowley (1994), and Lancaster (1989) all discuss the advantages and disadvantages of each method.

The purpose of using controlled vocabularies for indexing is to “redress certain retrieval problems caused by the use of natural language in retrieval,” (Svenonius 332). As Wellish outlines, advantages include the ability to “ensure consistency and uniformity and to improve the effectiveness of retrieval, whether online or in personal indexes kept by users,” ("Book & Periodical Indexing" 202). Lancaster illustrates how natural language searching also has advantages. Users searching with natural language terms are able to search on new terminology that may not be reflected in controlled vocabularies, less effort is undertaken by the user in establishing what the controlled vocabulary term is for a specific concept, and natural language searching may be preferred by subject specialists (Indexing and Abstracting in Theory and Practice 229).

The disadvantages of controlled vocabularies and natural language are addressed by the advantages of the other. Using the two techniques in combination may offer a partial solution to the debate. Wellish states that many tests have shown a combination of the two “is the most effective way of information retrieval from electronic databases,”
("Book & Periodical Indexing" 202). Procite 3.2, the software chosen for this project, facilitates both natural language and controlled vocabulary searching.

**Collection of Terminology**

In constructing the thesaurus, several articles and sources on thesaurus construction were referenced. Of the many available guidelines, of particular assistance was Batty’s 1989 *Database* article. In addition to following the guidelines Batty offered, ANSI guidelines (National Information Standards Organization) for thesaurus construction were also implemented.

In his article, Batty outlined several steps to follow in thesaurus construction. A first step is identifying the potential users. The potential users of the thesaurus and database would be students and researchers interested in accessing rap literature whose knowledge of rap music would not be expected to be extensive. A next step is identifying the area to be covered. Following Batty’s guidelines, the core area needed to be determined, as well as the fringe and outside areas. The core area for this project was issues of rap music and hip-hop culture, the fringe area was issues of African-American culture in general, so there are terms within the thesaurus that reflect those topics. The outside area however would be anything else unrelated for which attempts have been made to keep at a minimal level in the thesaurus. Because the controlled vocabulary listing is small and to be used in conjunction with another controlled vocabulary listing - the Library of Congress Subject Headings, the determination of an outside area was not deemed applicable.

The collection the terms was conducted from perusing existing rap music literature due to the uniqueness of the subject. Collection began by going through several years of *The Source* looking for terminology and phrases to include. As already
discussed, the rap literature includes more than just *The Source* so issues of other rap magazines such as *XXL*, *Blaze* and *RapPages* were also browsed.

Further sources of terminology to be used included books written on rap music and music subject texts. The Library of Congress Subject Headings and the Music Thesaurus Subject Headings were also scanned. While each of these sources had some rap-related terminology, there were not many pre-established subject headings for rap music. From a combination of these sources, terms that seemed to appear often and appear in a consistent fashion were determined. Additionally, a few general music reference sources for terminology were consulted.

The collection of terms was done using index cards. As terms were discovered they were written down along with any related, broader, or narrower terms that may assist a potential user. After collection, the terms were organized into a thesaurus format. Arrangements to reflect hierarchies and relationships were established in a manner intended to increase access.

**Organization & Maintenance**

The resultant number of terms in the Rap & Hip-Hop Thesaurus were fewer than expected as many terms outside the core area were eliminated. However, some general terms remained so as to provided contextual and relationship information. Some of these general terms may not be as specific as rap and hip-hop, but they represent themes and issues that arise frequently in the music and should not be disregarded. Examples of some of these are the entries “Firearms” & “Violence.”

Batty states that maintaining a thesaurus is important to its effectiveness. While maintenance was not an initial concern as the thesaurus was created, it became apparent as indexing progressed that this would be important. During the indexing, new
terms were invariably established and added to the thesaurus. Given future plans to continue using the thesaurus to index the complete run of *The Source* as well as other publications, future modifications and updates will surely be made.

**SELECTION CRITERIA OF ARTICLES TO INDEX**

In selecting which features of *The Source* to index, decisions needed to be made beforehand. As discussed earlier, the indexing of magazines varies greatly from traditional book indexing. For this project, articles that were a half a page or less have been indexed if the information was of value to the goal of the database. Following standard guidelines, minor news items and briefs have generally not been included. Book reviews are included and indexed in a consistent format that reflects the author of the book, the title of the book, and the identification of the reviewer.

**Sections Included**

Sections of *The Source* were indexed in the database yet not assigned indexing terms. These were:

- **Flavors of the Month** - A page devoted to reviews of 4 or 5 commercial products
- **Coast 2 Coast** - Various pictures of rap artists
- **Off tha Head** - Question asked to three people
- **Reality Check** - Feature author comments on general state of the rap industry

The other regular sections of *The Source* that were subject indexed appear in Table 2 below. In addition to these, feature and full length articles are also included.
Table 2: Sections of The Source

<table>
<thead>
<tr>
<th>Title of Section</th>
<th>Content Covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial</td>
<td>Introductory essay by the magazine editor or feature contributor.</td>
</tr>
<tr>
<td>Ear to the Street (ETTS)</td>
<td>Happenings in the music industry. Beginning in 1998, this section was further divided into subsections below.</td>
</tr>
<tr>
<td>ETTS: Health &amp; Fitness</td>
<td>Health concerns and issues.</td>
</tr>
<tr>
<td>ETTS: Styles &amp; Trends</td>
<td>Various happenings in fashion and trends.</td>
</tr>
<tr>
<td>ETTS: News &amp; Nation</td>
<td>Political &amp; legislative events in the African-American community.</td>
</tr>
<tr>
<td>ETTS: Entertainment</td>
<td>Entertainment issues – also encompasses book and game reviews that are described as separate sections.</td>
</tr>
<tr>
<td>ETTS: Beats &amp; Lyrics</td>
<td>Contains Unsigned Hype &amp; Hip-Hop Quotable which were also maintained as separate sections.</td>
</tr>
<tr>
<td>Media Watch</td>
<td>How rap music is treated in mainstream media.</td>
</tr>
<tr>
<td>In the Hood</td>
<td>Profiles of the rap scene in various cities.</td>
</tr>
<tr>
<td>Unsigned Hype</td>
<td>Profile of a rap artist not currently signed to a major record label.</td>
</tr>
<tr>
<td>Hip-Hop Quotable</td>
<td>Lyrics from selected rap songs.</td>
</tr>
<tr>
<td>On the Screen</td>
<td>Covers African-Americans in the film and television industry.</td>
</tr>
<tr>
<td>Microphone Check</td>
<td>Short interviews featuring artists with upcoming albums.</td>
</tr>
<tr>
<td>Styles of the Source</td>
<td>Fashion spreads and layouts.</td>
</tr>
<tr>
<td>Record Report (RR)</td>
<td>Reviews of music. Has three sections as listed below.</td>
</tr>
<tr>
<td>RR: Albums</td>
<td>Reviews of full length rap albums with Source rating system.</td>
</tr>
<tr>
<td>RR: Compilations, Alternatives &amp; Soundtracks</td>
<td>Reviews of R&amp;B albums, soundtracks, and rap compilations.</td>
</tr>
<tr>
<td>RR: Sure Shot Singles</td>
<td>Reviews of rap music singles.</td>
</tr>
<tr>
<td>Independent’s Day</td>
<td>Covers the underground rap music scene.</td>
</tr>
<tr>
<td>Carlito’s Ways</td>
<td>Industry news and happenings.</td>
</tr>
<tr>
<td>Source Sports</td>
<td>Coverage of African-Americans in the sports industry.</td>
</tr>
</tbody>
</table>

Sections Excluded

In deciding what constituted an article, certain features were not included from guideline recommendations and lack of content. These include:

**Fat Tape**- listing of current popular music singles
Best Buys - listing of current popular albums
Bits & Pieces - collection of news snippets about various artists
Heavy Rotation - listing of more popular albums
Last Word - cartoon drawing that appears at the end of most issues - usually a caricature of the artist that appears on the issue cover.
Rap on Sports - news snippets from the sports industry

Perhaps in the future, these sections of the magazine will be included, but given the nature of these features and the time limitations; concentration was spent indexing the more substantiative aspects of The Source. However, this could be a potential area for improvement.

CONCLUSION

Rap music, as a subject area that is popular and steadily increasing in that popularity, access to it is extremely important. This project is just the beginning of an effort to provide increased access to rap music materials. A database with access to rap music periodicals and articles on rap music that appear in numerous other magazines would enhance access significantly.

This project was an initial foray into methods to provide indexing services for rap literature and identified the need for more work in this area. Providing abstracts so users can judge relevancy, providing a greater coverage of materials, and refining of database software, perhaps by making it accessible via the web, are some of the directions this project could go in the future. Furthermore, investigations into the usefulness and effectiveness of the database might also be explored. As the goal was to increase subject
specificity and access, that aspect of the database could be tested as the amount of material within it grows and more items are included.

As readers might be interested in learning more about the database that was created, sample screen shots and searches have been included in Appendix B. The first search is an author search using the browsing features identified in the section on the advantages of Procite. The second search is by artist using Boolean commands. The third search demonstrates a search for album reviews and the example record displays the album rating. Should further questions arise, contact information for the author may be obtained through the School of Information and Library Sciences’ Alumni Office.
APPENDIX A: RAP & HIP-HOP THESAURUS

A
Album Reviews
Anti-Gangsta Movement
   RT Censorship
Art
   NT Graffiti
   RT Tagging
Artists
   NT Foreign Artists
Awards
   RT Contests

B
Battles
B-Boys
   RT Breakdancing
Baseball
   NT Baseball Players
   BT Sports
   RT Basketball
Baseball Players
   BT Baseball
Basketball
   BT Sports
   NT Basketball Players
   RT Baseball
   RT Football
Basketball Players
   BT Basketball
Bass Music
Bay Area
   BT West Coast Rap
   BT California
Beat Box
Big Willie Style
Black Cinema
Boxing
   RT Baseball
   RT Basketball
   RT Football
   BT Sports
   Breakdancing
   RT B-Boys

C
Censorship
   RT Anti–Gangsta Movement
   RT Pro-Rap
Comedians
Comics
Commercial Rap
   BT Rap Genres
   RT Commercial Rap
   RT Female Rap
   RT Gangsta Rap
   RT Gospel Rap
   RT Hardcore Rap
   RT Horror-Core Rap
   RT Old School Rap
   RT Political Rap
   RT Reggae Rap
   RT Underground Rap
Compilations
   RT Mixtapes
   RT Soundtracks
Concerts
   UF Tours
Conferences
   RT Contests
   RT Awards
   Criminal Charges

D
Dance Clubs
   RT House Music
Dancehall
   RT Reggae
Directors
   NT Motion Picture Producers and Directors
   NT Video Directors
Discrimination
DJ (Disc Jockey)
   NT DJ Contests
   RT Production (Music)
   RT Sampling
DJ Contests
   BT DJ (Disc Jockey)

E
East Coast Rap
   RT Northcoast Rap
   RT Southern Rap
   RT West Coast Rap
Endorsements
   RT Marketing

F
Fashion Designers
   RT Fashion Labels
Fashion Labels
   RT Fashion Designers
Female DJ's
   RT Female MC (Emcee)
Female MC (Emcee)
   RT Female DJ's
Female Rap
   BT Rap Genres
   RT Commercial Rap
   RT Gangsta Rap
   RT Gospel Rap
   RT Hardcore Rap
   RT Horror-Core Rap
   RT Misogyny
   RT Old School Rap
   RT Political Rap
   RT Reggae Rap
   RT Underground Rap
Firearms
   UF Guns
Football
   BT Sports
   NT Football Players
   RT Baseball
   RT Basketball
   RT Boxing
Football Players
   BT Football
Foreign Artists
   BT Artists
   NT Latino Artists
   RT Underground Artists
Funk Music
   NT P-Funk Music
   NT G-Funk Music

G
G-Funk Music
   BT Funk Music
   RT P-Funk Music
Gang Members
   BT Gangs
Gangs
   NT Gang Members
Gangsta Rap
   BT Rap Genres
   RT Commercial Rap
   RT Female Rap
   RT Hardcore Rap
   RT Horror-Core Rap
   RT Old School Rap
   RT Political Rap
   RT Reggae Rap
   RT Underground Rap
Gold Certification
   BT Record Certification
   RT Platinum Certification
Gospel Rap
   BT Rap Genres
   RT Commercial Rap
   RT Female Rap
   RT Gangsta Rap
RT Hardcore Rap
RT Horror-Core Rap
RT Old School Rap
RT Political Rap
RT Reggae Rap
RT Underground Rap

Graffiti
  BT Art
  RT Tagging

Guns
  USE Firearms

H

Hairstyles
Hardcore Rap
  BT Rap Genres
  RT Commercial Rap
  RT Female Rap
  RT Gangsta Rap
  RT Horror-Core Rap
  RT Old School Rap
  RT Political Rap
  RT Reggae Rap
  RT Underground Rap

House Music
  RT Dance Clubs

Horror-Core Rap
  BT Rap Genres
  RT Commercial Rap
  RT Female Rap
  RT Gangsta Rap
  RT Hardcore Rap
  RT Old School Rap
  RT Political Rap
  RT Reggae Rap
  RT Underground Rap

I

Incarceration
  RT Legislation

Independent Labels

BT Record Labels

J

Jazz
  RT Soul Music

Label Executives
  RT Record Labels

Latino Artists
  BT Foreign Artists

Legislation
  RT Incarceration

Lyricism
  RT Poetry

Lyrics

M

Magazines
Marches
Marketing
  RT Endorsements

MC (Emcee)
  NT Female MC (Emcee)

Military
Misogyny
  RT Female Rap

Mixtapes
  RT Compilations

Motion Picture Producers and Directors
  BT Directors
  RT Video Directors

Music Attitudes
Music History
Music Industry
  USE Music Trade

Music Retailers
Music Scene
Music Trade
  UF Music Industry
N
Northcoast Rap
  RT East Coast Rap
  RT Southern Rap
  RT West Coast Rap

O
Old School Rap
  BT Rap Genres
  RT Commercial Rap
  RT Female Rap
  RT Gangsta Rap
  RT Hardcore Rap
  RT Horror-Core Rap
  RT Political Rap
  RT Reggae Rap
  RT Underground Rap
  RT Zulu Nation
Opinions

P
P-Funk Music
  BT Funk Music
  RT G-Funk Music
Platinum Certification
  BT Record Certification
  RT Gold Status
Poetry
  NT Spoken Word
  RT Lyricism
Political Rap
  BT Rap Genres
  RT Commercial Rap
  RT Female Rap
  RT Gangsta Rap
  RT Gospel Rap
  RT Hardcore Rap
  RT Horror-Core Rap
  RT Old School Rap
  RT Reggae Rap
  RT Underground Rap
  Pro-Rap

RT Censorship
Production (Music)
  RT Sampling

R
Radio
  NT Radio Personalities
  NT Radio Stations
Radio Personalities
  BT Radio
Radio Stations
  BT Radio
Rap Genres
  NT Commercial Rap
  NT Female Rap
  NT Gangsta Rap
  NT Gospel Rap
  NT Hardcore Rap
  NT Horror-Core Rap
  NT Old School Rap
  NT Political Rap
  NT Reggae Rap
  NT Underground Rap
Record Certification
  NT Gold Certification
  NT Platinum Certification
  RT Record Sales
Record Distributors
Record Labels
  NT Independent Labels
  RT Label Executives
Record Producers
Record Sales
  RT Record Certification
Recording Studios
Reggae
  NT Reggae Rap
  RT Dancehall
Reggae Rap
  BT Rap Genres
  BT Reggae
  RT Commercial Rap
  RT Female Rap
  RT Gangsta Rap
RT Gospel Rap
RT Hardcore Rap
RT Horror-Core Rap
RT Old School Rap
RT Political Rap
RT Underground Rap

S
Sampling
  RT Production (Music)
  RT DJ (Disc Jockey)
Seminars
Soul Music
  RT Jazz
Soundtracks
  RT Compilations
Southern Rap
  RT East Coast Rap
  RT Northcoast Rap
  RT West Coast Rap
Spoken Word
  BT Poetry
Sports
  NT Baseball
  NT Basketball
  NT Football

T
Tagging
  RT Graffiti
Tours
  USE Concerts
Trip Hop

U
Underground Artists
  BT Artists
  RT Foreign Artists
Underground Rap
  BT Rap Genres
  RT Commercial Rap
  RT Female Rap

V
Video Channels
Video Directors
RT Motion Picture Producers and Directors
Violence
  RT Firearms
Voting

W
West Coast Rap
  NT Bay Area
  RT East Coast Rap
  RT Northcoast Rap
  RT Southern Rap

Z
Zulu Nation
  RT Old School Rap
Appendix B is not available in the PDF formatted version of this document.
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