

Exploration of the UK Drill movement and how it affects an urban populated society from a social perspective

By Jacob Dylan Berridge

1702730

BA Creative Music Technology

Independent Project (ADMA6000)

8th May 2021

Declaration of Authenticity

I certify that this dissertation is a product of my own work and is not the result of anything done in collaboration.

I declare that the work in this dissertation has not been and is not being submitted for any other degree.

I agree that this dissertation may be made available for referencing or photocopying at the discretion of University of Wales Trinity Saint David.

Signed:

A handwritten signature in black ink, appearing to be 'J. H. ...', written over a dotted line.

Date: 08.05.2021

Contents

- I. Introduction Page 4
- II. The Origins of Drill Page 5
- III. The Real World of Drill Affiliation Page 9
- IV. The musical Representation and Visual Portrayal Page 13
- V. Conclusion Page 17
- VI. References Page 19

I. Introduction

Drill music has mainstreamed into the charts on a national scale since 2018. Since then, the Drill music scene has increasingly attracted attention from multiple backgrounds of the public, ranging between Political parties, policing authorities, Media reporters and the public that take an interest towards the entertaining properties of Drill music. The growing attention from a political aspect means there is a task to tackle the discreet activities behind the Drill music scene, which means the seeming image of the music scene will become tarnished. In 2018, the House of Commons called a meeting to potentially start an operation to ban the publicity and promotion of Drill media such as music videos and the audio aspect of Drill. This investigation that is being conducted will help argue against the proposition of banning Drill music. This investigation will support the evidence that the ban of Drill music will cause more harm to people from multiple backgrounds and walks of life, concluding that Drill offers an aspect that needs to be educated to all factions of the general public and authorizing members. Explore the social aspects and the situation of the Drill culture to support the expression of artists and individuals affiliated with the lifestyle that involves Drill.

“There was violence before Drill. If we stop Drill right now, is it going to end? Drill is being used as a scapegoat.” (Krept, 2019) The evidence in this article exposes a clear battle between the working class and the rich. This will be a focus on this investigation. Arguing to support the idea of educating Drill open for all cultures and backgrounds.

To critique the effects Drill music has upon the community on a national scale in a social aspect. To examine the context of real-world scenarios of the Drill scene and to analyse the correlation between Drill music and gang affiliated crime. To examine the lyrical representation within Drill music, dissect the lyrical content to ensure an understanding of the message behind the content. This will help connect the comparison between the lyrical content and the actions the affiliated Drill population carry out in reality.

‘There has been an alarming rise in serious violence, particularly gun and knife crimes involving young people (Office for National Statistics, 2018).’ This statement will be a focal point in this investigation. With the rise of Drill music being distributed around the world, does there mean a rise in gang related violence in connection to Drill. This investigation will review how and why so much of the young community are becoming involved in Drill, differentiate the difference between a sensible, safe path and a dangerous, gang committed lifestyle, while being involved within the Drill scene. This

will link in with the review of post code wars, to identify the pattern between gang rivalry. This investigation plans to understand why there is a growing violence in gang crime in connection to the UK Drill scene.

- Deliver an understanding of the culture context, along with an educational insight of the origins of the Drill scene.
- To provide an argument as of why Drill should not be banned in the UK and to express why the Drill movement should be understood from opposite social groups within the UK, such as people who are higher on the social and economic ladder who are unfamiliar to the poverty lifestyle.
- To also justify what has been done to hinder the efforts to use Drill as an educational insight to urban living, to also explore the social properties within Drill

To argue for the use of Drill and support of People affiliated within the Drill scene on a social and educational level, so it ensures a safe approach to this way of life. The subject here ensures the learning of the lyrical content through an intra-textual approach using techniques from an urban language process. This would apply the analytical approach of the comparison between the lyrical representation and the portrayal of the behaviour of the Drill lifestyle.

II. The Origins of Drill Music

Chicago was the source of the Drill movement and the heart of the Drill era in the early 2010's. The Drill scene of what is now the dominant force of UK rap commenced in 2012, with artists like Chief Kief (Keith Farrell Cozart) and Pop Smoke (Bashar Barakah Jackson) was notorious for driving the movement to a mainstream and popular level. Whenever Drill is mentioned in a historical aspect, Chicago is always the fundamental discussion point. Drill Progressed from Trap and Hip Hop in the early 2010's, stunning the American population with the violent lyrical exercise along with the heavy and dark instrumentation that the mainstream pop culture would have never experienced before.

The sound of Drill was driven by teenagers and young adults who were affiliated with Chicago based gangs. The sound of Drill and the meaning behind the genre was lingering around Chicago for a

while. However, when Chief Keef released his first mixtape in 2011, titled, *'The Glory Road and Bang'*, Drill took its first steps of becoming an international sound that we know today without little observation that it will be become as substantial as it is in today's music scene.

With Chief Keef being the face of Drill in Chicago, he managed to rise to stardom, considering the lack of polished major-label marketing since 2013. He then managed to earn himself a move to Los Angeles with his consistent playback value.

Artists that we know today in The US Rap scene such as Playboi Carti, Migos, Travis Scott and Lil Yachty observed Chief Keef's pioneered sound such as his famous ad-libs and the gritty sound of Drill and sampled their own elements to produce sub-genres of the early Chicago Drill sound.

The occurrence that comes next would be a surprise to the American rap scene as nobody would have predicted the initial influence Chicago Drill would have upon across the North Atlantic Ocean. Nobody thought that Great Britain would be responsible for the evolution of Drill across the globe.

UK Drill first appeared onto the music scene in 2013, shortly after 'I Don't Like' by Chief Keef became popular in America. Stickz released the first song to record, titled 'Let's Get It'. Stickz was affiliated to a gang that goes by the name of '150' also known as the 'GAS gang' another big figure to be affiliated with this gang was at the time 19-year-old Sneakbo, who is a Prominent face in today's UK Drill scene. The song 'Let's Get it' consisted of unapologetic lyrical content over a Chicago Drill instrumental.

Drill groups such as '67', '150', and 'Harlem Spartans' have pioneered the Chicago Drill beat into the notoriously known British underground sound as it is heard more often in today's UK Drill songs. Doing so makes the sound turn it into a mainstream genre which hits the Official charts in the UK. Arguably, a turning point in the UK Drill scene appeared to occur in 2017 when a Drill group known as 'Harlem Spartans' pioneered a new sound to evolve the Drill scene. Making this sound the dominant sound of UK Drill, and still is to this date. Since this new sound of UK Drill, this has made a gateway for many of UK Drill rappers to reach the charts, such as Headie One, Digga D, DigDat, and Poundz.

Poundz hit the UK top 40 charts with his single "Opp Thot" he stayed in the top 40 for 3 weeks. (Official charts UK, 2019)

Drill has been recognized as a Music genre in the eyes of major music platforms such as Spotify and The Official UK Charts and has dedicated chart rewards specifically in the Drill scene.

To this day UK Drill reigns supreme on an international scale. Attracting interest from countries such as Canada, Australia, Ireland, Africa and European countries, involving France, Italy, Germany and Poland. It's no debate that Drill has sparked an international interest from different regions on a global scale. The real debate is that it has caused a realization of the violent reality of the poverty driven backgrounds on a global scale. Upon further research, the Drill scene in the UK is typically faster paced, more morbid and involves darker instrumentals than the Drill scene over in Chicago.

UK Drill is a unique revamped sound of the scene, '67', 'Harlem Spartans' and '150' all pioneered the original Chicago Drill, UK Drill uses space in the instrumentals for punchlines and Ad-libs within the vocals and wordplay is prominent within the scene usually using sport as a big wordplay theme. Since the melody is emphasised more in recent years, it has helped enhance the awareness in today's charts which has boosted the significance of the Drill Scene, hence its popularity on a widespread level.

The Drill scene in Chicago has plummeted in popularity and interest since The UK Drill scene pioneered the sound in early 2017 *"As the Chicago scene started to fizzle out, the UK homed in on the genre's popularity."* (NME, 2020) Since then The UK has been the vocal point for the Drill scene across the globe. Sparking a mass Drill movement and debates to a political level. Remarkably, The UK Drill scene caused a wave of influential aspiration across the Atlantic. 2019 became the year Drill in New York City was established. The Drill scene in New York shadows the instrumental influence with what the UK have forged, but mainly to its importance of production style and the block-by-block meaning. A very good example is of the late 'Pop Smoke', which is the face of New York Drill. He released a mixtape called "Welcome to the Party ft. Skepta" That was produced with London producer '808Melo' who worked with UK Drill artists 'Headie One' and 'K-Trap'. New York Drill shares a lot of properties that the UK Drill sound offers. African Brits and African American along with Afro-Caribbean and Afro-Latino artists both share the high-profile importance within the Drill scene. These connected cultural origins give good evidence and reason why London Drill and New York Drill have such a solid connection. The multi-national connection on Pop Smoke's mixtapes and UK Drill enthusiasts were some of the first fans of New York Drill and this sparked a stronger bond between the two sub-genres.

Since Pop Smokes passing, his unreleased vocals have featured in numerous songs involving UK Rappers Skepta, Fredo and Burna Boy. His album titled "Shoot for the Stars Aim for the Moon (deluxe) includes a vast number of American rappers featuring on the Drill album, such as Swae Lee, Lil Baby, Quavo, Future and Jamie Foxx who are all artists who don't specialize in Drill.

In 2021 Drill has made a reputation for itself. From the Oppressive block-by-block lifestyle of Chicago, transcending all the way to the UK to pioneer a sound where it would excel in society, enforcing the sound to be recognized internationally. Today's UK Drill scene has taken the Official Charts by storm, challenging the likes of mainstream pop and electronic dance music. As of March 15th, 2021, upon research there has been eight Drill related songs in the top 50 songs in the UK, with the peak position of those eight songs was 5th place with "AJ Tracey" & "Digga D" and their single titled 'Bringing it Back'

Last year saw a lot of Drill artists being nominated for the GRM Daily Rated Awards 2020. Tion Wayne won Track of the Year with his song called "I Dunno" ft Stormzy & Dutachavelli. Aitch and AJ Tracey won Video of the Year. Although the song wouldn't be noticed as a typical Drill song, both artists have risen through the ranks in the Drill scene. (NME ,2020)

Undeniably, Drill has slowly escalated its popularity throughout the decade attracting attention from all ranges of society, from media to political agendas to the oppressive poverty driven areas. Spreading from one nation to another, one milestone at a time. International collaborations are occurring more often. Opening a lot of different paths for the Drill scene to venture down. Drill offers a collaborative connection due to culture backgrounds and similarities in lifestyles, such as violent regimes, oppression and street life in poverty.

Drill has split society's opinion on whether the music and meaning behind it is damaging today's youthful population, many siding with the international urban sound that we are all familiar with and others edging more towards against the scene. Today, music platforms and associations have noticed the expanding Drill scene, harmonizing with the artists and enthusiasts of the Drill scene. Rewarding them on their creative workflow, lyrical messages, and background portrayal from many diverse upbringings to merge into a following where the Drill sound offers a unifying meaning based on their oppressive upbringing and snapshots of culture borders. Critics may argue that it portrays a violent representative image, but the enthusiastic fans and creative individuals would argue Drill music is here to stay and on the up because of the message and unifying understanding meaning Drill has to offer.

III. The real world of Drill affiliation

Drill has skyrocketed in the music scene, with the social behaviour behind the Drill scene is overwhelming the media and catching the eye to news outlets. With knife and gun crimes committed by young people rising in 2018 (Office for National Statistics 2018) it has caused a massive complication is trying to find a solvable solution to the rise in this gang related activity that has become the norm in poverty driven inner city areas within the UK, due to a massive proportion of gangs contributing to the statistic. This makes the challenge even tougher to police this kind of social behaviour. This is spurred on by the use of antagonization on social media to deliberately cause a contest for social power. (Pinkney & Robinson-Edwards, 2018) Alongside this, there is a constant growth in Gang related violence across the UK with social media platforms such as Instagram and YouTube being the source of Drill Promotion. (Dearden, 2018).

Met Police Commissioner Cressida Dick speaking to LBC:

"Drill music is associated with lyrics which are about glamourising series violence - murder, stabbings. They describe the stabbings in great detail, joy and excitement. Extreme violence against women is often talked about."

"Most particularly, in London we have gangs who make drill videos, and in those videos, they taunt each other."

"They say what they're going to do to each other and specifically what they are going to do to who."

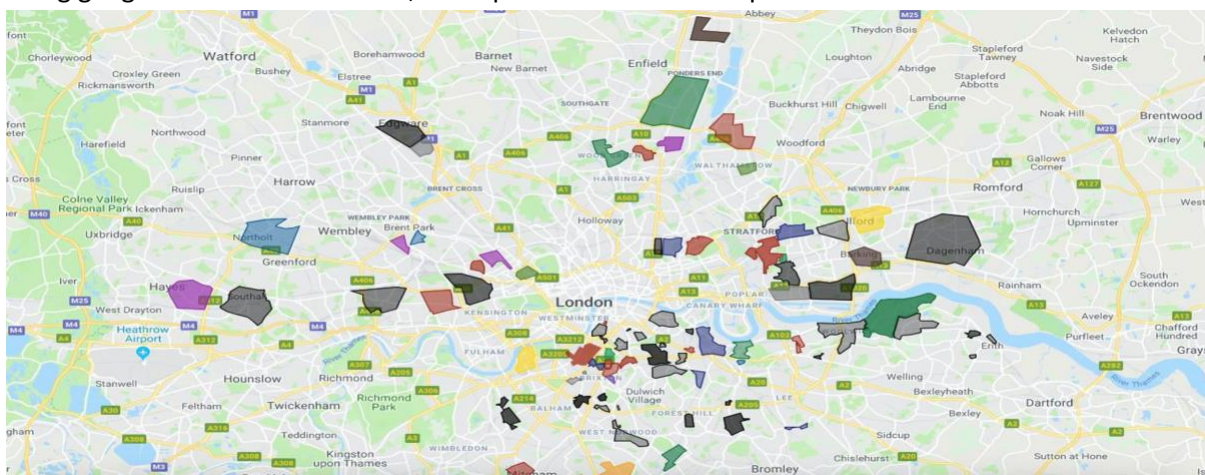
After the Police Met Commissioner calling for social media platforms to remove all Drill videos off their platforms to help reduce gang violence, this Statement made by Cressida Dick clearly speaks for itself, openly stating the issue at hand but addresses all Drill as violent and the cause for gang violence. This is not the case as will be stated in later sections of this investigation.

However, one thing that has increased since the excessive growth in Drill are Postcode wars. Post code wars is better explained as a warfare between two postal code areas. This may be over power, drug trades and just sheer social tradition that each individual should belong to where they were born and raised. For Instance, on the 29th of May 2018, a 15-year-old boy, Keelan Wilson, was stabbed 43 times after a confrontation between the 15-year-old and a Wolverhampton based gang who goes by the 'V3 Gang' (Joseph Wilkes). At 11pm, four members of the V3 Gang spotted the 15-

year-old and attacked him with various sharp objects such as knives and machetes. This was concluded as a planned and malicious attack on the teenager. Earlier that day Keelan's friend was attacked by another sharp object and was shot at by the same gang, fortunately his friend survived. This is clear to describe this such behaviour to be a planned attack between disputes of gang members. As of 2019/2020, this kind of knife crime growth rate has reached its highest in the past 10 years, with 15.59 (in the thousands) knife crimes within London, England. (D. Clark Feb 2, 2021). V3 was a gang established before the rise of mainstream Drill in the UK. Like many other gangs, Drill music is not the foundation of their established gangs. Drill is mainly an excuse to portray their active gang power across postcodes, it is however, also used to taunt rival gangs in neighboring postcodes. They do this to get publicity from music/media platforms. In this instance to get more publicity means to get more recognition to get more money and fame from record deals, record sales and royalties through streams.

The Drill music scene has earned a reputation within the UK as a reason for the spike in postcode wars in heavily populated urban areas. Postcode warfare has been around for well over a century since the late 1890's. Birmingham gangs during that time were notorious for muggings and pickpocketing. Fast forwarding to the present time, youth offending has seen a rise within the UK in the past decade. Causing many news outlets to point a blame towards Drill music when in reality it has been difficult to pinpoint the source of this situation and why it is occurring in heavily populated urban areas. Drug Trade is a huge factor for this occurrence of gang violence. Many drug gangs have resorted to Drill to expand their portrayal of power to a networking aspect. Flaunting their power and urban dominance on social media platforms, it has become a main visual element of the Drill scene and what a standard Drill affiliated individual would strive towards. The reason why Drill is so heavily involved in postcode wars is partially because it is an Output from drug trafficking gangs.

Drug gangs create Postcode wars, sets up Drill affiliation to expand visual dominance.



Map showing Gang territories within London (Sky News, 2018)

Gangs affiliated with the Drill scene create tension between rival gangs by using the Drill platform to flare up aggressive mental strain and tension. This doesn't just affect people affiliated within the gangs itself. There have been multiple casualties and deaths due to crossfire between rival gangs, ('Tanesha Melbourne-Blake is believed to have been a victim of mistaken identity, with friends saying she was an "innocent casualty" of a postcode war.' Sky News, 2018) This clearly has a dangerous effect on innocent individuals who are situated within the same urban location as the Gangs involved in criminal activity. The intention of these crimes towards the unsuspecting population are unknown, whether they are a mistaken identity or they want to gain a reputation for the gangs to other rival gangs. Nevertheless, it is taking its negative toll on surrounding people. This would create fear and paranoia to people of all ages and backgrounds. This behaviour of the gangs creates a need to vengeance from people who lost closed ones such as friends. This is a reason on why the youth population gets dragged in on this way of life.

('Abraham Badru was killed in Hackney in March. His mother believes he was killed in revenge after he gave evidence against a group of rapists, who were in a gang, when he was a teenager.') Sky News 2018. This gives evidence that even snitching or giving evidence to opposing groups such as the police against a gang can lead the individual into a life-threatening dilemma. The impression given here is that gangs offer fear into the surrounding population, offering a zero tolerance on the actions of those who cause aggravation and inconvenience to those opposing them.

These actions show that the gangs who are primarily a drug-based gangs who are involved within the Drill scene clearly aim towards dominance in their own area but strive to expand their turf dominance by lowering their competition by any means necessary, while spreading fear to those who dare cause disruption their plans to become richer.

'Loss of funding and job cuts will see the closure of youth services through the winter, just when young people need them most' (N.Y.A National Youth Agency, 2020). Youth centres and social support has seen a decline over the past year with the effects of the coronavirus pandemic and the government cutting funding for these services. With 1 million young people going off the radar from these social helplines, it has a major effect on their long-term behaviour and closes many paths for them to try and better their understanding of urban living. The £500 million investment for social services is yet to be spent and is taking its toll of loss of service help for British youths. With 2 in 3 youth services not making their cost by March 2020, which lead to major redundancies in the following three months. 7 in 10 have lost staff capacity and 3 in 4 are set to have their reserve resources at risk.

(N.Y.A National Youth Agency, 2020). Majority have stated that they are at risk of depleting all their resources to help the youth population into a better future which creates the butterfly effect into putting them at risk into becoming affiliated to a gang at a young age.

The solution would be funding these services more to offer teens and young adults to connect to as many people as they can. Motivating this would ensure that there are less youth-on-youth crimes within Britain. The youth would have a social bond between them, leading them to help and offer support towards each other to great accomplishments, rather than competing in a drugs war against each other.

These shortages of youth services create a gateway for young people to become teen runners in drug gangs. Runners transport Drugs from the seller to the buyer. The money is the main reason gangs hire runners at a young age. An interview conducted by Vice UK reported that a young individual, aged 22 was to state that she made £2,000 profit a month on average. Which equates to £24,000 a year. Whereas another participant of the interview stated that he got roughly £5,500 profit a month. Money being given to these young adults and teens see this as an incredible amount of money. That is the sole reason they are tempted into drug running which is the method to gain more personnel presence within gangs. Finalising in them becoming affiliated with gang activity. Many saying it's a gateway out of a poverty lifestyle. "I'll quit when I have £150,000 and I can start my own business. Selling drugs is only a means to an end." (Ali, 2020)

The sole purpose for this lifestyle is the economic gain to one individual. Other factors covered are where the affiliated individuals are situated within the UK. Poverty driven, urban areas breed this cultured way of life, linking into the economic aspect it's a way to end poverty within their circle. Managing to afford materialistic items such as branded clothing items and expensive drinks, cars and jewellery makes the individual socially accepted into groups and put them high up on the social ladder based on their exterior appearance.

'Currently inside for a charge he denies, the 67 frontman and self-described "Godfather" of UK Drill talks about his new record "Who's Watching".' (Vice 2021). LD the prominent face of the notorious and one of the founding Drill gangs in the UK was sent to jail for 4 years in 2019 of conspiracy to supply the use of heroin and crack cocaine across county lines, in other terms, being the source of a drugs trade on a national scale. LD denies the accusations. But this justifies that the lifestyle that they choose really does mean it is a difficult task to get out of the affiliated lifestyle of the Drill and Drugs scene.

With Drill being such a mainstream genre in today's music scene, it has attracted much aggro from news outlets. Criticising the community who make Drill music what it's become today. With the likes of Headie One, M Huncho, AJ Tracey, Unknown T and Tion Wayne, all becoming a successful figure in today's UK Charts, it has been an influential prospect into the world of fame within the UK. The image given off to the public draws in the young talent urban areas to rap about their experiences, expand their message of their upbringing as a community. The gritty meaning behind the Drill scene is a portrayal of how hard it is to grow up and live in the hoodlum-like jungle of the council estates. Many get drawn into it and choose a dark path where there is no guidance for the youth who are seeking a way to survive in poverty-driven way of life.

However, there is a support worker who runs a youth scheme called 'Drillosophy' along with the road works scheme. He meets these youths on their own terms and educates them about the healthy lifestyle in an urban setting. "Young people who break the rules, who don't want to conform, are natural social scientists. They're natural philosophers, questioning what's around them. "You might not be channelling that in the right way right now - but I bet you've got the type of mind that we can talk to." (Ciaran, 2020) This scheme would help navigate teens to success rather than let them find a drawback in their life and get too hooked on the drug running and senseless killing of innocent individuals. This kind of help towards these youths supports the need of assistance to these lost souls. Banning Drill would only make situations worse as Drill, when applied in a correct approach, would be a benefit for a generation who're struggling in society.

IV. The Musical Representation and Visual Portrayal

Following the behind-the-scenes insight of what the link is between gang and the involvement of Drill, the success from the Drill movement on an economical and popularity aspect appears to grasp the attention of the youthful population of today's generation. A prominent factor that makes what Drill is in the UK, is the evolving modern slang language being applied in Drill songs. The one main vernacular is known as 'Multicultural London English'. (Tony Thorne, 2019). This has been evolved by the assistance of the Drill phenomena, spreading across from urban flats of London, to schooling sectors and the streets of major urban cities across the UK. The meaning behind an actively evolving vernacular is to ensure the street slang language remains somewhat of a code against policing forces.

Since the Civil Disturbance in 2011, electronic surveillance was operated to monitor rioters' conversations and behaviour. This has been in use since then and constantly being supervised by monitoring units. This means Gang affiliated members use modern slang to cover up their gang activities such as drug smuggling and running county lines as stated in section 2. As investigated in section 2, Gang members often turn to the use of Drill music for an escape but still carry their verbal knowledge, behaviour and first person narrative and experience with them. As stated previously throughout this investigation, Drill music has been under constant pressure from the government and opposing media sources, slating their use of violent and unforgiving lyrical content. "Is UK Drill music really behind London's wave of violent crime?" (The Gaudian, 2019). A vast amount of investigating has gone into the use of slang within urban communities. Policing units have been unravelling slang words to solve gang crime, which they hear in Drill music against these Drill artists. However, to argue against this, there also must be solid evidence that the violent lyrical use represents and links to the behaviour such individual is accused of. Such accusation can lead to these individual's becoming harassed in the street by officers and opposing gangs especially in the rise of stop and search routines being taken place across urban areas.

The lyrical aspects of Drill are split up into a several sections. The main factors which these artists express are about, money, fame, individuals of the opposite sex, violence (whether if that may be experienced first-hand or indirectly) drugs, alcohol, growing up in a poverty driven area, urban struggles. These aspects make a message which is expressed in an art form.

'SL' one of the UK's upcoming artists has made a name for himself in recent years. His most recent single release "Versus" Ft. 'Millionz' dated 9th of April 2021 has hit 737 thousand views as of the 13th of April 2021. (YouTube, 2021) After inspecting the lyrical content its clear to see that the theory of what makes a Mainstream Drill song is correct after the first verse. "Pretty one said she wanna come crib, blindfold ting till she takes her shoes off." This indicates that 'SL' is indicating sexual nature with a female individual. "I never met El Chapo, was a youth from the hood that I first got food from" Food means drugs in urban slang. This line states that he got drugs initially from a young adult or teenager within his local urban area. (Genius, 2021)

Upon inspecting another example of a recent Drill song, "Hashtag" by 'OFB' (Original Farm Boys) raps about their 3rd most notorious gang member, 'SJ' along with another member, Boogie Bando being locked up in Jail for 21 years after the death of Kamali Gabbidon-Lynck, aged 19. Along with mentions of guns and girls.

“[Verse 1: Bandokay]
They're good with computers like Bill Gates (Muh-muh)
I'm in the field, mates (Jokeman)
She shakin' her arse for the bando
Give it to bro right now, don't feel great
They got bro locked up behind steel gates
Praying to Jah for appeal dates (Bring'em, bring'em)
Shortie wanna fuck with the killa
Might take her to Niz on a real date (Ai)

[Chorus: Bandokay]
Bro backed this ting and just started squeezin' (Clarted)
When it broad day, it was freezin'
Hashtag fuckery, hashtag screamin'
One on the hand ting woi, left man leanin', leanin' (Fucker)
Show us cause it's good to feel it
Shortie's cooze and she must be dreamin'.”

(Genius, 2021)

The Abstract above are the first 45 seconds of the song (All bracketed words are Ad lips).

The first line of the first verse indicates that the opposing party to are good online, stating that the rival gang/individual is expressing negative harm over online. The use of bill gates is word play stating they're as good as bill gates. Stating in the second line that OFB aren't hiding behind screen and instead actively participating in Gang related activities. In this instance its bragging about the death of the 19-year-old. In the fourth line they express that their 3rd most recognisable member 'SJ' was jailed for the contribution of the murder they're rapping about. On the last line of the verse talks about how the protagonist wants to take this female individual to Tottenham which is where OFB are based. “Niz” meaning Tottenham. The word originates from Tottenham's Postcode 'N17', “Niz” is a word play from the area code. (Genius 2017)

The chorus is a boastful section on how 'SJ' murdered the rival individual, bragging that 'SJ' cocked the gun and pulled the trigger in broad daylight. While people screaming, when 'OFB Bandokay' said he left the man leaning, it is slang for, he shot the rival, left the body motionless.

After Inspecting and analysing these 2 examples, it's clear to see that even though both fit into the Drill genre, the two examples contrast very heavily between each other. The first example from SL refers to drugs and women on a heavy scale, emphasising some struggle within the poverty driven areas and trying to excel on an economic value. The second example offers a very negative

impact towards the rival gangs they're bragging to. With its dark natured lyrical content and the lack of remorse for the involvement of a murder. This side of Drill is a message to listeners that this is what people go through in today's urban areas who feel misunderstood by those above them on the social ladder and what the constant lack of social help can cause to people to do just to survive in a poverty driven area.

Drill music has a particular sound, from the gritty dark 808 basses, to the resampled melodies, Drill uses its uniqueness to amplify its unique sound across the music industry, worldwide. A noticeable difference in Drill is the slow tempo compared other sub-genres in the Rap scene. Drills tempo is usually around 60-70 BPM (beats per minute) (Open Mic UK, 2020) whereas Hip-Hop in the 1990's was usually around 85-100 BPM. A justified example is Biggie Smalls Tempo data base states he released his songs within those tempos. (BPM Data Base, 2021). Drills practical use of tempo offers different rapping styles to be applied of the Drill instrumentations. For example, 'Russ Millions' implements a very fast paced rapping style using the patterned, often off beat Hi-hats to accompany his vocals good examples of this are his hit tracks, "Keisha Becky" (2019) and "Body" (2021). Both vocals share a similar rapping style and melody. other rappers such as 'Dimzy' from the London gang and Drill group '67' offer a much slower paced, onbeat style of rapping, enforcing a simplistic way he executes his Drill presence in the music scene. After comparing Drill to Grime, Drill has extracted some properties that grime has applied to its own genre. The main property between these two sub-genres of rap is sound sampling. Sampling sound is a process where an analogue sound is converted into a digital signal. A prominent example of this are orchestral instruments. Instruments such as brass, strings and woodwind are applied in the practice of both Grime and Drill. After Drill extracted this property, Pioneers started to adapt and reassemble the raw sounds of the orchestral instrumentation and started to add unique methods. one method is known as the 'backmasking'. Backmasking is resampling the audio to be played backwards that was originally meant to be played forwards, this has created a notorious melodic sound known as the 'reverse piano'.

Video portrayal is a huge perceptible aspect in the Drill scene, it's the most prominent aspect visually. YouTube, the video social platform archives Drill videos portraying individuals who share their visual experience of gang affiliation, poverty living and struggles with in an urban setting. Many Drill videos show the artists with dark, high-end attire such as fashion designer clothing and flashy jewellery which addresses the social need to have expensive items to be accepted within a group of people. It has become a visual and social trend to hide the identity of these individuals who rap about their day to day struggles and self-proclaimed practice towards the urban gang lifestyle by using masks, which

tends to act as their visible divining feature. Many keep their identity hidden for protection of themselves and family members from opposing gang members and policing authorities to track down cases they may be involved with. Many original UK Drill artists used simple balaclavas as a way to limit their visual appearance as years went on, 'LD' from the Drill Group '67' was one of the initial rappers to use a more recognisable form of famous persona. His "JuJu" mask is a silver-plated featureless mask. More Drill artists such as 'Offica' uses an orange mask with one hole for the right eye, it's a notorious mask in today's Drill scene, many others now use different styles to portray an intimidating presence in the Drill scene today.

These representations are exploited to the public eye today to portray a message to express the living conditions and social injustice which contributes to the poverty driven urban areas within UK. "When you stop people from making music, you stop them from reaching their full potential. If they had stopped us, none of us would be in this room right now." (Krept, 2020) letting Drill artists reach their full potential, they can help their local community to help prosper in to better their social justice.

V. Conclusion

In Conclusion to this investigation, the Drill Scene has impacted society on a massive scale since the pioneered sub-genre of rap increased in popularity in the UK back in early 2010's. The target of this investigation was to examine how the Drill scene has impacted the UK population on a social scale, and to argue for the use and application of the Drill scene and the education of Drill music, along the social meaning behind the artistic movement. After researching and investigating the social psychology towards the Drill scene, Drill impacts the poverty driven society in a positive way and doing so outweighs the negative impacts that follow. Following people's stories of poverty living as contrasted in the second section of the investigation, Drill simply offers a path to desert a life of crime, poverty and dangers. If educated in a mature manner it can lead the youth population away from a crime cultured lifestyle. Drill has an important message behind the movement. Just like the Hip-Hop movement in the 1980s, to the underground garage scene in the late 1990s to the Grime scene in the 2000s that was birthed from the UK garage scene, Drill has a community within its music scene. Merging people who share the same interest will gain a bond between people all across the urban landscapes of Britain. The proposed ban of this artform would only increase gang affiliated crime as

there would be less guidance about urban living. Gaining a community bond will decrease the likelihood of gang-on-gang violence as the community chemistry would become stronger due to the relationship between individuals becoming more prominent within the Drill scene.

The Drill scene does portray a message of the way of life of poverty living, along with the struggles of social injustice. Following the gathered research, the lack of funding towards these communities and social centres within these urban communities do hinder the efforts of supporting these individuals who are in need of supportive efforts in a social aspect. Government bodies need to offer support to instead of constantly bad mining the communities, which the governing authorities have caused by defunding social charities as stated in the second section of this investigation, along with the decrease of frontline officers in the UK. "The Metropolitan Police expects it could lose around 3,000 police officers by 2020, according to Cressida Dick, Commissioner of the Metropolitan Police." (Full Fact, 2017) As well as "In March 2019 Warwickshire police had seen a 45% fall in frontline officers compared to 2010." (Full Fact). This supporting evidence aids my argument that the lack of help is the issue for the individuals in these urban areas where the Drill scene thrives. Drill simply does not create gang violence, Drill offers an escape from it.

References

(Kleinberg and Mcfarlane, no date; University of Bristol, no date; BBC News, 2012; Department for Communities and Local Government, 2013; Densley and Stevens, 2015; Full Fact, 2019; Genius, 2017, 2021b, 2021a; Full Fact, 2017; Sky News, 2018; Staunton, 2018; Thorne, 2018, 2019; Dearden, 2018; Ferrari Nick, 2018; Johnston, 2019; Mackintosh and Lee, 2019; Peter-Thomas, 2019; Clash Magazine, 2019; Krol, 2020; National Youth Agency, 2020; Tsadwa, 2020; Virk, 2020; Williams, 2020b, 2020a; Fountain, 2020; Bassil, 2021; Official Charts Company, 2021; Clarke, 2021; Wilkes and Cooper, 2021)

Bassil, R. (2021) *LD, the UK's Original Drill Rapper, Calls Us From Jail*. Available at: <https://www.vice.com/en/article/88a785/ld-whos-watching-album-interview> (Accessed: 26 April 2021).

BBC News (2012) *The rise and fall of Brixton's GAS gang - BBC News*. Available at: <https://www.bbc.co.uk/news/uk-18398190> (Accessed: 26 April 2021).

Clarke, D. (2021) • *London: knife crime 2010-2019* | Statista. Available at: <https://www.statista.com/statistics/864736/knife-crime-in-london/> (Accessed: 26 April 2021).

Clash Magazine (2019) *Krept & Konan Just Spoke In Support Of Drill In The UK Parliament* | News | Clash Magazine. Available at: <https://www.clashmusic.com/news/krept-konan-just-spoke-in-support-of-drill-in-the-uk-parliament> (Accessed: 26 April 2021).

Dearden, L. (2018) *Police targeting drill music videos in controversial crackdown on social media that 'incites violence'* | The Independent | The Independent. Available at: <https://www.independent.co.uk/news/uk/crime/drill-music-stabbings-london-youtube-violence-police-knife-crime-gangs-a8373241.html> (Accessed: 26 April 2021).

Densley, J. A. and Stevens, A. (2015) 'County lines: the dark realities of life for teenage drug runners', *Criminology & Criminal Justice*, 15(1), pp. 102–120. doi: 10.1177/1748895814522079.

Department for Communities and Local Government (2013) *Government Response to the Riots, Communities and Victims Panel's final report Department for Communities and Local Government*. Available at: www.gov.uk/dclg.

Ferrari Nick (2018) *Met Police Chief Calls On YouTube To Take Down Drill Music To Curb Gang Crime - LBC*. Available at: <https://www.lbc.co.uk/radio/presenters/nick-ferrari/met-police-chief-calls-on-youtube-drill-music/> (Accessed: 26 April 2021).

Fountain, T. (2020) *How to Write a UK Drill Song & Music in 5 Easy Steps* > Open Mic UK. Available at: <https://www.openmicuk.co.uk/advice/how-to-write-a-uk-drill-song-music/> (Accessed: 26 April 2021).

Full Fact (2017) *Is London losing 3,000 police officers?* - Full Fact. Available at: https://fullfact.org/crime/london-losing-3000-police-officers/?utm_source=content_page&utm_medium=related_content (Accessed: 26 April 2021).

Full Fact (2019) *Police officer numbers in England and Wales* - Full Fact. Available at: <https://fullfact.org/crime/police-numbers/> (Accessed: 26 April 2021).

Genius (2017) *Headie One – Golden Boot Lyrics* | Genius Lyrics. Available at: <https://genius.com/13292697?> (Accessed: 26 April 2021).

Genius (2021a) *OFB – Hashtags Lyrics* | *Genius Lyrics*. Available at: <https://genius.com/Ofb-hashtags-lyrics> (Accessed: 26 April 2021).

Genius (2021b) *SL & M1llionz – Versus Lyrics* | *Genius Lyrics*. Available at: <https://genius.com/Sl-and-m1llionz-versus-lyrics#about> (Accessed: 26 April 2021).

Johnston, K. (2019) *Krept and Konan: ‘The ban on drill does more harm than good. Music takes people away from violence’* | *British GQ*. Available at: <https://www.gq-magazine.co.uk/article/drill-music-ban-krept-and-konan> (Accessed: 26 April 2021).

Kleinberg, B. and Mcfarlane, P. (no date) *Examining UK drill music through sentiment trajectory analysis*. Available at: <https://www.last.fm/tag/uk+drill/artists>;

Krol, C. (2020) *Stormzy, Stefflon Don, J Hus among GRM Daily’s Rated Awards winners*. Available at: <https://www.nme.com/news/music/stormzy-dizzee-rascal-stefflon-don-and-j-hus-among-grm-dailys-rated-awards-winners-2750098> (Accessed: 26 April 2021).

Mackintosh, T. and Lee, S. (2019) *London knife crime: Number of teenagers stabbed to death hits 11-year high - BBC News*. Available at: <https://www.bbc.co.uk/news/uk-england-london-50507433> (Accessed: 26 April 2021).

National Youth Agency (2020) *Youth charities are ‘running on empty’*. Available at: www.nya.org.uk.

Official Charts Company (2021) *POUNDZ* | *full Official Chart History* | *Official Charts Company*. Available at: <https://www.officialcharts.com/artist/56474/poundz/> (Accessed: 26 April 2021).

Peter-Thomas, N. (2019) *Postcode Wars - A Brief History of Crime* | *Service Care Solutions news and blogs*. Available at: <https://www.servicecare.org.uk/news/postcode-wars-a-brief-history-of-crime-91717150424> (Accessed: 26 April 2021).

Sky News (2018) *London map ‘shows territories of dozens of gangs’* | *UK News* | *Sky News*. Available at: <https://news.sky.com/story/london-map-shows-territories-of-dozens-of-gangs-11492542> (Accessed: 26 April 2021).

Staunton, D. (2018) *How postcode wars have made London a murder capital*. Available at: <https://www.irishtimes.com/news/world/uk/how-postcode-wars-have-made-london-a-murder-capital-1.3460692> (Accessed: 26 April 2021).

Thorne, T. (2018) *A DRILL DICTIONARY* | *tony thorne*. Available at: <https://language-and-innovation.com/2018/04/19/a-drill-dictionary/> (Accessed: 26 April 2021).

Thorne, T. (2019) *I research slang to help solve gang crime – and it’s clear how little politicians understand* | *Feature from King’s College London*. Available at: <https://www.kcl.ac.uk/i-research-slang-to-help-solve-gang-crime> (Accessed: 26 April 2021).

Tsadwa, Z. (2020) *A Brief History of Drill Music, Globally - Across The Culture*. Available at: <https://www.acrosstheculture.com/media/music/history-drill-music/> (Accessed: 26 April 2021).

University of Bristol (no date) *Regional Rap in Post-devolution Britain*. Available at: <https://gtr.ukri.org/projects?ref=AH%2FP005853%2F1#/tabOverview> (Accessed: 26 April 2021).

Virk, K. (2020) *Why drill music is being used to teach philosophy - BBC News*. Available at: <https://www.bbc.co.uk/news/newsbeat-53025654> (Accessed: 26 April 2021).

Wilkes, J. and Cooper, M. (2021) *CCTV shows final moments of boy, 15, before postcode gang members stabbed him 43 times - Mirror Online*. Available at: <https://www.mirror.co.uk/news/uk-news/cctv-shows-final-moments-boy-23340296> (Accessed: 26 April 2021).

Williams, K.-S. (2020a) *Move over, Chicago: how the UK made drill its own*. Available at: <https://www.nme.com/blogs/nme-blogs/uk-drill-chicago-chief-keef-am-skengdo-67-pitbulls-terms-and-conditions-2611268> (Accessed: 26 April 2021).

Williams, K.-S. (2020b) *The Best Drill Songs*. Available at: <https://www.nme.com/features/best-drill-songs-2680450> (Accessed: 26 April 2021).