

"I'm just out here telling my story and making a living."



CHAINZ

Exciting Rap Sensation Harry T

Broken Social Scene (Saturday) This Canadian indie-rock collective (the reigning king, as it were, of Canadian indie-rock collectives) has a membership so fluid — and with so many side projects — that constructing a flow chart would not feel superfluous. The group recently released “Forgiveness Rock Record” (Arts & Crafts), its fourth studio album of spacious, dissonant rock songs. With the Sea and Cake. At 6:30 p.m., Rumsey Playfield, Central Park, midpark at 70th Street, (800) 745-3000, ticketmaster.com; \$30. (Amanda Petrusich)

Basia Bulat (Thursday) Clutching her autoharp to her chest, Ms. Bulat makes effortless, stompy folk-rock. Her voice is rich and nuanced, and her songs are as sophisticated as they are charming. With the Acorn. At 9:30 p.m., Mercury Lounge, 217 East Houston Street, at Ludlow Street, Lower East Side, (800) 745-3000, mercuryloungenyc.com; \$12. (Petrusich)

Caribou (Wednesday) Dan Snaith, the hands behind Caribou (and formerly Manitoba), is meticulous about his craft, and his electronic compositions are tight and purposeful, tempered only by soft, unassuming vocals that loop and pulse. With Emeralds. At 9 p.m., Webster Hall, 125 East 11th Street, East Village, (800) 745-3000, bowerypresents.com; \$20. (Petrusich)

Klaxons (Sunday, Monday and Wednesday) Klaxons’ eerie yet entirely danceable rave-punk is accentuated by the peal of air-raid sirens and paranoid chants that allude to William S. Burroughs and Thomas Pynchon. On Sunday at 9 p.m., Maxwell’s, 1039 Washington Street, Hoboken, N.J., (201) 653-1703, maxwellsnj.com; \$20. On Monday at 9 p.m., Bowery Ballroom, 6 Delancey Street, near the Bowery, Lower East Side, (800) 745-3000, boweryballroom.com; \$20. On Wednesday at 9 p.m., Music Hall of Williamsburg, 66 North Sixth Street, Brooklyn, (800) 745-3000, musichallofwilliamsburg.com; \$20.

When Philadelphia rapper Lil Uzi Vert was 20 years old, he uploaded a few songs to SoundCloud, a free music-sharing platform. The tracks got a couple hundred plays, then a few thousand. Three years later, on the strength of a moody song called “XO Tour Llif3” and a series of streaming-only mixtapes, the rapper, now 23, has racked up over a billion Spotify streams and nabbed a Best New Artist Grammy nomination.

Lil Uzi Vert’s rise is impressive. But this year, he’s just one in a crowd of hip-hop stars who are dominating the mainstream. Nearly half of the songs on Jan. 27’s Billboard Hot 100 chart were rap or incorporate elements of hip-hop. Listening in the genre increased 74% on Spotify in 2017, and Drake, the Weeknd and Kendrick Lamar were three of the platform’s top five most popular artists. This is a marked change from the past 10 years, when artists like Taylor Swift, Katy Perry and Lady Gaga ruled the charts. In fact, “Look What You Made Me Do,” the lead single from Swift’s latest album, Reputation, fell from the No. 1 spot on the singles chart after just three weeks, dethroned by the rapper Cardi B’s viral hit “Bodak Yellow.” That was quickly succeeded by the downbeat rap of Post Malone and 21 Savage, whose single “Rockstar” topped the Hot 100 for eight straight weeks.

The Grammys are evolving as well. In years past, Album of the Year nominations might nod to one hip-hop work, tokenizing the genre. This year, rap dominated the category, thanks to artists like Jay-Z, Lamar and Donald Glover, who has pushed genres with his musical project Childish Gambino. Three of the five nominees for Record of the Year are also hip-hop, as are three of the five up for Best New Artist, including Lil Uzi Vert.

For fans of American hip-hop, this recognition is long overdue. “It was kind of a ‘Well, duh,’ moment,” says Ross Scarano, Billboard vice president of content. “Rap has been the most dominant force in American culture for years.”