

## DKR - Rhythm and Prose



Citizenry alert! Who are **Divided Kingdom Republic**??? Is there a more apt description/bio than this..? *transcribed from their website;*

"Kingdom: Dictated to by those born into this privilege? **Republic:** Presided over by people for the people? "**Divided Kingdom Republic**"...? Blue on white with black inscription. Black defining the white space between sky and sea? Who knows...? Maybe **Murenga**? **Nota**, 1981 Wandsworth. 1984 Harare Zimbabwe, Shona tongue. Colonial slave tongue: hiphop, (a reaction to English by he brothers in America.) Occupied as a human being, striving to attain true form. "**Divided Kingdom**," irony? Or children of the same

Source scattered through space and time. In a realm beyond borders, citizens. What about walls... The man made entrapment, arbitrary borders. Beyond the distortion of inherited differences? Is **Kudzi** aka **Faceless**... (**B**) **Sun** of the times. Wordsmith and medium. Receive, know, realize, (pass on?) Creator/love. This is our gift. United we fall. Divided we stand."

**Rhythm & Prose** sees **DKR** attempt, (and to a large extent succeed,) in articulating this philosophy through music.

This 10 track album starts off with the track '**DK Anthem**', which uses some serious trumpets to set up the landscape for this joint. I could not help being excited seeing that I am huge trumpet fan. This is one of the standouts in the album. **Nota** sets it off speakin on his 'people' who get harassed and talking about all the work put in building the 'city'. I love the simplicity with which these cats spit in this track.

'**Hand Grenades**' find **Faceless** going first with mentions of safe sex, struggles of paper chasing and responsibility, basically rhyming about where they're from and how they are sparking a movement.

On '**Lords Will**', the backdrop is set up by non stop xylophonic sounds and vocal chant that weaves in and out perfectly. On this track **Nota** chastises the bulk of leaders that govern in politics, finding him lamenting "*we vote for governments that take from the poor/ we vote them out/ vote in the next cats and they are STILL TAKING MORE!!!!*"

Next is "**Tears**", on which **BSun** uses a fitting sample, **Sade's "King of Sorrow"**, which provides an easel to **Faceless'** canvass as he rhymes about the sadness he experiences while reminiscing over, joblessness and death and the utter helplessness he has seen/ feels.. peep," *I'm suicidal now/ life is like my rival now/thoughts evil, so crazy I'm starting to envy dead people...*".

"*You can't start a revolution when half of your nation is engaged in moral prostitution*", **Nota** rhymes on '**Revolutionary Psalms**', and though **faceless** ambles lazily thru the verse the joint still comes of pretty g.

Production on '**Desert Jungle**', stands out with sick ass 'African' drums accompanied by an intermittent vocal humming, (listen to track in the podcast.) Plus the hook's very well crafted.

The rest of this very short album is capped off by an uplifting track about siblings and all the little girls growing up called '**Shining Star**'.

Two bonus tracks, '**Stand Up**' and '**Street Legal**', (a tale about the streets,) see the duo fail to maintain the established energy of preceding productions through uninspiring verses. Though besides this, my only other real criticism is the albums' rather short length.

In summary, this is a dope recording, with mad replay value, (an element generally missing from much of what's available on the market today.) It will definitely stay in my collection for years to come.

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