

Section B – Comparing and contrasting texts

Text B

Text B is a transcription taken from an interview the protest singer Billy Bragg gave to the New Musical Express at their Ivor Novello Awards, 2018.

I – Interviewer

BB – Billy Bragg

I: I was just wondering what um acts that are nominated today do you think are pushing song-writing forward as a craft =

BB: = in a word grime.

I: (2) um Stormzy 's nominated today (1) is he someone that //

BB: // I mean just the whole genre of grime and I think they're still usin' that to talk about how the world is (.) I fink the reason for tha' is tha' um the artists tha' make tha' music are people of colour are still marginalised by our mainstream culture (.) so the only way someone like Stormzy 'as of gettin' into your timeline and my timeline is to make great music in the twenief century **all** young people were marginalised (.) the only place we 'ad to to talk about things in the world was in magazines like yours (1) now um young people 'ave greater access but there **are** still people who are marginalised (.) and grime represents uh par' of that communi y and I think of all the musics (.) that's being made in the UK at the moment grime still has the edge

I: um (.) a lorra people say that political music doesn't really have an impact nowadays and is stale (1) are genres like grime proving this wrong and especially with moments in popular culture like Stormzy's uh Brit Award performance getting a (.) kind of response from Theresa May (.) does that prove that politica cised music can still have an impact in 2018

BB: well it depends what you want music to do (.) if you want music to change the world (.) it can't do tha' trust me (.) I've worked my bollocks off tryin' to do tha' for the last thir y-five years in my experience the only people that can change the world are the audience (.) but what you as a musician can do is to bring the audience togever (.) an' to be a lightnin' rod for their feelings (.) so that they can express how **they** feel and then **tha'** (.) when the audience express how they feel tha' can bring about change

TRANSCRIPTION KEY

(.) micropause

(1)one-second pause

= latch-on

// overlap

Bold emphatic stress

glottal stop

Text C

Text C is an extract from an on-line history of grime produced by Time Out magazine (<https://www.timeout.com/london/music/a-brief-history-of-grime>)

A brief history of grime

The story of London's greatest ever music scene, from its origins to world domination

By Alexi Duggins, Oliver Keens and Tom Fraser Posted: Monday May 9 2016

Grime's easy to dismiss. When its first mutoid beats started booming their way out of east London council estates in the early noughties, it sounded like alien music. The lyrics were in a language that most of us didn't understand. When Dizzee Rascal shouted at you to 'Fix up, look sharp', you thought: 'What's he fixing? And I hope he's careful with that sharp thing!' Grime is something you can listen to and think: Bit shouty. Don't like it. Not for me.

But that would be to miss the point. Grime is, in fact, the greatest music our city has ever, ever produced. Sod punk. Sod jungle. Sod The Kinks and their soppy odes to bridge-based astronomy. There's one key thing that makes grime more important than any other music from London, and that's that it's about much, much more than just music.

It's about community. Before a small-ish crew of Londoners struggling on the fringes of society decided to get together and talk about what their life was like, a huge section of London (and British) life was just glossed over by the mainstream. Now, a previously mute generation of Londoners has a voice. It has role models whose appeal is so global that people in Japan know what 'wa gwan' means. Grime has taken root on the streets of our multicultural urban sprawl and told the world its story. It has changed the face of our city, our country and the world.

And it's done it on its own terms ... The police tried to oppress it – they fought it. Tory politicians tried to condemn it – they made them look stupid in the press. Grime is played at student protests. It is the twenty-first century's punk. It is our 'Fuck Tha Police'.

And it's not a bad listen, either. From the sharp, witty lyricism of Skepta ... to (old-school) Dizzee Rascal's poignant summaries of frustrated urban youth ... , it's packed with astonishing writing. And, what's more, it's always evolving. Every night on radio stations like Rinse FM, you can hear it shifting, as people pick up the mic and demo their latest lyrics. If you listen, you'll notice something: they want you to be part of it. To tweet to them. To let them bring you into their world. Because this is much more than music. It's a community. It's the voice of a generation. It is the sound of London. And here's how it happened. Welcome to the grimeline...