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EPISODE I

EARTH, AIR, WATER, FIRE, HIP HOP

EARTH

When this civilization finally crumbles and is covered by the sands of time, what will be left behind as a monument for the next civilization to study about our glorious past? From a Hip Hop point of view, the answer to this question would undoubtedly be tenement buildings, and just like the great pyramids of Kemet, these tenement buildings would be considered as sacred as any other monuments left behind by our ancestors to awaken a future people. However, it wouldn't be the architectural structure of these buildings that would be so amazing, but the graffiti writings on their walls that would tell astonishing stories just as the pyramids chronicled our journey from man to God, then from God to man. Graffiti, which is the first element of Hip Hop and also the earth element of Hip Hop, would be the only one of the four elements that could stand the test of time. A thousand years from now when they excavate our remains, they would have to look on the walls of tenement buildings to study the urban glyphs to get a mere clue of who we really were. It would then take another one hundred years for them to be able to decipher the stories being told, stories of the God Emcees who ruled the land and the riches they obtained; stories about the beat makers, the dancers, and the graf artist themselves who were the first to awaken and realize that they were once Gods. The story would go on to tell about how graffiti activated the other elements and began the alchemical process of raising a people who were left for dead, back to the God realm from which they came. Unfortunately, the story would end with the arrival of a foreign peo-

ple from another realm who began a crusade to destroy graffiti by removing it from walls, handball courts, and subway trains, the latter being the most critical because in the beginning of Hip Hop was the word...the written word, and the subway train enabled graf artist to spread the word throughout the boroughs activating the pineal glands of those who could decipher the strange markings. As the trains rolled by, initiates from this particular ancient mystery school of writing who chose to reincarnate at that time began popping up simultaneously. Those who are not from the God realm know and understand that they are on borrowed time. They are trained to recognize spiritual signs that serve as forewarnings of their demise. Consequently, when they saw the strange markings on the tenement buildings the interpretation was clear - the writing was on the wall that the devil's time to rule was over, so they had to shut down this vortex of energy before it was too late, before too many of the "sleep walkers" emerged from the dead. This is the real reason that today there is scarce evidence of its existence, except among those who have made the life long commitment to preserve the science of graffiti; and even today, only those with a trained first eye can truly decipher the language being spoken. The glyphs, symbols, and images are nothing more than frozen sounds bites that form sacred words spoken by the supreme consciousness. Interfacing through your interpretation of these tags is like having a conversation with God, the higher realms of self connected to the infinite one. It's the earth element because it uses matter to manifest itself. Unlike our ancestors who had as much time as they needed to carve their hieroglyphs into stone, spray paint was used because it was quick to dry, allowing graf artist the ability to stick and move undetected.

AIR

The air element is reserved for sound that has movement. In this case, I'm talking about sound waves generated by the DJ on the ones and twos. This still enabled us to interface with God, just through a different medium of sound. Music is universal, not the language spoken or harmonized over the music, so DJs mastered the

art of cleverly highlighting the break beat which contained encoded messages within the music itself, and created an entirely different language that spoke to the higher realms of one's soul. Not to say that DJs didn't play the words or choruses in a song because they did, it's just that the most important part of the song was the break beat. The break beat in the song allowed you to cross over to the dark side or the chaos realm of Hip Hop because at that point in the song, no human was speaking to you in a degenerative language like English which only serves as a tool to retard your ability to connect with your higher self; you automatically were in tune with the universe itself via the melanin in your body linking up with the harmonious sounds emanating from the speakers. The mind was able to ride the sound waves into a different dimension of time and space for a short period before returning to the earthly realm, only to do it all over again when the next break came on. When the words of a song were used or highlighted, they were usually mixed, scratched or transformed into foreign languages that were incomprehensible to those who could not access the higher frequencies of sound. What sounded like gibberish to most were in fact mathematical instructions encased in sound designed to reformulate our DNA structure. In other words, music calms the savage beast but awakens the beast within us by igniting our kundalini energy. In ancient times it was the drummer who possessed the power to induce trance-like states amongst the faithful at what they called spiritual ceremonies. In Hip Hop, the drummer became the DJ and a spiritual ceremony in Hip Hop terms was known as a "jam," which was a congregation of B-boys and B-girls at a specific location in the hood that has been designated by the event's sole controller...the DJ. He and only he had the power through the use of his turntable wizardry to beam signals that blasted out of his speakers to the hood in the form of scratches and drumbeats that echoed off the concrete of project walls and tenement halls. Even the tenement buildings themselves changed the way the sound of the drums resonated throughout the jams, turning them into sound chambers equal to those found in the pyramids devised to align our energy with pyramids, or in this case tenement buildings on other planets. This was all made possible by the DJ, who had total command over two sphere-like melanin discs that he

spun to create vortexes in the universe that allowed us to escape the hardships of this so called reality that we had been subjected to. These black holes were opened, not just by the spiraling of the spheres, but also by the scratching, mixing, transformation, and altering of the records original content that allowed those with melanin to cross over into alternate dimensions at will. Hip Hoppers, break-dancers, and emcees within this spiritual circumference who wanted to return home just had to follow the trail of the wormhole back to its original source...the DJ.

WATER

The human body is composed of over seventy percent water, so it should come to you as no surprise that it represents the water element of Hip Hop. B-boys, B-girls, poppers, lockers, break-dancers, and those who did the electric boogie were all of the water aspect. The composition of water changes based on the type of air it comes in contact with. In other words, the type of beats (air) that you heard determined whether you “chilled” on the wall in a frozen state, did the electric boogie in a “fluid” state, became “steamed” by beats that got you riled up and ready to fight, or you just “distilled” back to the planet in the form of the latest break-dance moves. The body has the ability to transmute at will, especially when it fuses with all of the elements at its disposal. The earth element is also important as it pertains to water because it provides a foundation for water to flow on. True masters of the water element were even able to walk on air via the moon walk. Body movement represented still a different degree of sound, the silent yet sacred geometrical portion of it. Dancing is nothing more than sacred geometry and each move that the body makes is an expression of sound without actually making any, or should I say that the body in motion makes sounds that vibrate so high that only the heavens can hear. This is how we were able to perform rain dances and things of that nature. The movers and shakers of ancient times knew the science of body movements, and that every single dance step was critical in terms of generating the proper energy needed to complete its desired ritual. B-boys bop-pin’ down the street were also creating energy, however, the science

of how to use that energy to one's benefit had been lost between the time of the ancients and the reincarnation of Hip Hop. Raising one's kundalini energy without the proper focus and intent can be very dangerous, so break-dancing without the rituals that accompanied them did us more harm than good because it allowed those devils who understood the power that we possessed to feed off of that ethereal energy to suppress us and raise themselves up. Even though we didn't have the full understanding of body movements at that time, we were still able to receive some of the spiritual properties of B-boyin' by using it to heal the body. When we were break-dancing, doing the electric boogie, or just chillin' in a B-boy stance meditating on Hip Hop as a whole, we were in fact in an altered state of mind that allowed us to escape the horrid conditions of life in the inner cities. When the music stopped and we stopped dancing, we were forced to return to the stark reality of poverty, crime, and racism which were the ingredients that created Hip Hop in the first place.

FIRE

The Emcee was the last of the four basic elements to emerge. Within him were all of the other elements combined which ignited the "spark" necessary for him or her to spit fire. The word represented the spoken sound, activated when the fiery energy at the base of the spine was raised to the level of the throat chakra. Fire needs air to survive, so when the word merged with the beat, Hip Hop began to spread quickly and take on a life of its own. At the time, balance with the other elements of Hip Hop prevented the fire from burning out of control. However, in the years to come, this fire would ultimately lead to the demise of the spiritual aspect of Hip Hop by literally burning up and devouring the other elements. Large crowds began to form at the jam like particles of matter when certain sounds were pronounced and an equal vibratory rate of those particular particles in that circumference were reached. In other words, when the Emcee began spittin' fire on the mic, his voice was able to reach like minds who were rapidly drawn to the source of its energy, forming mass bodies of matter called fans, and Hip Hop as a cul-

ture began to take form. The Emcee was able to then transform and add a spark to an otherwise lifeless language, like English, by changing the meaning and vibration of its words. Words like fresh, chill, fly, sucka, deaf, wack, and so on were used to encode the gospel that was about to be taught and to isolate Hip Hop from those who were not chosen to receive it. Just as slaves who yearned to be free spoke in a secret language to discuss their plans for escape, we created a language within an existing language that served the same purpose, because we too longed to be free and Hip Hop provided the outlet to complete that mission. Once the transmutation of the language was complete, Emcees began the process of call and response by chanting, “Throw your hands in the air,” and “Say hooo,” and “Somebody scream.” The audience participation provided the energy needed to activate the ritual; we then collectively began to raise ourselves up. The fire began to pay homage to the air that it needed to survive, in other words, the Emcee began to big up his DJ because he knew and understood that without him, he was but a mere spark that had potential to become fire. In no time, true Emcees were locked into the sync tone of the universe and began rhyming in rhythmic patterns that echoed the heartbeat of creation. The first rhymes were about partying and feeling good about ourselves, they immediately raised our energy and created a gateway for us to mentally escape the real life issues that plagued us. The next level of rhyming took us to the dream world as Emcees began to flow about things that they didn’t physically have, yet they yearned to posses. We too would activate the pineal gland and journey with our favorite Emcee who was simply echoing our own sentiments, and together we would travel to the astral plane and begin the process of bringing the objects of our desire into a physical reality. Seemingly out of nowhere, there was an abundance of Gazelles, British Walkers, Playboys, Mock Necks, AJs, and Overlaps, demonstrating that the proper use of fire in conjunction with the other elements could deliver anything that the Gods of Hip Hop wished for. That fire would reach even greater heights when Emcees began joining forces in perfect harmony doing routines, immediately changing the dynamics of existing works. Commercials that were meant to seduce us into buying their products that were probably

harmful to us, were converted into Hip Hop classics that did the very opposite of their initial intensions, they lyrically and spiritually empowered us. Again, this just illustrated how the Gods of Hip Hop could take nothing and make it into something, or take something that had a negative charge and give it a positive charge. In the beginning, our lives seemed like nothing, but with the proper use of the four basic elements, earth, air, water, and fire, the hidden science of who we are and who we once were began to reveal itself through the magic of an art that we created called Hip Hop.

HIP HOP

Hip Hop is alchemy in the mundane sense of the word meaning, we were able to use it to transform lead into gold. When the lead pencil hit the pad, it “lead” to gold...records, chains, teeth, etc. Hip Hop was also alchemy in the advanced sense of the word of transforming man into God. We have always been accustomed to using hieroglyphs, drummers, sacred dances, and chanting as a part of our rituals to tap into the spirit realm, today we just call it graffiti, DJing, B-boying, and Emceeing. There is nothing new under the sun, only that which has been forgotten, so the elements of old have just taken on a new identity. The combination of these raw elements began to form what we call Hip Hop. Initially we didn't call it anything, so it had no form, it was pure chaos. By calling it Hip Hop, we gave it form, which is in essence, order. However, the four elements by themselves were not enough to elevate one into a Hip Hop occultist, you needed the fifth element which is ether, in other words, melanin and the proper knowledge of its spiritual components to become a true Hip Hop alchemist. So when Afrika Bambaataa said that knowledge was the fifth element of Hip Hop, metaphysically speaking, he was right. Knowledge has always been viewed as the foundation of all things, however, only when it was added to the other existing elements did Hip Hop take on its primary form, and primary means first. So in order for you to use Hip Hop to elevate yourself to the God realm, you needed the lost element. From the beginning, Hip Hop was not for everyone, it was for a chosen few and contrary to popular belief, it was never meant to go

mainstream. Just as there are certain levels of knowledge that are not meant for the masses due to their lack of esoteric understanding, the highest realms of Hip Hop were reserved for those who could tap in. Having melanin simply meant that you had the potential to access the God realm, but it lied dormant in most who didn't understand the power that they possessed. On the other hand, those without melanin only had access to the remedial levels of Hip Hop, and at the time, that was just listening and appreciating it from afar. Very few could pass the initiation of mastering the elements of rhyiming or harmonizing in a group, cutting with the speed and agility of a true DJ, pop, lock, spin on their head, or break-dance like a real B-boy, and even fewer had the spiritual insight to bring down images or glyphs from the astral plane in their writings. Hip Hop was in perfect balance until a few of the melanin deficient ones who understood esoteric knowledge yet their own limitations regarding it, were able to do the ritual work necessary to tap into the highest realm of Hip Hop that they could possibly achieve so that they could use the energy for their own benefit. Once we allowed them to study and participate in Hip Hop, they found a way to empower themselves by using it. Once Hip Hop went commercial, it was no longer Hip Hop, it was a "rap." The devil's realm is the material realm, so over a course of time they were able to lock Hip Hop into a vibration that wouldn't resonate any higher than the physical. Economically, Hip Hop was thriving, and the more sales it generated, the less power we had over it. And the more we as Gods only used it for its material resources, the less spiritual it became.