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**BIO**

We compete for different reasons. In many cases, it could be for glory or even simple self-satisfaction. It goes deeper than surface level bragging rights for Bizzy Banks though. He raps with unmatched tenacity in pursuit of a worthier goal. More than anything, fatherhood fuels the unanimously lauded New York rapper to go harder. With his family always top of mind, he continues to bend and break the boundaries of drill and hip-hop in general on his 2024 project, *GMTO Vol. 2* [Atlantic Records], and much more to come.

“Musically, my daughter made me focus more,” he proclaims. “I know If I focus as much as possible and go as hard as I can, I can make a better life for her. Music is my ticket.”

Hailing from East New York, the Trinidadian-American rapper rose up out of the trenches and to the forefront of hip-hop’s next vanguard. Rap provided solace from a turbulent childhood split between trouble in the streets and bouncing back and forth from his mom’s place to his grandmother’s house. Following his 2019 anthem “Don’t Start,” he unleashed *GMTO Vol. 1 (Get Money Take Over)* and sent shockwaves through the scene in 2020. *Pitchfork* professed, *“it’s the Brooklyn drill tape of 2020*,*”* and selected the single “Top 5” as one of *“The 36 Best Rap Songs of 2020*.*”* Pop Smoke expressed his admiration for Bizzy in his final interview, and Bizzy returned the favor with a feature on “30” from the late icon’s *Faith*, which debuted at #1 on the *Billboard* 200. He only increased his momentum with 2021’s *Same Energy* as *Rolling Stone* named him among its *“Breakthrough 25*.*”* 2022 saw him show out on the *Same Ole Bizzy* EP. He lit up a popular *On The Radar Freestyle* and performed alongside the likes J.I. The Prince of N.Y. and BlueBucksClan. Impressively, the origin of Drill colloquialisms such as *“Like,” “Look,” “Glah Glah boom*,*”* *“Leg*,*”* and *“Sitchy”* can also be traced back to him.

In 2024, he hunkered down in New York to carefully craft his next statement. Removing distractions, he locked into a prolific creative groove for what would become *GMTO Vol. 2*.

“*Volume 1* was a classic tape for not only me, but the drill scene in New York,” he asserts. “I’m back in that same mode, but I’m more focused on my wordplay, punchlines, and the cadence of the music. I hadn’t dropped a tape in over two years, so I canceled everything and focus on myself. Now, it’s the perfect time for *Volume 2*.”

Fittingly, he gives audiences what they asked for with “Don’t Start Pt. 3.” Upholding the energy of “Pt. 1” and “Pt. 2,” he runs through his verses at a relentless pace over a thumping bass line, skittering hi-hats, and eerie keys. Sawing through the beat with bold bars, he exclaims*, “I’m the best in this shit, thought you knew that*.*”*

“It’s a gift to my fans,” he notes. “I’ve been promising them *‘Pt. 3’* for years now. The first *‘Don’t Start’* actually led to *GMTO Vol. 1*, so this felt like the right time.”

An ominous chant bleeds into the punchy beat on “Free Wick.” In between a heavy exhale, he urges, *“Get money*,*”* topped off with a *“Glah glah boom*.*”* He adds, *“It’s different. It doesn’t even sound like anything you’d expect. It’s also an homage to Shawny Binladen, because he’s a big inspiration*.*”*

The opener “On Lock” finds him firing off quotable rhymes like grenades through an airy soundscape. “I mostly freestyle my songs, but I wanted to write on this one,” he recalls. “I was just going off of my emotions and how I felt. I wanted to remind all of the New York rappers what’s up.”

Then, there’s “Did That” [feat. Luh Tyler]. The track’s call-and-response culminates on a raunchy chorus as their signature sounds seamlessly integrate.

“We wanted to figure out how we could complement each other on the beat, and we just ‘*Did That’*,” he grins. “That’s why we called it ‘*Did That*.’”

“2 Deep” finds him in a head-spinning lyrical crossfire with Kenzo B. *“Kenzo B felt like she could keep up with me lyrically, so I put that to the test*,” he says. *“She did!”*

He and Shawny Binladen light up “Maybach Music” as Bizzy embraces a new dynamic.

“It’s just a vibe,” he admits. “Lil Wayne used to have a lot of conversations in his verses, and I was trying to do something similar. You can hear me asking certain questions, but then I skip over some and get straight to the point.”

Dreamy piano and guitar underscore the finale “Just a Letter Pt. 2.” It unfolds as the emotional apex of this body of work, hinging on his most personal and powerful words.

“I just wanted to talk to my fans,” he goes on. “I’m giving a little insight on my life while I was making this project.”

In the end, Bizzy delivers for his hometown and the culture.

“New York motivates me,” he leaves off. “It's home, and there’s no place like home for real. I just want people to hear this and know I still got it, but I’m more grown and mature now. I understand that when you want something, you have to put yourself first. If you don’t, no one will. I’m doing this for my family and myself.”

**BOILER**

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