LINUS EUSTERBROCK, CHRIS KATTENBECK,
OLIVER KAUTNY (EDS.)

IT'S HOW YOU
FLIP IT

MULTIPLE PERSPECTIVES ON
HIP-HOP AND MUSIC EDUCATION

Linus Eusterbrock, Chris Kattenbeck, Oliver Kautny (eds.)
It's How You Flip It

Popular Music

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"It's how you flip it!" – Editorial Notes

Linus Eusterbrock, Chris Kattenbeck, and Oliver Kautny

In the late 1960s, a number of cultural practices began to emerge in various cities across the United States, evolving throughout the 1970s to eventually come to be known as Hip-Hop (Rose 1994). Starting in the 1980s, Hip-Hop, largely driven by rap music, gained global popularity, also drawing the attention of educators in areas such as social work, schools, and universities. In the meantime, a substantial field of education with Hip-Hop has become established, commonly referred to as Hip-Hop (based) education or Hip-Hop pedagogy, which is now playing a significant role in advancing the integration of Hip-Hop into educational settings (see Hill/Petchauer 2013).

Some educational fields, such as social work in Germany or English literature pedagogy in the United States, embraced Hip-Hop relatively early. Music education was more reserved initially, despite the fact that Hip-Hop culture, and in particular its music-related practices such as rap, beatmaking, DJing, beatboxing, and breaking, offer a wide range of touchpoints for music education (for a historical overview of the relationship between Hip-Hop and music education, see Kattenbeck and Kautny in this volume). It was not until the 2010s that an academic discourse on Hip-Hop in music education started to take shape, particularly in Europe and the United States (Kruse 2016). Our edited volume aims to intervene in this discourse, with contributions addressing question such as:

- How can we describe Hip-Hop's musical practices, such as beatmaking, breaking, or rapping/MCing?
- How are these Hip-Hop practices taught and learned in both informal and formal settings?
- How do Hip-Hop's musical practices engage with key social issues of our time, such as racism, sexism, technology, and ecology? And what implications does this have for music education?

- How can we appropriately relate Hip-Hop practices to established methods in music education?
- Should Hip-Hop be institutionalized in educational contexts, or does that threaten the originality, independence, and possibilities of resistance within Hip-Hop cultures outside school settings?
- What might be the best approach to institutionalizing Hip-Hop in music education? How has music education in schools and music teacher training adapted to incorporate Hip-Hop, and how should both (continue) to change?
- What specific Hip-Hop-related issues should music education research focus on going forward?

This edited volume unfolds a discussion of these questions, with the rationale for their selection and relevance explained in a separate contribution (see Kattenbeck and Kautny in this volume). We invited a diverse group of individuals to explore these topics from various angles and in different formats, including articles, essays, experiential reports, and responses. The contributors range from academic music educators to music teachers, social pedagogues, and Hip-Hop artists from Europe and the United States, with many embodying two or more of these roles simultaneously.

Our goal of bringing together a wide array of perspectives on Hip-Hop and music education was driven by two key intentions. First, examining Hip-Hop through the lens of music education is a multifaceted and complex endeavor. It touches upon an array of artistic, educational, and cultural contexts involving a variety of actors. A rich blend of viewpoints is essential to fully explore the many aspects of music-related informal and formal teaching and learning with or about Hip-Hop. This requires insights from academia (music education, musicology, cultural studies, dance studies, etc.), artistic practice (breaking, graffiti, MCing/rap, beatmaking, DJing, etc.), and educational contexts (schools, universities, social work, etc.).

Second, exploring Hip-Hop's role in music education puts us at the crux of a dynamic debate defined by questions about what Hip-Hop actually "is," to whom Hip-Hop "belongs," the extent to which it should be institutionalized, and, if so, how this might best be done. The responses to these questions are significantly shaped by each individual's background, perspective, worldview, and interests, leading to a range of different, and sometimes opposing, views.

We recognize that as the editors of this volume, we are deeply involved in this complex conversation about Hip-Hop. Our positionality notably influences both the creation of this book and how it will be perceived by our readers.

The book is inherently influenced by us, its editors, who reflect on and write about Hip-Hop from a position of privilege, being White, male, European, and anchored in academia. Each of us found a deep connection with Hip-Hop at different points in our lives—a fascination so strong that it has led us to devote ourselves for a number of years now to this culture as music educators within the school and university context. As university teachers and academics, we are aware that we discuss Hip-Hop's institutionalization from the position of a powerful institution.

We are well aware that our knowledge has limits. For instance, we understand that as White editors, we can't fully comprehend Hip-Hop's significance as a culture deeply rooted in Black/African American/Afro-diasporic history through the lens of lived experiences of racism, unlike some of our contributors. Moreover, the three of us are not actively performing Hip-Hop artists, approaching Hip-Hop instead from the perspective of (higher) education. Yet we still consider it crucial for us as music educators to engage with Hip-Hop, as it has long become a global presence in schools and universities, crossing all sorts of geographical, cultural, national, and institutional divides. Music educators, moreover, are increasingly integrating Hip-Hop into their teaching. Hence the institutionalization of Hip-Hop is already underway, accompanied by its own set of challenges and controversies. We are dedicated to thoughtfully reflecting on, supporting, and influencing this ongoing process, which we aim to do by bringing together a wide range of perspectives in this volume.

We're not here to prescribe, from our standpoint, a single "correct" interpretation of Hip-Hop (education) or the "right" way to engage with it. Rather, we strive to present a variety of viewpoints, recognizing that we must always consider who is engaging—and from what point of view—with Hip-Hop, music education, and cultural phenomena in general. Because this engagement depends significantly on one's background, worldview, interests, and approach: it's always how you flip it.[1] Our goal is to encourage a dialogue

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1   In Hip-Hop, "flipping" refers to the practice of taking existing phenomena, adapting them, and presenting them in a new way. For instance, MCs perform an "act of linguistic empowerment" by flipping the meanings of words or assigning them entirely new interpretations (Smitherman 1999: 275–276); dancers replicate and modify others' moves, both integrating into and evolving the culture dynamically (Rappe/Stöger

that bridges various positions and perspectives, and that takes shape not just in the various chapters in the volume but also through brief responses that follow some of these pieces. These responses, contributed by educators and artists actively involved in Hip-Hop, add distinct perspectives to the themes discussed in the texts.

The volume begins with an introductory foreword by Adam Kruse, underscoring the importance for researchers and educators in Hip-Hop to continually question their own positionality by asking "Who do we think we are?" Researchers and teachers, especially those coming from a place of privilege such as White academics, run the risk of causing more harm than benefit through alienation and appropriation. This is followed by an article by Chris Kattenbeck and Oliver Kautny, who delve into the complex and often contentious relationship between music education and Hip-Hop, discussing its history, the challenges it faces, and potential solutions.

The next section of the book features four essays on informal learning in Hip-Hop practices and its potential impact on formal education. Cologne's celebrated MC and Beatmaker Kurt Tallert, known as Retrogott, shares how Hip-Hop served for him as a space of informal education. He explains how sampling in Hip-Hop allowed him to engage with ideas around (music) history, progress, and authorship. He also reflects on his experiences teaching a university seminar as a Hip-Hop artist and his insights into the interplay between Hip-Hop and literature. In another artistic perspective, Samy Deluxe, a Hamburg-based producer, graffiti artist, and one of Germany's most successful rappers since the early 1990s, discusses his learning processes and strategies. In conversation with Oliver Kautny, he highlights the roles of analytical listening, imitation, creativity, and freestyle in mastering rap, especially flow.

In a shift from rap to beatmaking, Chris Kattenbeck offers a qualitative empirical study that reveals the forms of knowledge from which Hip-Hop beatmakers draw and how they acquire it. He also examines how incorporating beatmaking into music teacher training could challenge and reform music education, aligning it more closely with the diversity of music cultures. Respond-

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2023: 181–191); and beatmakers sample sounds, rework them, and set them in new contexts, thereby endowing them with fresh meanings (Schloss 2014: 106). Flipping can also metaphorically apply to how different actors engage with Hip-Hop and music education: the interpretation and value assigned to Hip-Hop and music education depend on the observer's perspective, which phenomena are highlighted, and how these are approached and contextualized.

ing to Kattenbeck, dancer and academic Frieda Frost applies the idea of "invisible skillz" to the learning and knowledge cultures in breaking.

Michael Rappe and Christine Stöger explore knowledge forms in breaking, using the archipelago as a metaphor to describe the creation of collective knowledge. Taking recourse to Édouard Glissant's (2020) notion of archipelagic thinking, tied to the postcolonial creolization of culture, they showcase various facets of knowing, learning, and teaching in breaking. Dancer, educator, and researcher Saman Hamdi responds by connecting these elements to his own dance teaching and learning experiences, framed by Hip-Hop history and the blending of cultural identities in a postmigrant society.

The next four articles delve into Hip-Hop's role within educational settings, especially in school music classes and community music. Oliver Kautny uses music theory methods for analyzing flow in Rap, as well as childhood sociology discourses, to explore how childhood is perceived in both elementary education and Hip-Hop cultures. These perspectives shed light on the normative clashes and educational opportunities that arise when Hip-Hop is integrated into school curriculums. In her response, secondary school teacher Meike Rudolph reflects on Kautny's ideas about flow and childhood in light of her classroom experiences. Jabari Evans also addresses normative conflicts. His case study of a Chicago artist and educator implementing Hip-Hop education projects in schools uncovers ideological rifts between educational institutions and the artists' vision of authentic Hip-Hop experiences. He concludes that schools often obstruct the fruitful execution of Hip-Hop education programs.

Charlotte Furtwängler examines the tension between Hip-Hop practices and educational frameworks through her analysis of gangsta rap representation in German school textbooks for seventh and eighth grades. She shows that gangsta rap is rarely covered in these textbooks, and that when it is, potentially controversial aspects are often sidestepped. Music teacher Manuel Vogel, in his response, discusses how he navigates the topic of gangsta rap in his classes and the challenges of insufficient and flawed teaching materials.

Johan Söderman shifts the focus to extracurricular music education, exploring Hip-Hop pedagogy in Swedish community music, especially within what are called "study associations", and its significance for school music education. Michael Kröger, who pioneered Germany's first Hip-Hop class at his school, reflects on implementing principles such as "each one teach one" and a trust-based pedagogy in his classroom.

The next two chapters focus on institutionalizing Hip-Hop in higher education. Ethan Hein and Toni Blackman, drawing from their experience in

academia and Hip-Hop education, discuss the complexities of "building Hip-Hop music educators." They emphasize the importance of these educators actively engaging in Hip-Hop songwriting to address issues of identity, cultural appropriation, and the politics of race, class, and gender. Michael Kröger, in his response, connects their insights to his daily experiences of teaching Hip-Hop in school settings. Graffiti artist and social worker Puya Bagheri discusses, in an interview with Linus Eusterbrock, how universities and schools need to change to be able to integrate Hip-Hop into the curriculum, along with Hein and Blackman's ideas on preparing Hip-Hop educators. MC and music scholar Kjell Oddekalv, in his chapter, delves into how rap flow is learned and the ways these learning processes can be adapted to formal educational settings. He also highlights the possible pitfalls of making MCing a part of institutionalized education.

The final two articles in the collection focus on incorporating Hip-Hop into music education through a social justice lens. Shanti Suki Osman illustrates how ideas and methodologies from Black feminism can enable an intersectional and critical incorporation of Hip-Hop in music teaching, examining issues such as the roles of technology, representation, storytelling, and sound in both Hip-Hop and music education. Wrapping up the volume, Linus Eusterbrock explores practices in Hip-Hop music that provide opportunities for engaging with environmental issues in music education contexts. His analysis includes examining the interplay between rap music, place-based education, and environmental justice.

A volume such as this, rich in diverse viewpoints, is truly a collective endeavor. We extend our heartfelt thanks to all the contributors for their insightful input and their readiness to engage in a critical yet constructive conversation about Hip-Hop and music education. This collection is part of the interdisciplinary project "Hip-Hop's Fifth Element: Knowledge, Pedagogy, and Artist-Scholar-Collaboration," directed by Justin Williams (University of Bristol) and Oliver Kautny (University of Cologne), and supported by the German Research Foundation (project number 448420255) and the British Arts and Humanities Research Council. We are especially thankful for the generous support that made this project possible. A special shoutout goes to Justin Williams and particularly to Sina Nitzsche, who were instrumental in securing the funding that laid the foundation for this publication.

Our language editor Michael Thomas Taylor played a substantive role in giving these essays their final shape, reworking them with our authors for maximum clarity. Gizem Erdem deserves thanks for creating the cover artwork,

while Griff Rollefson played the role of a critical friend in shaping several texts. Valuable discussions with Kurt Tallert, also known as Retrogott, greatly enriched the Cologne Hip-Hop Institute (CHHI) at the University of Cologne and the creation of this volume. We are also indebted to Charlotte Furtwängler for her dedicated and insightful involvement in the project at the CHHI. Last but not least, a huge thank you to all the artists, educators, students, and academics who have been a part of our Hip-Hop and music education journey over the years. There are too many to name individually, but this book owes a great deal to each one of them.

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Music Education and Hip-Hop

Who Do We Think We Are?

Adam J. Kruse

Growing engagements with Hip-Hop music and culture in classrooms, community organizations, and scholarship in the past decade have been inspiring and encouraging. Music educators around the world are increasingly recognizing the significance and potential of these engagements while also reckoning with the historical and contemporary underrepresentation of Hip-Hop in our field. With great enthusiasm for these efforts, I am honored to welcome readers to this book. However, alongside this enthusiasm, I shoulder skepticism, I carry doubt, I cringe, I wince, and I hold my breath. For all the revolutionary potential of this expanding relationship with Hip-Hop, the discipline of music education—and every teacher, scholar, and artist involved in developing and delivering whatever Hip-Hop music education is and will become—is poised to harm as much as help, tokenize as much as decolonize, and alienate as much as liberate. As we move forward together, I implore all of us to pause and question who exactly we think we are in this work.

It is only fair for me to start. I am a White, middle-class, middle-aged, neurotypical, cisgender, heterosexual man who currently lives without a physical disability. I have lived my entire life in the United States; I am a monolingual English speaker; I do not practice a religion; and I have been working at a large university as a full-time, tenure stream (and eventually tenured) music education faculty member for ten years. My relationship to Hip-Hop has been that of a cultural guest. I did not grow up with Hip-Hop as a significant part of my life, and until my doctoral studies in 2011, I would have described myself as only a casual listener to a few specific Hip-Hop artists. In the years since, my relationship with Hip-Hop culture, music, musicians, educators, scholars, and other individuals has grown, but I perpetually maintain the position of a guest. This position is fraught with positive and negative possibilities. In a 2018 article, I described this position saying that "I live on the edges of advocating and ex-

ploiting, of informing and essentializing. I do not intend to speak for Hip-Hop culture or to claim an authority I have not earned" (Kruse 2018: 150).

I have attempted to open my writings about Hip-Hop over the past decade with acknowledgments about my various intersecting identities, my biases and shortcomings, and my past and current relationship with Hip-Hop culture. Part of my motivation for these openings is simply to be forthright with readers—to let them know who I am, who I am not, and how they might consider my positionality as they interact with the text. When reading Hip-Hop scholarship from others, I typically search first for similar acknowledgments to find insight into authors' backgrounds before proceeding with the work in its presented order. I am not looking to disregard anyone based on their background; I just want to know who is speaking, from what authority (or lack of authority) they are operating, and how that contextual knowledge might inform how I engage with their message. Hip-Hop emcees make frequent reference to their contexts and identities to situate their work, and I think it would be beneficial for Hip-Hop scholars to do the same.

Of course, not everyone shares my opinion on the necessity of front-and-center positionality statements. Over the years, I have had some peer reviewers complain that such statements are unnecessary and distracting or that they do not belong at the opening of empirical research articles, which ought to instead center existing scholarly literature. I have sometimes pushed back in the peer review process—with varying levels of success—and at other times conceded to help see my larger efforts reach publication. Looking back, I regret every instance where I gave in to the requests to reduce, reorder, or remove these statements. Perhaps this is overly dramatic, but in these moments, I sacrificed what I believed to be important to the ethos of my work to gain acceptance from authoritative perspectives which could move me one professional step closer to being a hirable candidate, one step closer to promotion and tenure, one step closer to financial security and the privileges of full-time academic employment.

This strategic selling out to play the publication game brings me to the more insidious motivation of why I prefer to lead with my positionality as a Hip-Hop scholar. While I am sincere in my wish to communicate about my background to situate my work for myself and others, critical introspection brings me to understand that I also engage in this approach to excuse myself from authority and to lower expectations. If I claim that my connections to Hip-Hop are tenuous and tangential, perhaps that will explain away my lack of knowledge and my less-developed artistic skill set. If I say that I am only here to help make con-

nections and translate for other conventionally prepared US music educators (i.e., those whose musicianship has been primarily developed in Eurocentric large ensemble settings), perhaps that will lower the bar for critical analysis. If I present myself as the well-meaning and privileged White guy, perhaps this will preemptively reduce the criticism I should be receiving for taking up so much space in a bourgeoning area of scholarship. Big talk from someone waxing poetic in a book foreword, I know.

My point here is that I am capable of both constructive and damaging activity in Hip-Hop scholarship—and that I am likely doing both simultaneously. I have become more aware of this when revisiting pieces I have previously published. Take for example a review of literature I published under the titled, "Toward Hip-Hop Pedagogies for Music Education" (Kruse 2016). While the in-print publication date for this work is 2016, I began writing this article as part of my dissertation, likely somewhere around 2013. At the time, I was hesitantly beginning to step into scholarship related to Hip-Hop and found my lack of personal experiences compared to the wealth of established knowledge and scholarship (albeit largely outside of music education) overwhelming. Building from the work of Marc Lamont Hill (2009), this article introduces possibilities for music educators to engage with Hip-Hop music and culture within the overlapping categories of "Hip-Hop as a bridge," "Hip-Hop as a lens," and "Hip-Hop as practice."

My hope with this article was to encourage music educators to increase (or begin) their activity related to Hip-Hop, and my intention with the bridge-lens-practice framework was to offer possibilities, introduce entry points, and overall encourage the notion that Hip-Hop pedagogies in music education could take many forms. However, alongside those offerings, introductions, and encouragements (as if I had the authority to be inviting others to a party I wasn't hosting), I did not speak explicitly about race and racism as they related to a Eurocentric profession like music education engaging with a foundationally Black American music and culture. I described my shortcoming in this original article in a subsequent article that explored White fragility in the context of Hip-Hop and music education:

> I talked of "inclusivity" and "marginalized, underserved, and/or under-represented student populations" [Kruse 2016: 254]. I also mentioned "critical perspectives and social consciousness," "often-unheard voices," and "sociocultural issues" [ibid.: 255–256]. What I failed to mention—outside of summarizing the work of other scholars—was race, racism, Whiteness, or

the inseparable link between Hip-Hop's roots and Black urban experiences in the United States. To be kind to myself, I could claim that I did not know better. To be honest, I avoided talking explicitly about race because it was easier not to and because not naming race directly benefits me as a White person. (Kruse 2020: 146–147)

When I am at my most forgiving to myself, I see that I have learned and grown over time; I have fostered sincere, respectful, and reciprocal relationships with many Hip-Hop artists, educators, and scholars; I have made positive contributions to my community through Hip-Hop workshops and youth programming; and I have developed some adequate musical skills as a beatmaker and emcee. However, when I am at my most cynical, I see the past decade plus of my career as a testament to academia's permission and celebration of White male mediocrity. Perhaps both positions hold some amount of truth. At this point, my primary concern of encouraging music educators to engage with Hip-Hop has shifted to hopefully bringing a more thoughtful and critical perspective to what these engagements might entail, who these engagements serve, and what damage these engagements might cause.

As I currently sit regretting portions of my introduction to Hip-Hop pedagogies for music education, I am compelled to improve in my introduction to this present book. Acknowledging that I remain capable of positive and negative work in this position is hopefully a start. As we all continually strive to know and do better in work related to Hip-Hop and music education, I hope that we can all acknowledge our simultaneous abilities to be productive and destructive. Personally, I do not want to entirely lose the elements of invitation and encouragement I leaned into in earlier works, but as the field of music education increases its involvements with Hip-Hop, I believe all will benefit from a more thoughtful and critical stance. I offer this foreword not to gatekeep Hip-Hop and music education scholarship—I have no interest, no ability, and absolutely no standing to take such a position—but rather to do my small part to help shape the blossoming relationship between music education and Hip-Hop toward something more responsible, more respectful, and ultimately more meaningful.

When it comes to music educators and Hip-Hop, who do we think we are? Of course, we are not a monolith. My own perspective as a music educator within the United States leads me to assumptions that most music educators are not already steeped in Hip-Hop cultural experiences. This has been largely true in my limited experience, but there are absolutely music educators in the

world who *are* primarily Hip-Hop musicians. I would imagine that the readers of this book might be more likely than the average to have deeper connections to and more personal experiences with Hip-Hop. That said, regardless of our individual backgrounds, it is worth asking who we think we are as a profession, and who we would like to be in this work.

- Will we engage with Hip-Hop only superficially to serve conventional interests in our profession?
- Will we explore Hip-Hop only with Eurocentric tools and understandings?
- Will we attempt to validate Hip-Hop via existing notions of privileged academic knowledge?
- Will we wear Hip-Hop as a costume to recruit students via bait-and-switch tactics?
- Will we slap some rap lyrics in a slideshow to appear relevant?
- Will we copy and paste Hip-Hop content into our lessons while leaving the fundamental assumptions of our teaching approaches unchanged?

Or …

- Will we engage with Hip-Hop as a culture, and not just a musical genre?
- Will we acknowledge our positionality to Hip-Hop culture, and embrace our potential personal limitations in our work?
- Will we center the reality that Hip-Hop is a foundationally Black American culture, and will we keep that reality central as we explore global adaptations of Hip-Hop?
- Will we establish and care for mutually beneficial relationships with Hip-Hop artists, educators, and scholars?
- Will we embrace Hip-Hop's powerful potential for healing, community building, and empowerment?
- Will we consider Hip-Hop as an industry, including how capitalism, racism, heterosexism, misogyny, ableism, and other forms of oppression shape and fund this industry?
- Will we allow our notions of Hip-Hop aesthetics to evolve as rapidly as youth culture demands?
- Will we accept Hip-Hop as a form of critique—even when it is we ourselves who need the critiquing?

As we have likely all witnessed the numerous growing engagements of Hip-Hop within the field of music education, I imagine that we have seen the hopeful and the horrifying—the inspirational and the insidious. It is worth carrying forward with us the notion that we all personally house the potential for all of the above. As I stand here at the front door of a party I am not hosting—a party I invited myself to and perhaps have no real business attending in the first place—I simply ask the readers of this book to be skeptical. Ask the authors, ask our field, and ask yourself, when it comes to music education and Hip-Hop, who do we think we are?

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Hip-Hop and Music Education
Challenges and Current Issues

Chris Kattenbeck and Oliver Kautny

Abstract *Educational institutions such as schools and universities began engaging with Hip-Hop as early as the 1980s. This led to the development of educational practices relating to Hip-Hop by the 1990s. Today, these practices are often collectively called "Hip-Hop education." While some pedagogical areas, such as teaching literature, have seen considerable progress in the institutionalization of Hip-Hop, music education has only recently started engaging more intensively with the genre in both research and practice. In this chapter, we will trace this evolution, explaining why it started late and is still unfolding slowly. We will also discuss the resulting tasks for music educators in research and practice, asking in particular whether an institutionalization of Hip-Hop can succeed that is sustainable, self-reflective, and ethically responsible, and what role dialogue and collaboration between artists and educators can play in this.*

Introduction

While music education has started to intensively explore Hip-Hop only recently, with a noticeable increase in studies in this area since the 2010s, there are now even signs that Hip-Hop education might establish itself as a new field within music education (Kruse 2016d).[1] It is therefore time to reflect on the challenges and current issues bound up with Hip-Hop in music education and the direction it should take—a task that we want to tackle in this chapter.

This requires not only familiarity with the current, relevant discourses in music education but also appreciation of the complex, historically evolved

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1   See http://www.hiphopmusiced.com/about.html.

relationship between Hip-Hop and music education. We thus start by examining teaching and learning practices within Hip-Hop. We then explore how Hip-Hop interacted with educational institutions outside its culture, leading to new pedagogical practices that are often known as "Hip-Hop education" in international discourse, with varying degrees of formalization. We then reflect on how music educators in schools and universities have gradually begun to engage with Hip-Hop, and on the ongoing challenges they face to fully integrate Hip-Hop into their educational practices. From these challenges, we identify the most pressing current issues in music education and suggest potential solutions. In this context, we believe that, alongside increased research into teaching and learning processes within Hip-Hop's musical practices, dialogue and collaboration are crucial. We will delve deeper into these key aspects and demonstrate their importance by sharing insights from our work at the Cologne Hip Hop Institute (CHHI). The chapter concludes with a summary.

We note that this chapter is written from the perspective of two German scholars who focus mainly on the United States (Hip-Hop's country of origin) and Germany. We acknowledge that we cannot comprehensively cover all aspects relevant to other geographical areas, but we hope our insights will still be valuable to readers in other countries and can invite additional perspectives for future discussion.

Hip-Hop Pedagogies

From the very beginnings of Hip-Hop culture, there have been voices emphasizing the unique role of learning and teaching in Hip-Hop, leading not only to specific contents and forms but also to a pedagogical discourse among Hip-Hop artists. With reference to DJ and Hip-Hop activist Afrika Bambaataa,[2] this discourse often invokes the concept of knowledge, sometimes even taking it to be a distinct element of the culture (Gosa 2015; Chetty et al., forthcoming).

One form of learning and teaching associated with Hip-Hop is the cypher (Williams 2015; Rappe/Stöger 2016, 2017; Hein/Blackman in this volume); the

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2   It is important for us to mention that there are allegations of sexual abuse against Afrika Bambaataa, which he denies. Since these allegations emerged, there has been a discussion about how to respond (e.g., Arnold 2016). In this chapter, we refer to Bambaataa as an actor who was important for Hip-Hop culture, while noting this controversy.

motto "each one teach one" (Rappe/Stöger 2015) is also frequently cited, underscoring the unique educational role of all artistically active participants within Hip-Hop culture. According to this idea, learning processes in Hip-Hop are created by those who practice Hip-Hop and emulate, play with, vary, revise, reinvent, archive, overwrite, and prove themselves through these practices. In expressing themselves through dance moves, sounds, or rhythms, these participants (re- and de-)construct Hip-Hop knowledge. Some of this knowledge typically becomes visible to others only when it is captured through songs, videos, or interviews (see Tallert in this volume) or revisited in subsequent Hip-Hop practices. Consequently, this potentially ephemeral knowledge is mainly accessible to those who live Hip-Hop culture or at least engage with it intensely. On this view, everyone active in Hip-Hop is at once a teacher and a learner (Rappe/Stöger 2015).

With the media popularization of Hip-Hop during the 1980s, some Hip-Hop artists in the United States became particularly well-known and continue to be relevant educational role models or "public pedagogues" as defined by Peter McLaren[3] (see also Hill 2009: 120; Porfilio/Porfilio 2012). This included, in the early decades of US Hip-Hop, key figures such as Afrika Bambataa, KRS One, Chuck D (Beachum 2017; Kautny 2023), Tupac Shakur (DeMatthwes/ Coviello 2017), Big Daddy Kane (McCutchen/Rivera-McCutchen 2017), Lauryn Hill (Genao/Genao 2017), and Queen Latifah (Kautny, forthcoming). In the 1980s and 1990s, through song lyrics, videos, and interviews, these artists assumed the role of Hip-Hop teachers, often linking their vision of knowledge in Hip-Hop with critiques of the racist and socially unjust conditions in the United State, as noted by Gosa and Fields:

> Afrika Bambaataa and the Zulu Nation, KRS-One, and Public Enemy: the hip-hop intelligentsia of the 1980s and 1990s, has used hip-hop as a platform for instruction in history, spirituality, and Black power politics for more than three decades. (Gosa/Fields 2012: 196)

Their pedagogical-ethical arguments, influential among many Hip-Hop artists in and outside the United States to this day (see Tallert in this volume;

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3   McLaren understands pedagogy broadly as "introduction to, preparation for, and legitimation of particular forms of social life" (McLaren 2015: 123). From such a perspective, key actors in Hip-Hop can be seen as public pedagogues who educate those who listen to or watch them.

on Kendrick Lamar as an educational leader, see Martin et al. 2017), drew from contemporary political discourses, particularly on the emancipation of Black Americans. In this Afrocentric perspective, knowledge in Hip-Hop is a means to create new "knowledge of self" or "Black consciousness" (Gosa 2015: 58; Kautny 2023, forthcoming).

The narratives of learning and teaching in Hip-Hop have often retained a political-utopian character. In this view, Hip-Hop is often seen as a positive social and, at times, spiritual force, enabling people to fight for freedom, appreciation, and self-determination amid social, economic, and political constraints (Gosa 2015: 58; Williams 2015; Karvelis 2018b; Hamdi 2023).

This strong semantic emphasis has been reinforced by two interconnected historical developments. First, in the 1990s, rap music began to grow into an increasingly larger segment of the pop industry. And second, one of the main driving forces behind this growth was the highly controversial genre of gangsta rap. In light of these developments, the counternarrative gained influence of Hip-Hop as authentic, socially and pedagogically constructive, and noncommercial (McLaren 1999; Gosa 2015; Williams 2015).

In other words, over decades, Hip-Hop has developed its own pedagogical practices and narratives, often characterized by a strong critical awareness of socially powerful institutions. This makes the topic attractive yet complex for educational contexts.

The Emergence of Hip-Hop Education

In the 1980s, Hip-Hop increasingly became a relevant part of global pop culture, spreading first within the United States and then around the world. Hip-Hop was thus practiced by actors whose cultural, social, geographical, and other backgrounds significantly differed from its strongly, though not exclusively, Black American origins. This sparked ongoing debates about the authenticity and ownership of this culture (e.g., Kruse 2014; Rollefson 2017).

As Hip-Hop evolved into a global culture and diversified, it crossed another social boundary: gradually, educators outside of the Hip-Hop culture took notice of the phenomenon. Hip-Hop and pedagogy began to interact more intensely and influence each other, sometimes reciprocally. Children, adolescents, and young adults first brought their Hip-Hop culture into educational institutions such as youth culture centers, schools, and universities (Gosa/Fields 2012: 198). Educational institutions then started, more or less

willingly, to integrate Hip-Hop into their practices. Eventually, scholars began to research this educational practice (Hill/Petchauer 2013). What began in the 1980s and 1990s has today evolved under the label of "Hip-Hop education" into an almost overwhelming international field of education.

This chapter cannot trace the entire history of Hip-Hop education, for all countries and educational fields. However, we would like to indicate, through three cases from the "early" Hip-Hop education era of the 1980s to the 2000s, how various educational institutions responded to Hip-Hop. We refer to this process, in which pedagogical practices within Hip-Hop were formalized, established, and handed down in settings such as schools and universities, as the pedagogical institutionalization of Hip-Hop.[4] This process varied considerably, depending on the specific educational field of practice (e.g., schools, universities, social work), the actors who were involved, and the institutional, historical, geographical, etc., conditions.

The Federal Republic of Germany: Hip-Hop and Social Work (1980s–1990s)

In Germany, social work quickly opened up to Hip-Hop culture. Only weak forms of institutionalization developed here, as educators strongly aligned with the interests of adolescents, adapting to their perspectives and needs and providing them with spaces, technological know-how, equipment, and aesthetic freedoms for their Hip-Hop practices. The approach known as open youth work did not impose strict normative or formal aesthetic, ethical, pedagogical, or political guidelines on adolescents. And no pedagogically formalized program that would have identified itself as Hip-Hop education developed at that time.

This openness and freedom were conducive to Hip-Hop culture, which was able to develop relatively undisturbed in West Germany during the 1980s and 1990s, especially through youth centers. Important jams, for instance, took place in these centers in the 1980s and 1990s (Loh/Verlan 2015: 332). The fact that one of the first gangsta rap songs in Germany was recorded in 1993 in a youth center in Berlin-Kreuzberg illustrates the extent of the freedoms

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4   Scholars use the term "institutionalization" to mean several different things. In a broad sense, the institutionalization of Hip-Hop can be understood as any process of habitualization and typification of Hip-Hop-related actions and actors (Berger/Luckmann 1969). We define the term more narrowly by focusing primarily on institutionalization in certain formal educational institutions.

available to Hip-Hop activists at that time (Kautny 2011, 2013), even though there were, of course, conflicts in the context of early social work with Hip-Hop.[5]

Today, there are countless Hip-Hop projects in the field of social work worldwide, especially for children and adolescents, available not only in schools but also in their free time. Often, Hip-Hop artists themselves are the educators (Petchauer 2009; Hamdi 2023).[6] The related pedagogical discourses are not only found under the rubric "Hip-Hop education" or "Hip-Hop ped-agogy," but also as part of other educational fields, such as social work or community music (Pleiner 2004; Hill 2014; Josties 2017).[7]

The Federal Republic of Germany: Hip-Hop and Music Education (1980s–1990s)

Music education in Germany responded to Hip-Hop early on, particularly in developing teaching materials for music classes. But this did not lead to the genre becoming widely established within the field. Initial impulses for inte-grating Hip-Hop and especially rap into schools came from a small group of music teachers and university educators, usually specialized in other genres of popular music (such as rock), who published teaching materials with rap mu-sic for music classes sporadically between the mid-1980s and the early 2000s.[8]

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5   See Loh and Verlan (2015: 323). There are, however, studies on social work with Hip-Hop in other historical or geographical contexts showing that Hip-Hop practices were in these instances sometimes subject to significant pressure to adapt to the norms of other institutions, leading in some cases to normative tensions (Ringsager 2017; Hamdi 2023: 175).

6   In rare cases, Hip-Hop artists became educators who later worked full-time as teachers in schools, such as the rapper and later German and history teacher Hannes Loh (Loh/Verlan 2000, 2015; Loh 2010).

7   By now, the educational field of schools overlaps with social work and community mu-sic. On the educational work of Hip-Hop artists in Senegal and the United States, see Hamdi (2023: 97).

8   Already in 1984, Hering et al. published ideas for a teaching series on the song "It's a Shame" by Grandmaster Flash & The Furious Five (Hering et al. 1984), including a report from the classroom. Between 1990 and 2000, several more teaching materi-als on Hip-Hop for music classes (e.g., Arnz 1991; Müller-Waldheim 1992; Neumann 1996; Rohrbach 1996; Janosa 1999; Münch/Knolle 1999) and for interdisciplinary teach-ing (e.g., Verlan/Loh 2000) followed.

This "cautious" trend of opening up to popular rap songs through teaching materials and arranging them for music classes has intensified since the 2000s (see Furtwängler in this volume). While this approach to Hip-Hop was commendable, a deeper engagement with the practices and norms of Hip-Hop culture rarely took place. This correlated with the fact that a music educational discourse identifying as part of Hip-Hop studies emerged in Germany only gradually toward the end of the 2000s.

The United States: The First Wave of Hip-Hop Education (1980s–2000s)

In the United States, the fields of educational studies and literature pedagogy showed interest in Hip-Hop from the late 1980s and the 1990s, contributing significantly to the development of a new educational field in the 2000s that dubbed itself "Hip-Hop education" (Petchauer 2009). This "first wave of Hip-Hop education" in the United States was focused mainly on texts from rap songs, aiming to produce analyses that would promote linguistic, literary competencies, as well as social and political goals.[9] Today, literature pedagogy in the United States is still relatively advanced compared to other subjects in terms of teaching materials, methods, and curricular considerations.

The fact that educators in colleges and schools in the United States were able to engage quite well with Hip-Hop from the 1990s might be traceable to a specific constellation of US academic educational discourses. From the 1990s, educational concepts discussed in various segments of education studies became relevant and were favorably connected with Hip-Hop (such as urban education; critical pedagogy; inter- or multicultural education[10]). This fit between Hip-Hop and pedagogical concepts is exemplified by the idea of culturally responsive teaching (Ladson-Billings 1995), a concept based on the idea that it is crucial for children and adolescents—especially but not only Black American children and adolescents who are often economically disadvantaged—that teaching increasingly address their own lifeworlds. This reference to student lifeworlds is assumed to motivate children and adolescents to perform better

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9   Of particular note is a pilot project from 2016, in which students in grades K–5 were to acquire all core competencies related to literature and language entirely through engaging with Hip-Hop, particularly with rap texts (Nightengale-Lee/Clayton-Taylor 2020).

10   For discussions on Hip-Hop at the intersection between popular music education and intercultural music education in Germany, see Kautny (2010b).

in school, and to help them recognize, criticize, and ideally change existing power relations. As the lifeworld of the children addressed here was increasingly shaped by Hip-Hop, Hip-Hop gradually moved into the focus of the educational debate.

Such general pedagogical ideas also aligned perfectly with those of the emerging field of Hip-Hop studies in the 1990s (see Rose 1994), which in turn were heavily influenced by discourses of Black studies. Thus, Hip-Hop—mostly in the form of rap texts—increasingly made its way into schools and universities as a culture of Black American students beginning in the 1990s (Petchauer 2009: 947).[11]

Establishing Hip-Hop in Music Education

One area, however, that remains underrepresented in Hip-Hop education is music education. This is notable inasmuch as no subject has potentially as many intersections with the aesthetic practices of Hip-Hop as music.

Apart from a few teaching materials, music education only started engaging with Hip-Hop beginning in the mid-2000s (see Kautny 2004, 2010b; Söderman/Folkestad 2004; Rappe 2005; Campbell/Clements 2006). Around 2010, there was a surge in music educational research on Hip-Hop,[12] including doctoral theses and special issues in academic journals.[13]

Petchauer sees this opening of music education in the United States as part of a "second wave of Hip-Hop education," in which the—specifically US-American—"narrow" perspective on rap texts was expanded to all aesthetic practices of Hip-Hop (Petchauer 2015). From the mid-2010s, with a deeper understand-

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11   In addition, several studies helped foster the idea that Hip-Hop is more than just a music genre: it is a culture where learning and educational processes take place that are central to the identity construction of children and adolescents (and, of course, adults) (Petchauer 2009: 947).

12   In 2008, Kautny founded the Hip-Hop Academy Wuppertal at the University of Wuppertal (Germany) (see Kautny 2010a), the predecessor of the CHHI.

13   See Exarchos (2018), Hein (2020, 2022), Kattenbeck (2022, 2023), Kautny (2010b, 2011, 2013, 2018b, 2022), Kautny/Erwe (2013), Kruse (2014, 2016a, b, c, d, 2018a, b, 2020a, b), Kruse/Hill (2019), Rappe (2011), Rappe/Stöger (2014, 2015, 2016, 2017, 2023), Ringsager (2017), Ringsager/Madsen (2022), Snell/Söderman (2014), Smith/Powell (2018).

ing of Hip-Hop, music education began to participate more in the international debate on popular music education (Smith/Powell 2018).[14]

As with academic discourse, music education in schools also struggled with Hip-Hop. Karvelis notes, for instance, that "music educators are often hesitant to engage with Hip-Hop in their classrooms. This hesitance is common and can be found across nearly all levels of music education" (Karvelis 2018a: 70). Although research on how and to what extent Hip-Hop has actually been integrated into music classes is still in its infancy, the few existing studies confirm Karvelis's diagnosis. In the following, we will briefly mention some key studies.

In 2014, Snell and Söderman found for Scandinavia and North America that "there is very little if any Hip-Hop pedagogy currently taking place in music education in formal schooling prior to the post-secondary level" (Snell/ Söderman 2014: 129). A 2020 study on music classes in Germany revealed that while Hip-Hop is very popular among students, it is too little acknowledged and addressed by teachers from their perspective (Viertel 2020; see also Kautny 2022 and in this volume). A study in the United Kingdom by Burnard et al. (2023) found that Hip-Hop plays only a minor role in music education. And just how difficult it still can be for schools and Hip-Hop to coexist in everyday classroom settings in the United States was shown not only by Williams's empirical study (2015) but also by a recent study on Hip-Hop music education in Chicago schools (see Evans in this volume).

Why Hip-Hop Still Challenges Music Education

The reasons for why music education has so slowly opened up to Hip-Hop thus appear to be quite diverse, making it difficult to make general statements without more research—not least because of the varied conditions for teaching Hip-Hop in music classes in each individual case. Nevertheless, we consider it important to identify potential factors for this hesitancy with which publications of music education has addressed this topic.

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14   Especially when it comes to playing popular music genres, this is often discussed in music education under the rubric of popular music education. Until recently, the discourse of Hip-Hop education was rarely explicitly referenced. However, recent attempts have been made to combine the two (e.g., Kruse 2016d).

Many of the challenges for music education listed below are not exclusive to Hip-Hop but also occur with other music genres or cultures that have been discussed and partially integrated into music classes in recent decades, such as jazz, rock, or new music/avant-garde music.[15] They are nevertheless shaped by certain contents, norms, and practices that are specific to Hip-Hop and thus may require specific solutions. Reflecting on this at this point in time seems to us particularly important and worthwhile: We have the unique opportunity to pose and answer questions about institutionalization "just in time," since the institutionalization of Hip-Hop is just beginning compared to genres such as jazz or rock; as contemporary observers, we can foster and actively shape this process and can more easily make a difference.

Different Forms of Learning and Teaching

At first glance, it might seem obvious to explain the lack of fit between Hip-Hop and schools or universities mainly in terms of a mismatch in their respective pedagogical and artistic practices or norms. Although we will partly revise and expand this explanation later in this text, we will initially address this line of thought here: indeed, when comparing the practices of Hip-Hop with certain, very formalized forms of teaching and learning that are common in schools and universities, significant differences can be found.

Empirical studies on learning practices in Hip-Hop, for instance, show that participants describe their learning processes as playful, free, and self-directed (see Thompson 2012; Snell/Söderman 2014; Kattenbeck 2022; Evans and Tallert in this volume). Participants particularly value self-socialization, freedom of choice, and leisure.

Moreover, Hip-Hop artists often adopt a specific dual role of learning and teaching. In dancing, rapping, or DJing, knowledge is embodied within the artists, who engage with other participants through dialogue (see Rappe/ Stöger 2015; Frost 2023; Hamdi 2023; Osman and Rappe/Stöger in this volume). They are thus carriers, and sometimes "guardians," of fluid knowledge practices (Snell/Söderman 2014: 85–110). Unless archived in media (e.g., in oral histories, beats, songs, or videos),[16] these practices occur momentarily

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15   For a comparison, see the discourse on the institutionalization of jazz, rock, etc., in music education and popular music studies (Moir et al. 2019).

16   See Kurt Tallert and Samy Deluxe in this volume on their songs "Endlich eindeutig" and "Masterclass."

and then "disappear," making the knowledge invisible to those not actively participating or observing.

These ideas often contrast and compete with standardized learning practices (Hamdi 2023: 111) widespread in schools and universities, e.g., regarding the role of educators who often mainly employ cognitive approaches to address and instruct learners. Learners often have to study prescribed material (Karvelis 2018a: 71), typically in separate subjects and timed school hours.

The informal practices of Hip-Hop, with their particularly physical, fluid, or time-intensive qualities, can only be formalized in the context of school or university to a certain degree without risking losing what is considered important for Hip-Hop culture.[17]

Aesthetic and Ethical Differences

Further differences between Hip-Hop and traditional school or university settings arise from varying perceptions of what constitutes "good" music or culture in a music educational context, and therefore what deserves attention, understanding, and recognition as an achievement (Hone 2017: 24). In educational contexts within schools and universities, Hip-Hop often remains in the shadow of Western classical music, which is considered more valuable (Karvelis 2018a; Kattenbeck 2023), or other forms of popular music that have already been institutionalized in academia, such as jazz or rock (see Dyndahl et al. 2021), or music tailored for younger children, such as children's songs (see Kautny 2015).

Moreover, many music educators are not familiar with how the practices of Hip-Hop, such as beatmaking, DJing, or MCing/rapping, actually work and have scarcely acknowledged or fully understood them in their difference to more traditional or institutionalized forms of musical practices (Kajikawa 2021; Hein 2022; Kattenbeck 2022; also see Kattenbeck, Kautny, and Oddekalv in this volume).

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17   This problem is partly known from other, older discussions in music education, e.g., integrating rock music (Green 2002). While efforts have been made for many years to connect to the prevailing learning practices in rock music (e.g., Green 2008, 2014; Godau/Haenisch 2019, 2022), such formalization for Hip-Hop is still pending. For a general discussion of limits on the transferability and translatability of knowledge and practices, see Schön (1983, 1987), Alkemeyer (2014), and Neuweg (2015).

In addition, Hip-Hop culture, particularly rap music, often presents provocative perspectives that contrast with mainstream social and educational notions of the "good life" or childhood and adolescence (Kautny 2018b; see also Campbell/Forman 2023). This leads to challenges in selecting suitable rap songs for music classes, particularly concerning sensitive topics such as racism, sexuality/gender and violence (Kruse 2016c; Hess 2018; see also Furtwängler in this volume), sparking debates about artistic freedom versus educational "appropriateness."

One major point of contention is who ultimately owns Hip-Hop and who is qualified to teach it. This issue is especially controversial in the United States, Hip-Hop's birthplace (see also Hein/Blackman, Kruse, and Oddekalv in this volume). Hip-Hop is at the center of debates about structural racism and the disadvantages faced particularly by Black Americans, who have endured continuing discrimination through economic, political, and notably, educational institutions (Gosa/Fields 2012). Similar discussions are occurring in other countries in which some people, often with migration backgrounds, strongly identify with Hip-Hop artists from the United States and the narratives of Black American empowerment their music often conveys (Kautny 2011, 2013, 2018b).

Teachers' Skills and Teaching Materials

The hesitation displayed by music education toward Hip-Hop may also stem from a lack of knowledge about how to incorporate Hip-Hop into music classes. Hone's study (2017), for instance, revealed that music teachers often feel uncertain about Hip-Hop aesthetic practices such as rapping, DJing, and beatmaking, leading them to avoid these specific forms of musicmaking and creation (ibid.: 29, 29, 54).[18] These observations are consistent with findings in the United States (Williams 2015) and music classes in Germany (Kautny 2022 and in this volume).

This correlates with a shortage of suitable teaching materials, methods, and professional development opportunities (Williams 2015: 125–127; Kautny 2022; see also Furtwängler, Kautny, and Oddekalv in this volume) that might help teachers understand and teach Hip-Hop music practices in ways allowing

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18   See also Karvelis (2018a: 71) for a discussion on the differences between ensemble playing in class and Hip-Hop musical practices.

students to creatively advance beyond merely reproducing popular rap hits or basic improvisational experiences, such as the basic steps in a breaking cypher.

Misunderstandings between Hip-Hop Artists and Music Educators

The differences and methodological problems identified here are also reflected in the observation that various actors in this field have very different perspectives and expectations. For example, Hip-Hop artists and teachers and university educators without a strong connection to Hip-Hop sometimes seem not to fully understand each other. This is likely another factor why Hip-Hop is rarely incorporated into music education without difficulties.

Artists are sometimes skeptical that a "schoolification" (Cremata 2019) might occur, meaning a strong formalization of "their" culture and practice by educational actors and institutions (Snell/Söderman 2014: 85–110; Kautny 2022: 434; Kattenbeck 2023; see also Evans, Kautny, and Oddekalv in this volume).[19] Studies show that Hip-Hop artists who work in schools sometimes feel misunderstood, unappreciated, and not included by colleagues or the school system (Williams 2015; Evans in this volume). It would be interesting to explore more precisely how well these artist-educators are actually familiar with the school system and aware of how they might use its opportunities for agency and scope of normative possibilities to their advantage. In this context, one interesting finding in Williams's study is that MCs or DJs who rapped with their students or engaged in beatmaking within a US school were asked about the goals they pursue: many did not mention musical learning, or mentioned it only marginally (Williams 2015: 124–125; see also Evans and Hein/Blackmann in this volume).

Educators without in-depth knowledge of Hip-Hop culture, by contrast, often have prejudices and fears toward its practices and thus sometimes avoid them (Williams 2015; Karvelis 2018a). This may lead to a mutual process of role ascription, in which educators with and without a Hip-Hop background view each other as insiders and outsiders in the system of (higher) education or Hip-Hop.[20]

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19   For a view of music education from the perspective of students with an affinity for Hip-Hop, see Hone (2017: 26).

20   See also Snell and Söderman (2014: 93–94) on the tensions between Hip-Hop and academia.

Research in Music Education and Teacher Training

The differences between Hip-Hop and schools or universities, music teachers' lack of knowledge, and the lack of teaching material for practical, music-related engagement with Hip-Hop correlate with the fact that—as noted above—academic music education only began to deal with Hip-Hop in research and higher education in the last fifteen years or so.

One reason why music education was late to join the discourse of Hip-Hop education was certainly the abovementioned dominance of Western art music and other forms of popular music such as jazz or rock that were already institutionalized in academia. Yet music education lacked more than interest in and appreciation for Hip-Hop: it also lacked the necessary expertise to develop an understanding of Hip-Hop musical practices that could be used in teaching music while also being embedded in an understanding of Hip-Hop, its culture, and its history. One reason for this failure has been the lack of contact and dialogue between music education and Hip-Hop artists who possessed this expertise, both on the academic level and in schools.

Furthermore, musicology, a neighboring discipline and often a source of information for music education, was not able to assist music education in this regard for a long time, as it began engaging with Hip-Hop quite late. Krims' groundbreaking study from 2000 can be considered the first comprehensive musicological investigation in Hip-Hop studies, inspiring further studies only toward the end of the 2000s (see Rappe 2010; see also Kautny and Oddekalv in this volume).

Degree programs in music performance—within the framework of teacher training at universities and music conservatories—have contributed significantly to this lack of contact by largely excluding Hip-Hop practices, with the consequence that DJs, MCs, etc., generally have not become formally trained music teachers (Kattenbeck 2023).

Current Issues for Music Education

A look back at the complex relationship between music education and Hip-Hop shows that the question is no longer *whether* but *how* Hip-Hop should be taught in schools and universities. Though delayed in music education, this process is underway and has been gaining momentum in recent years. Hip-

Hop is firmly anchored in schools via students themselves, who are demanding it be included in lesson plans (Viertel 2020).

The central question motivating this volume is how music education, through research and teaching, can help prospective teachers competently and appropriately convey both the artistic-practical and historical-cultural aspects of Hip-Hop culture. We believe that approaching this goal requires music education to more intensively engage with the following areas:

- Analyzing musical practices in Hip-Hop: beatmaking/DJing, rapping, beatboxing, breaking.
- Analyzing informal ways of learning and teaching within those practices, including pedagogical concepts such as knowledge in Hip-Hop.
- Asking what forms of musical learning, teaching, and aesthetic experience discussed in music education are compatible with the practices of Hip-Hop. Where are subject-specific, i.e., musical perspectives necessary to convey the specifics of each practice, and where can connections be made to other interdisciplinary, intermedial, or general pedagogical theories of learning that remain close, for instance, to the intermedial structure of "Hip-Hop as culture"?
- Analyzing the actual "status quo" of teaching musical practices of Hip-Hop in schools or within academia, especially with a focus on music teacher education.
- Developing teaching models, teaching materials, and curricula for higher education (music teacher training), schools, and professional development that appropriately consider Hip-Hop practices.

This "program for research and teaching" may have already identified efforts that could be more intensively pursued in the future. However, what must still be clarified is the normative stance we should take. How and to what extent, for example, should the norms of Hip-Hop, schools, or universities—insofar as they differ—be weighted against each other? How can we measure what is considered appropriate from each perspective? And who gets to make this call?

In our opinion, the actors involved in this field, especially including artists from the Hip-Hop scene and music teachers in music educational practice, must significantly increase their efforts to work together to better negotiate how and to what extent Hip-Hop is taught and learned in schools. The exciting, still completely open question is what this dialogue might bring. Is it de-

sirable and possible to develop a form of music education that meets both the demands of Hip-Hop culture and those of schools and universities?

It is quite conceivable that this question will continue to be answered with a no by some actors in the future. Perhaps there will continue to be (music) educators from the Hip-Hop scene who, for example, do not want their fluid practices of knowledge transmission to be formalized into models for practice or teaching materials for schools, universities, or teacher training. And perhaps there will also be music educators who may not see a strong need for suggestions from academia to align musical learning and teaching more closely with Hip-Hop culture. This may well be the case for those who continue to have a negative attitude toward Hip-Hop, as well as for those who view Hip-Hop positively and integrate it into their teaching to a certain extent, being satisfied with the status quo.

As much as we respect these positions, we believe that the potential of Hip-Hop for music education has not yet been fully realized. And for this reason, we also believe that developing forms of music education which are more intensively focused on Hip-Hop would be an endeavor that is equally meaningful and necessary—not least to allow students to become engaged and express themselves more creatively and actively in Hip-Hop musical practices.

However, this presupposes that those involved in such a dialogue are willing to move toward each other, as the history of Hip-Hop education has shown that Hip-Hop has managed to avoid more than minimal changes in new pedagogical institutions only when there has been an almost total lack of institutionalization (for example, in the youth centers of the 1980s in West Germany). Schools or universities, no matter how willing to change, will hardly be able to meet this requirement. Hip-Hop, then, must accept that its practices within schools and universities will differ to some extent from those outside these institutions.

It is equally clear, however, that music education must also itself change in opening up more toward Hip-Hop cultures and coming closer to them, lest it overly formalize and alter Hip-Hop practices. Too much formalization would come at the cost of losing the aesthetic and ethical opportunities for learning and teaching that make Hip-Hop valuable for many participants, allowing them to enjoy it and sometimes assert themselves against powerful institutions, including those dedicated to education.

We believe that such a coming together may be less utopian than is often assumed for all involved, and that the notion of Hip-Hop and school or academia as monolithically and irreconcilably opposed, differing worlds is incomplete.

To integrate Hip-Hop, in other words, music education need not reinvent the wheel.

There are, for instance, informal or even "partially formalized" forms of learning and teaching in Hip-Hop outside of school that are more similar than is often believed to "traditional" forms of instruction in schools or universities. And Hip-Hop, too, certainly makes use of some methodical, systematically structured forms of learning as are found in schools (on DJing, see Hamdi 2023: 172; and on MCing, see Kautny in this volume). Practicing as a form of learning to improve is certainly employed in Hip-Hop contexts, such as in rapping (see the interview with Samy Deluxe in this volume). Furthermore, there are other promising points of connection between the musical practices of Hip-Hop and music education that have, for the most part, not yet been considered in detail. Where can those of us working in popular music education connect to Hip-Hop education? The field of music composition education (including improvisation as a form of classroom musicmaking) can be expected to hold valuable methodological suggestions for beatmaking, songwriting, and classroom musicmaking through rapping, beatboxing, or DJing in the classroom (Rolle/Weber 2024: 814). Where can connections be made at schools or universities, within the broad field of dance education (encompassing music education and physical education), to learning and teaching in breaking? Especially in elementary schools (at least in Germany) and in certain artistic subjects of secondary level 1 (the subjects "performance and creativity," and "music/dance/theater") interdisciplinary teaching has been the norm for years, so that integrating some elements of Hip-Hop should present no problem at all.

And last but not least, we already find individual flagship projects in music education where the integration of Hip-Hop has progressed further and is relatively successful. In these cases, schools and universities are partly able to connect to existing alternative forms of education (see Söderman in this volume).[21] Depending on the different pedagogical styles, these favor an "opening of the classroom" that is quite similar to some forms of learning in Hip-Hop. Here, for instance, educators advocate for methods of learning that are playful and creative, action-oriented, cooperative, project-oriented, student-centered, and learner-focused; and in which boundaries regarding teacher-student roles, subjects, or other institutions outside of school or university are at least temporarily overcome. Petchauer and Karvelis point precisely to

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21   Snell and Söderman recognize many forms of progressive education in US Hip-Hop
      education (Snell and Söderman 2014: 94).

such schools as exemplifying alternative methodologies that have significantly opened up toward Hip-Hop (Karvelis 2018a: 76; see also Krömer in this volume), such as Hip-Hop Genius: High School of the Recording Arts (Petchauer 2015: 89–92), or the New York high school El Puente Academy for Peace and Justice, known especially for its political and social engagement (Hamdi 2023).[22]

The The Cologne Hip Hop Institute (CHHI) at the University of Cologne—founded in 2020 by Kautny and part of the Department of Arts & Music, which offers various music-related programs of study, including music education (teacher training) and *Musikvermittlung*, which combines activities such as community music and concert pedagogy—similarly builds on some of these pedagogical ideas. Focusing on Hip-Hop the institute's team pursues all three areas of academic activity:[23] we conduct research; conceptualize and realize university teaching and events (seminars, artistic, pedagogical, or academic workshops, concerts, guest lectures); and engage in the Third Mission, that is to say, we seek to make teaching and research effective beyond the university through practices such as LP production with refugee musicians and Hip-Hop projects in schools, or by attempting to improve music education. We focus particularly on the music-related practices of this culture, collaborating in all areas with numerous artists from Hip-Hop.

One artist with whom we have worked closely and who has also contributed a text to this volume is the Cologne MC and producer Kurt Tallert aka Retrogott, who collaborated with us in coleading the musicological seminar "Performing Knowledge: Aesthetic Strategies of Knowledge Transmission in Hip-Hop" in summer semester 2022. As part of the seminar, Tallert composed the song "Endlich eindeutig,"[24] which he then used to explain his conception of performative Hip-Hop aesthetics to the students. Another result of this seminar was a video (see fig. 1), which illustrates Tallert's ideas and can now be used as teaching and learning material.[25]

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22   For the university context, see also Exarchos 2018.

23   This team comprises Oliver Kautny, Chris Kattenbeck, Linus Eusterbrock, Charlotte Furtwängler; as well as Frieda Frost (from November 2023), Jason Carter (from November 2023), and Lukas Bugiel (from November 2023). Some of these positions are currently funded by the Deutsche Forschungsgemeinschaft. For further information on the Cologne Hip Hop Institute, see https://blog.uni-koeln.de/colognehiphopinstitute/; https://www.instagram.com/cologne_hiphop_institute/

24   https://www.youtube.com/watch?v=qU4JwLjCuqI.

25   https://www.youtube.com/watch?v=u_rrZdgEapE.

Fig. 1: Video still from "Performing Knowledge in Hip-Hop" with Kurt Tallert aka Retrogott.

Conclusion and Outlook

In this chapter, we have at least partially traced the complex history of Hip-Hop's institutionalization within music education. In addition, we have identified some of the reasons for why this institutionalization started late and is still proceeding with hesitation. In this context, we have also articulated some tasks that, in our opinion, music education must face in order to further this institutionalization—while doing it in ways that are sustainable and ethically responsible.

The example of our collaboration with Tallert shows that we at CHHI are not just observers, but actively cocreating this process. We find it crucial to continually buttress this process with self-criticism, as we are aware that the institutionalization of music cultures (including jazz and rock) often has significant side effects and can lead to gentrification or other hegemonic structures (Dyndahl et al. 2021). We are also aware that in the field of Hip-Hop—where critiques of power play such an important role—we are privileged representatives of powerful systems, in terms of our social, cultural background as "White Europeans," and through our role in an institution of an educational system that is often less than inclusive. For us, the search for transnational dialogue and

collaboration with MCs, Hip-Hop dancers, DJs, producers, graffiti artists, and club owners, etc., and with educators outside of the university, is thus vital. We hope to contribute to creating a culture of listening and dialogue (Kautny 2018a, 2021), to limiting the effects of power (Elberfeld 2021), and to fostering a climate of mutual trust.

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"Music can really, really raise you" (Pete Rock)
Hip-Hop as a (Creative) Space for Education

Kurt Tallert aka Retrogott

Abstract *This chapter pursues a practical approach to the question of how Hip-Hop culture can be implemented in educational contexts. The preparation of a Hip-Hop seminar at the University of Cologne for future music teachers led me directly to create a new song that deals with my own cultural identity built up around Hip-Hop. Hip-Hop culture's educational potential lies in its artistic practice. By providing insight into the creative process of sample-based beatmaking and songwriting as intertextual methods, I present Hip-Hop as a playful tool of knowledge acquisition and transformation. The concept of intertextuality employed in this chapter entails an approximation of Hip-Hop's musical practice and literary theory's hermeneutic methods.*

It's All Clear, at Last: Preparations for a Hip-Hop Seminar and the Genesis of a Rap Song

> A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress. (Benjamin 2003: 392)

> We were like scavengers, going through the garbage bin and finding whatever we could from our old dusty records. (Hank Shocklee quoted from Nielson 2013)

One thing shared by the angel of history described by Walter Benjamin and the first producers of sample-based hip hop beats is an interest in things that have been left behind. There is a difference, though. The angel of history is driven back, against his will, by the wind of progress and can no longer piece together the wreckage of the past. The first beat producers of Hip-Hop in the early 1980s, by contrast, defied aesthetic norms and the dictates of the culture industry in devoting themselves to a form of artistic construction that both deconstructs the past and reconstructs the future. They thus defied a linear notion of progress in which the supposedly original achievements of the past are to be surpassed through constant innovation, and in which an all-too-naive overvaluing of originality as a quality of art might in fact only push the past out of sight. Their artistic endeavors thus both pointed back to the past and forward into an artistic future with which the cultural mainstream is still grappling today. In the following, I would like to illuminate, at least in part, the creative, aesthetic potential for knowledge transfer this has generated by turning to my own artistic perspective.

During the summer semester of 2021, the Cologne Hip Hop Institute invited me to lead a seminar for music educators at the University of Cologne on the topic of *knowledge transfer as an aesthetic strategy in hop-hop.* My brief from the institute was to focus on knowledge transfer, but otherwise I was given free reign. The focus immediately made sense to me, from both sides. The importance of knowledge transfer for pedagogical work surely needs no explanation. Understanding the ways in which it is so crucial to the artistic practice of Hip-Hop, however, likely requires more context. As I was thinking about where I should start in historically and sociologically reconstructing the emergence of Hip-Hop, with the aim of showing when, how, and why processes of knowledge transmission are essential to the tradition, it so happened that I was also in the middle of familiarizing myself with the workings of a device that was new to me, though it had been around for a while. This was the sampler with the model number SP 1200 from E-mu Systems, manufactured in 1987. After a friend of mine and other musicians I knew had introduced me to the technical aspects of working with the device (How do I cut and edit a sample? How do I program a loop? How do I quantize sounds in a sequence?), and after I made my first attempts at using it, some of my favorite records, which had produced with this

device, told me new stories. With what I now knew about the sound of the 12-bit aesthetic and the mere ten seconds of sample time it offered, suddenly the Hip-Hop of the 80s and 90s appeared in a new light. After becoming more familiar with the limits and possibilities of the sampler that my great idols Pete Rock, Lord Finesse, and Large Professor (to name just a few) had used in the 80s and 90s to produce their now classic songs, I began to listen to their records in a different way. And I discovered, in the details of their beats, more and more inspiration for my own creative use of this specific device. Not only was I able to recognize samples that had been reused, but I could hear how the producers had worked with their material; I could hear what functions had been used to edit it. I was very young when I first got interested in music in ways that went beyond pure aesthetic enjoyment. Even as a teenager, I recognized in music a code that was calling to be deciphered, that challenged me to transform what I was hearing into actions of my own. This started when I heard scratches for the first time, at the age of eleven. The more I heard the strange sounds, the more I wanted to *know* how they were made; and the more I learned about them, the more I understood just how complex the sounds were that I was hearing on these Hip-Hop records. This complexity, in turn, increased my need to dive in to this complexity and make myself at home, by *learning* to scratch on my own. The same thing was true for me of rap. I only began to understand what flow really meant when I tried to find a beat for my own language. That's the way may aesthetic education progressed within Hip-Hop. Since there were no institutions where I could go, and since using turntables, samplers, and a microphone didn't require an ability to read sheet music, it was possible or even necessary for this learning to happen entirely within the offshoots of Hip-Hop culture in Germany that I had access to.

Hip-Hop not only allowed me to develop my skills within the art form, but also influenced the way my personality or identity took shape. Stories and their ways of telling them became a part of who I am; they opened up horizons that might otherwise have remained closed to me as a White, middle-class Central European man. I first encountered impulses from postcolonial and antiracist thought not in any history class, but from KRS-One and Ice T. I was first sensitized to social inequality and to a critique of capitalism through narratives from rap lyrics by groups like Public Enemy, Gang Starr, and Wu-Tang Clan. I also consumed so-called gangster rap not just as an acoustic version of action films meant for entertainment, because over time I increasingly recognized in it the symptoms of a hypercapitalist system and its neoliberal forms of society. Not that this gave me specific approaches to solving social issues, but it cer-

tainly did offer deeper insight into the kaleidoscopic reality of our globalized world, in which history—to return to Benjamin's angel—is too often written only from the point of view of the victors, and with no regard for the wreckage they leave behind.

As I was thinking about all of these experiences, a question clearly emerged for the academic context of my seminar: whether this cultural education and knowledge amounted for me to any kind of social added value, in a way similar to what I might have learned in a mainstream school. What I can say is that over the last ten years I've not only managed to make a living with Hip-Hop, but I also have the impression that it's made me someone who is more open-minded, tolerant, and curious. I would even say it has influenced my relationships with friends and family. I can look back on a circle of friends spanning countries and continents, traced entirely to my involvement in Hip-Hop.

At the same time, however, as has doubtless become clear from the first few pages of this essay, I am more or less immersed in the field, and this makes me a bit reticent to step away from the space of practice and enter an academic space of reflection, at least so long as I am speaking and writing about Hip-Hop. *What exactly* is it from the knowledge I think I've acquired through Hip-Hop that I want to impart in this new context, and *how, exactly*, do I want to do it? Do I need to get up-to-date on publications in Hip-Hop studies? Or get an overview of various pedagogical theories and how they might be applied to Hip-Hop?

When I took a break from my work with the SP 1200 to reflect on some of these questions, I noticed that one of the things lying around my studio was a record with traditional Jewish music. My plan had been to make a beat with some of the sounds on it. And as so often happens with me, this choice of source material was anything but a coincidence. My interest in traditional Jewish music resonated with something that has always been part of my identity, as the grandson of a Jewish grandfather. Both my grandfather and my father, who was born in 1927, faced racist persecution in Nazi Germany. Yet after the war, both of them abandoned any practical ties to the cultural heritage of their ancestors. The fact that my father was a survivor has shaped my relationship to the past and to the present in way that was crucial to forging my own identity, and that perhaps also shaped my own personal approach to Hip-Hop and the art form of beatmaking. For me, taking recourse to the past is a conscious act as part of coming to terms with the present. And this means that, for me, selecting a sample from a record with sounds of the shofar was a deeply significant gesture. I nevertheless quickly realized I wouldn't be able to make a

whole beat using just samples from this one record—which hardly ever works, anyway. So instead, I chose to underlay the sounds of this Middle Eastern instrument, which is mentioned even in the ancient texts of the Torah, with a chopped drum break from a funk record. I sampled another Fender Rhodes chord from another source, using the SP 1200 to scale it at different speeds and pitches to create a new melody. But now the shofar sounded like a small but subtle detail within the overall beat, which was itself an all-too-typical example of a 90s boom-bap aesthetic that some listeners may find a bit cliché. I interpreted what had happened here with the shofar as a small allegory about myself, recognizing the groove of a classic Hip-Hop beat as my real home, as a space where biographical nuances of interpreters can be easily included without the aesthetics of Hip-Hop leveling out these kinds of subtleties by assimilating them. The text of the song "Endlich eindeutig" (Finally unambiguous, 2022; see appendix for the orginal German version of the text),[1] which I then wrote for the beat, reflects not only this feeling of cultural belonging and the idea of a radically pluralistic humanism, but also the opening up of cultural and artistic practice to encompass references to the past. Future and past meet in the counterpoint of the loop—as a musical object welded together of several parts that simultaneously refers back to what has come and forward to what we face. I formulated this with a preposition—"before"—that became productively ambiguous in the chorus, as the past that once lay *before* us and *before* which we now stand:

> Finally unambiguous, I see it all before me
> I feel at home in the beat, as if I was born here
> Finally unambiguous, I see it all before me
> KRS ONE, Boogie Down Productions[2] was before me
> Finally unambiguous, I see it all before me
> I feel at home in the beat, as if I was born here
> Finally unambiguous, I see it all before me
> MC Shan & DJ Marly Marl[3] was before me
> Jazz unifies the behind and the mind[4]

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1   https://www.youtube.com/watch?v=qU4JwLjCuqI; see also: https://www.youtube.com/watch?v=u_rrZdgEapE.
2   Boogie Down Productions. 1987. "South Bronx," *Criminal Minded*, B-Boy Records.
3   MC Shan & Marley Marl. 1986. "The Bridge," Single, Bridge Records.
4   Funkadelic. 1970. *Free Your Mind and Your Ass Will Follow*, Westbound Recordings.

I let the cool shit[5] flow till the container freezes
Maybe this sounds a bit backward
But the good old hip hop gives me peace
Everybody's sending messages into to insignificance
I grant you all that bullshit if it makes you happy
I need "the boom bip,"[6] a whizzing snare[7]
Enlightens me while the rest of the world darkens
I don't need long debates
Rap to me means creating something out of nothing
I don't care about the banal, viral, digital sphere
Paint verbal colors in my beat spiral
Baby, let us toast to the funk
Standing under a splattering rainbow
Don't talk about your life as a rapper within that bubble
I empty my bladder over your watered-down essence

Finally unambiguous
Kool Herc and Grandmaster Flash[8] was before me
Pete Rock[9] and Large Pro[10] was before me

Hip Hop becomes a commodity in capitalism
But if you want, Hip Hop becomes the true humanism
No, I'm not gonna lead by missionary ambition
But it takes me higher just as the coke in your nose does
So ask someone else to get you some
I prefer turning on the drum machine in the early morning
Kids rather listen to some kind of gangsters
Maybe I'm replaced by changing times but I stick to it
Stick to the mic, stick to the beat, deep into the rhythm
Seen from outside I fall into escapism[11]
But Hip-Hop is more than a hobby
When my father passed away, Hip-Hop taught me respect

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5   Main Concept. 1994. *Coole Scheiße*, Move.
6   A Tribe Called Quest. 1990. "Push It Along," *People's Instinctive Travels and the Paths of Rhythm*, Jive Records.
7   Stieber Twins. 1999. "Schlangen sind giftig," *Malaria*, MZEE.
8   Grandmaster Flash & The Furious Five. 1982. "The Message," Single, Sugar Hill Records
9   Pete Rock & CL Smooth. 1992. "The Basement," *Mecca and the Soul Brother*, Elektra.
10   Main Source. 1992. "Fakin' the Funk," Single, Wild Pitch.
11   Pete Rock & CL Smooth. 1994. "Escape," *Return of the Mecca*, Elektra.

13 years old, first time freestyling on a rap concert
Only this discovery is worthy my human existence
I'm serious, all irony aside
Don't you ever take my mic away, I rather stay broke
"Take rap away from me and I die a miserable death like Van Gogh
I cut off my ear, you don't know what I'm going to do" (Stieber Twins)

Finally unambiguous
Ultramagnetic MC's,[12] Stetsasonic[13] was before me
De La Soul & A Tribe Called Quest was before me
A Tribe Called Quest[14], De La Soul
[more word cuts:]
Fuck all y'all[15]
MC Ice T[16]
All You[17]
Ladies and gentlemen[18]
It's at your own risk, Sucker![19]

There is irony here in the word "unambiguous." With the double sense of "be-fore me," the term takes on multiple meanings. In one sense, "before" has a spatial meaning: there is something lying here, clearly recognizable, *before* my eyes. And in another sense, "before" also denotes a projection onto the past: there is something lying *before* me in the same temporal axis. The double use of this prepositional phrase "before me," in a spatial and temporal sense, play-fully illuminates the permeability of the boundaries between the present and the past. Gradually I became aware that I was working on a song that more or less reflected what I would have liked to convey to my students: that Hip-Hop for me meant immersion in open-ended, playful processes of knowledge

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12   Ultramagnetic MC's. 1988. "Ego Trippin,'" *Critical Beatdown*, Profile.

13   Stetsasonic. 1986. "Go Stetsa I," *On Fire*, Tommy Boy.

14   A Tribe Called Quest. 1990. "Bonita Applebum," *People's Instinctive Travels and the Paths of Rhythm*, Jive Records.

15   Ice Cube. 1990. "Better Off Dead," *Amerikkka's Most Wanted*, Priority.

16   Ice T. 1987. "Sex," *Rhyme Pays*, Allied Presses.

17   Public Enemy. 1987. "Public Enemy No. 1," *Yo! Bum Rush The Show*. Def Jam Recordings.

18   Lord Finesse & DJ Mike Smooth. 1991. *Return of The Funky Man*, Traffic Entertainment Group.

19   King Tee. 1990. *At Your Own Risk*, Capitol Records.

transmission, which ultimately also made it possible to generate new knowledge while linking all kinds of knowledge, new and old. In the sample-based loop, the opposition of past and present is undermined by taking recourse to something in the past.

In the remainder of this essay, I would like to elaborate on the playful and open-ended orientation of Hip-Hop's artistic practice and then, in emphasizing the playful aspects of art, bring Hip-Hop and literature closer together. The convergence of Hip-Hop (which I use here mainly to mean rap) and literature is intended here as an example, and by no means excludes cross-pollination or connections between Hip-Hop other aesthetic phenomena.

Hip-Hop as a (Creative) Space for Knowledge Transfer

Pete Rock, who I quoted in the title of this article, is one of the greatest Hip-Hop producers of all time. Using samples and excerpts from earlier songs (mainly from the genres of jazz and soul), and often repurposing samplers and drum machines, he took sounds he found and created a sound of his own that anyone who knows anything about Hip-Hop will recognize. My own artistic career as a Hip-Hop DJ, producer, and emcee, now spanning some two decades, has mainly been about drawing lessons from my fascination with this aesthetic, as I described above. The process of learning this provoked is anything but complete.

The basic musical structure of Hip-Hop, the sample-based beat, was initially created using only two turntables and a mixer and has since been refined in many ways with the help of samplers, drum machines, and synthesizers. Combining existing compositions by interweaving technical procedures of reproduction and production produces a musical object made from pieces of other works that that is more than the sum of its parts. At the same time, the aesthetics of hip hop—at least in my view—challenge concepts such as originality, creative richness, or the work of art as a finished entity, i.e., as something complete and independent in itself, as well as the separation between processes of production and reception. I see beatmaking as a form of meta-composition. And this perspective offers many opportunities for knowledge transfer between Hip-Hop and other fields of knowledge.

In what follow, I would like to at least hint at possible connections to aesthetics and literary studies. Knowledge transfers like this open up all kinds

of potential to interweave pedagogical knowledge, and its everyday practices, with Hip-Hop.

But first, back to Pete Rock: from a purely economic perspective, the musical source material he used was also a kind of makeshift solution, as he explains in an interview:

> The reason why we sampled in the beginning was that we couldn't afford to have a guitar player come in and play on our record. We couldn't afford to have that horn section … or the string sections. We were like scavengers, going through the garbage bin and finding whatever we could from our old dusty records. (Pete Rock cited in Nielson 2013)

That said, this economic dimension, which in turn has historical and sociocultural implications, is by no means exhaustive for the analysis of sample-based hip hop. Rather, we must also recognize a foundation based in culture, and in the specific subjects addressed by Hip-Hop, for what is today often called the golden-age of the genre. We can see this in a statement from Hank Shocklee of the Bomb Squad, a production team best known for their work with the conscious rap pioneers Public Enemy:

> A lot of the records that were being sampled were socially conscious, socially relevant records, and that has a way of shaping the lyrics that you're going to write in conjunction with them. "When you take sampling out of the equation," Shocklee said, "much of the social consciousness disappears because, as he put it, 'artists' lyrical reference point only lies within themselves.'" (Nielson 2013, citing Hank Shocklee)

My point here is not to polemically advocate for sample-based work and against other production methods in Hip-Hop. The aesthetic integration of jazz and soul within Hip-Hop of the 1980s and 1990s, however, did not occur by chance, but rather as a function of social, historical, and economic conditions of production in a postcolonial society in which structural repression and violence against Black people has never gone away. Even if Hip-Hop's reference to the classics of Black music did not always express an appreciation of Black culture in the sense of taking a political stance, it had a canonizing effect on subsequent generations of artists and their audiences. It was not only the White middle class in the United States and Europe in 2023 that might have had no inkling about neo soul, lofi chillhop, or the various national versions of Hip-

Hop culture, had hip hop not existed. In the German discourse, for instance, the term "Deutschrap" has emerged as label that at least allows one to think this might be an entirely separate genre, whose ties to the African American legacy as a cultural component of Black culture and African diasporic experience were rationalized away by the cultural-industrial needs of a dominant White society. But if—to borrow an idea from Hank Shocklee—one's poetic or artistic point of reference lay solely within ourselves, and if this self corresponded to the identitarian notions of dominant White societies (which in Germany circulate under the catchword "Leitkultur"), then we would have a real problem with the semiotics of art and culture. Against this backdrop, Hip-Hop is an art form "that can really raise you" (Pete Rock). One of the educational contributions from Hip-Hop that can hardly be overestimated lies in how it continues cultural, aesthetic, historical, spiritual, and philosophical traditions, culturally enriching the world and helping prevent cultural impoverishment caused by monoculture.

But to what extent can Hip-Hop effectively contribute to knowledge generation and transfer in everyday pedagogical practice? Isn't there something we can learn, something based in cultural semiotics, not just *about* Hip-Hop but *through* Hip-Hop? Something, perhaps, that points far beyond this one subcultural space? In my view, hip hop harbors this potential like every form of art, since I understand art to be a medium of human (inter)subjectivity and thus also a realm of human insight. In contrast to modern science, which primarily has to fulfill certain logical criteria and follow methodologies that can be systematically articulated, artists face vast freedoms. The extent to which the seemingly clear boundaries of modern science prove to include loopholes for the irrational is a question for the philosophy of science that I need not delve into here. But that fact that it shows up here, and rightly so, already tells us something. Similarly, the sphere of art, which at first glance appears filled with boundless freedom, is also always subject to certain restrictions and regularities, to technical, aesthetic, and not least, institutional obstacles (not to mention economic ones), whose effects make our aesthetic judgment both possible and necessary. Just as enlightenment, science, and education, at least from a European perspective, are characterized by the opposition between freedom and coercion, liberation and subjugation, emancipation and colonization, art can also appear as one of the sites for the eternal struggle between human opposites. Art is no neutral ground where innocent ideas and practices come together, free of any hidden agenda, whether for aesthetic enjoyment or ethical perfection. Nor is it an ideological battleground. Art provides a space for en-

counters that can lead to insight or produce mistakes, that can yield gains or losses; it offers encounters that can influence the course of a greater whole or cause a radical break. Much like a scientific experiment can either disprove or confirm (but for how long?) previous theoretical assumptions, an artistic venture can take old concepts and develop them further, or discard them entirely. In art, I would argue, these processes of situating oneself *within* tradition, and differentiating oneself *from* it, inherently evince something playful. Relating to what has come before, whether in an affirmative or negative sense, also means engaging with rules and more or less conscious ways of enabling (or hindering) knowledge transfer. My artistic work within Hip-Hop retraces the workings of a regulatory apparatus, a regulatory machine, while also exploring how it might be changed through playful actions. The practice of Hip-Hop always also constitutes applied critical analysis of the world as it exists now, which is reflected, too, in the self-referentiality of battle lyrics that can contain statements and judgments about the world, about society, and about individual subject themselves and their own, immediate Hip-Hop scene—all in the same line.

Hip-Hop as Literature

The song "Those Who Say" by emcee Akbar (2001) could also be understood as a battle song, though here the self-aggrandizement largely finds its lyrical reference points in figures from biblical tradition and ancient mythology. The chorus goes:

> So I sat with the Gods and for years we did the science
> And when I stood up I realized that we were giants

In the following lines, the lyrical I affirms: "I'm not a gangster, I'm something closer to a monster." The active production and appropriation of knowledge ("for years we did the science") assist the lyrical voice in emancipating itself by transforming itself into a giant ("when I stood up I realized that we were giants")—the opposite of a gangster, the stylized figure found in so many rap lyrics that has provoked so much outrage and controversy in discourse about rap. Both the idealization of the gangster and his demonization are overshadowed here by the figure of the giant, whose enormous stature, as an external manifestation of superiority, derives entirely from his years of engagement with the wisdom of the gods.

In the second stanza, however, Akbar clearly turns to a current postcolonial world of global politics with the verses:

> I was a mild child until I got influenced by the "Wild Style"
> Then I became the unclaimed son of Hussein
> Society's blame, the whole world's afraid of me
> Killin my set but I'm still in effect like slavery

The predicate "still in effect" claimed in the last verse has specifically positive connotations in Hip-Hop, where it means "to be active or relevant." The phrase goes back quite a while—Rakim, for instance, used it in 1988 on his joint album with Eric B., *Follow the Leader*: "cause I'm in. E-F-F-E-C-T. A smooth operator operating correctly." The *tertium comparationis* of still being "in effect" connects the lyrical voice in Akbar's song to nothing other than "slavery," which the speaker says is also still "in effect." Akbar thus positions himself as a Black subject who is aware of forms of repression that have been recast for the present, such as the prison industrial complete, racial profiling, or other structural inequalities. Bragging, boasting, and social commentary coincide. At the same time, Akbar inscribes his knowledge of the postcolonial present into the concept of being "in effect." Relevance, coolness, and hipness go hand in hand with a political consciousness that embraces historical knowledge.

This brief excursion into the hermeneutics of battle rap is meant to underscore that Hip-Hop and rap are not solely pedagogical tools ("Dear children, today we will reinterpret Goethe's "Erlkönig" as a rap song!"), but rather that social criticism and knowledge transfer are often inherently embedded in the works themselves. Hip-Hop and rap do not merely serve the purposes of breathing new life and some coolness into traditional teaching materials; with serious consideration and practical appropriation, they can also enrich the complexity of everyday pedagogical practice.

Hence the focus here should not solely be on the operationalizability of pedagogical models within an art form; rather, the art form itself needs to be recognized as a space for the generation and criticism of knowledge of various kinds. In speaking of pedagogical (creative) spaces in the title to my essay, I am elevating two aspects in particular to determine the educational potential of Hip-Hop: playful action and open-endedness as two aesthetic cornerstones.

I understand playful action to be an activity that is rich in presuppositions, and whose execution is determined by prior knowledge and aesthetic regularities. Yet it need not fulfill any agenda defined in terms of the market or of eco-

nomic value, nor is it subject to any imperative stemming from efficiency or the goals of production, but it remains open-ended in its purposiveness. For me, an openness toward how a process comes to conclusion and the result it may produce is a basic prerequisite for playful and creative action. Even in a game with clear rules, the outcome can't be clear from the start unless you want the game to be boring. The same is true in literature, as well as in hermeneutics, as the art of its interpretation. If any work of art could be reduced to a specific meaning, a particular sign, or an explanatory text, the work itself would become entirely superfluous. These signs would be enough; the work would be unnecessary. But they are not enough, just as works of art, too, are not sufficient (in and for themselves, for instance) but point beyond themselves, to all kinds of other things, and contain references that include previous works of art; or at the very least they point toward a counterpart that relates to them, to reactions, to later works, or to entire libraries that could be written about them.

My procedural and medial understanding of art, which is rooted in this kind of open-endedness, certainly reflects my deeply personal interpretation of the *conditio humana*, which sees in human beings a capacity to be shaped or formed. This capacity is not always something positive; it can also mean—as in the case of my father, who was born into a Christian-Jewish marriage in 1927—that a government imposes a biopolitical regime upon its subjects rooted in mechanisms operating through disenfranchisement or even annihilation. It is only because human beings do not in fact have an identity from the very beginning that one can grow or be forced upon them. This infinity, or at least multiplicity, in the power to create something out of nothing is the open-endedness I am discussing here. Since I understand this to be an existential truth about human beings, I can accept art as a human form of expression only if this is one of its premises.

My understanding of art corresponds to this understanding of what it means to be human. In producing beats and writing lyrics, I work in ways that are both rule-governed and open-ended, in other words: that are playful. When I make a beat on my sampler, I usually start with the drums. I record a part of a song in which the drums play alone, and then I cut out the individual sounds of kick drums, snare drums, hi-hat, etc. to create a new groove. This rearranging of a drum break's individual parts can be compared to arranging the pieces on a game board. Similar to the set of chess pieces, the choice of pieces is limited; and, just like the chessboard with its exact number of squares, the rhythm (most often a 4/4 beat) prescribes a structure of possible

arrangements. The nature of both the sample and the sound, along with the technical properties of the machine being used, also set possibilities and limitations on what I can do. For this comparison, it's not important that a game like chess has precise rules, while the production of a sample-based beat has many more degrees of freedom. What matters to me here is the interplay between freedom and constraint: the choice of components and the rhythmic framework are set more or less arbitrarily. Although there is no mathematically determinable number of possible moves, the aesthetic conventions of my musical niche create enough regularities themselves to provide an aesthetic framework for my creativity. Working with possibilities and limitations is playful. Within the realm of possibility, I make decisions in which nothing is inherently coercive. I do what I can, but I am never forced to make a choice. And yet I do come across areas I stay out of—even if it's only because I imagine a rule that forbids it (for example: "don't sample drum sounds from another Hip-Hop artist unless it's clearly recognizable as a form of homage!").

The working method of sample-based Hip-Hop that I am outlining here is similar in many ways to the phenomenon that literary studies calls intertextuality. Considering the relationships between different texts—both intentional and unintentional—is not just a detective game played for its sake. It suggests, rather, that the fluid transition between two works of art can be constitutive of aesthetic processes per se. If we agree that an artwork is part of a dialogue, then the concept of work this presupposes will undoubtedly have to encompass the entire conversation, i.e., at least two position and corresponding enunciations of speech. Without the contributions from a rich cultural history that this dialogue provides, my artistic creativity would be an impoverished and self-absorbed pursuit, devoid of any playful energy because it lacks the necessary game pieces.

Hip-Hop is certainly not responsible for articulating this interactionist understanding of what constitutes a work of art, but it does take it to the extreme—and it does so within a pop-culture industry largely defined by superstars and celebrities that is increasingly turning into a bad caricature of fetish for hyperindividual originalism. No matter how busy a production company might be, it can never satisfy the market's demand for unique, exceptional artists. And this means that Hip-Hop's aesthetics draws from a retrospective view, creating its own cultural manna from a practice of combining what has already been produced. The overall object created in a sample-based track must not be equated with the institutional form of the "feature"—the marketing version of a duet, in which the collaboration of two

successful artists reveals itself, more or less directly, to be an attempt to combine or multiple their consumer base of listeners. Instead of selling me the illusion of unattainability and instilling in me a longing for otherworldly icons populating a realm of stars, to be pursued only through more consumption, Hip-Hop extended an invitation for me to participate in its process, much like literature does, as a form of art whose reception and production essentially requires the same resource: access to (written) language.

Literature as Hip-Hop

While studying Spanish literature, I came across a passage in Miguel de Cervantes's prologue to his *Novelas ejemplares*, his "exemplary novels," that reminded me of Hip-Hop. A master of storytelling, Cervantes opens his brief, exemplary stories by reflecting on his artistic intention:

> *Mi intento ha sido poner en la plaza de nuestra república una mesa de trucos, donde cada uno pueda llegar a entretenserse, sin daño de barras; digo sin daño del alma ni del cuerpo, porque los ejercicios honestos y agradables, antes aprovechan que dañan.* (Cervantes 2003: 52)

> My intention has been to bring out into the public square of our community a gaming table where each person can be entertained, with no harm to anyone; I mean, with no harm to soul or body, because honest, pleasant pastimes are profitable rather than harmful. (Cervantes 2016: 4)[20]

In this analogy, the work of art is an offering made within a public place—a place where the public is invited to participate and to be entertained. This "entertainment" can take shape in ways that are rich and multifaceted, fostering distraction as well as education; at its best, it is useful, pleasant, and not harmful. Its recipients are not merely passively exposed to this aesthetic activity "from above" but are included from the outset in the game's rules as players themselves. It seems to me that this expresses an understanding of art that goes beyond Horace's "delectare et prodesse" since the dictum of pleasure and utility takes on a collective and playful character, meaning it is both social and

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20   Translation modified: "community" for "nation."

interactive. We need to discuss works of art that traverse the space of possibilities they delineate, in which aesthetics and pedagogy intersect in participation. This is what happens in Hip-Hop, where there is no single work of art—no sentence, no part of a musical composition, no letter in a graffiti piece, no dance move—that stands alone. It's easy for me to imagine cutting out individual thoughts from Cervantes's drum break—the one I just cited—and using them to make a new, though not entirely different, rhythm. On the resulting beat, I'll use the turntable to scratch lines from Akbar. For instance, I could quote the phrase "I was influenced by the Wild Style" (Akbar 2001) as an autobiographical remark, because the 1982 film it cites, which tells the story of a graffiti artist in New York and the resistance he experiences when he encounters the commercialization of Hip-Hop, made a huge contribution to my fascination with the subculture of the genre. If I were to describe this experience in a song, I could hardly avoid mentioning that when I heard the film's title music, it wasn't the first time. Since I grew up a bit later than 1982, I first encountered the "Subway Theme" as a sample on Nas's 1994 debut albumg *Illmatic*. Nas opened his classic, which made him one of the most celebrated emcees of all time, and whose lyrics have even shown up in seminars on literature at Harvard, with a beat that had already been heard eleven years earlier on the big screen and on the movie's soundtrack.

I understand my own artistic work as playful attempts to inscribe myself into this intertextual, postnational, and extrauniversalist cosmos called Hip-Hop.

Completely leaving aside the question of whether I have or might still become an authority in Hip-Hop, I can only agree with Pete Rock: *Hip-Hop really, really raised me.*

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Appendix

Retrogott: Endlich eindeutig (2022)[21]

_Endlich eindeutig, ich seh' es klar/
Vor mir, ich bin im Beat zuhause, als wäre ich/
Geboren hier, endlich eindeutig, ich seh' es klar/
Vor mir
_KRS One, Boogie Down Productions[22] waren/
Vor mir...
_MC Shan, DJ Marley Marl[23] waren/
Vor mir...

Der Jazz vereint Gesäß und Geist.[24] Ich lasse coole/
Scheiße[25] laufen, bis das Gefäß vereist. Vielleicht/
_Wirkt das auf dich hängengeblieben aber der/
Gute alte "Hip Hop" (MC Shan) spendet mir Frieden. Alles/
Sendet nach Belieben in die Beliebigkeit. Ich lass' euch/
All den miesen Scheiß, wenn ihr damit zufriedener seid. Ich/
Brauch' "The Boom Bip,"[26] eine Snare die zischt[27] gibt mir/
Mehr Licht, während der Rest der Erde erlischt. Er-/
Spart mir eure Floskeln und Festtagsdebatten, Rap/
Heißt für mich, aus nichts etwas zu machen. Ich /
Scheiß' auf die banale, virale, digitale/
Sphäre, male verbale Farbe in meine Beatspirale/
_Baby, lass' uns im Regenbogensplatterregen/
_Auf den Funk anstoßen, die Becher heben/
_Erzähl' mir nichts von deinem Rapperleben in deiner Blase/
Ich leer' meine Blase über deinem verwässerten Wesen/

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21   The following notations help me in performing the flow of the song: A forward slash
      ("/") indicates the boundary between two 4/4 bars. The underscore marks a pause at
      the beginning of a bar.

22   Boogie Down Productions. 1987. "South Bronx," *Criminal Minded*, B-Boy Records.

23   MC Shan & Marley Marl. 1986. "The Bridge," Single, Bridge Records.

24   Funkadelic. 1970. *Free Your Mind and Your Ass Will Follow*, Westbound Recordings.

25   Main Concept. 1994. *Coole Scheiße*, Move.

26   A Tribe Called Quest. 1990. "Push It Along," *People's Instinctive Travels and the Paths of
      Rhythm*, Jive Records.

27   Stieber Twins. 1999. "Schlangen sind giftig," *Malaria*, MZEE.

_Endlich eindeutig…
_Kool Herc, Grandmaster Flash,[28] Red Alert/
Vor mir…
Pete Rock[29] und Large Pro[30] waren/
Vor mir…

Hip Hop wird zur Ware im Kapitalismus. Doch wenn du/
Willst, ist Hip Hop der wahre Humanismus. Nein, /
_ Ich spüre keinen missionarischen Eifer, aber mich/
Bringt es hoch wie das Koks in der Nase dich high macht, also/
_Frag' wen anders, ob er was besorgen kann. Ich/
Mach' die Drummaschine am liebsten am frühen Morgen an/
_Die Kids hörn' sich lieber irgendwelche Gangster an/
Vielleicht verdrängen mich Veränderungen aber ich häng' daran/
Häng' nicht rum, sondern häng' am Mic, hänge fest im Rhythmus/
Von außen betrachtet, verfall' ich dem Eskapismus[31]/
Doch Hip Hop ist mehr als nur mein Steckenpferd. Als mein/
Vater starb, hat "Hip Hop" mich Respekt gelehrt/ Mit
13 Freestyle zum ersten Mal auf einem Rapkonzert/
_Mein Menschenleben ist allein diese Entdeckung wert/
_Ich mein' das ernst, Ironie bei Seite, nimm' mir nie das/
Mic weg, da bleib' ich lieber pleite/
"Nimm' mir Rap weg und ich verreck' wie Van Gogh" (Stieber Twins)

Endlich eindeutig…
Ultramagnetic MC's,[32] Stetsasonic[33] waren/
Vor mir…
A Tribe Called Quest[34], De La Soul
[Weitere Word-Cuts:]
"Fuck all y'all"[35]

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28   Grandmaster Flash & The Furious Five. 1982. "The Message," Single, Sugar Hill Records

29   Pete Rock & CL Smooth. 1992. "The Basement," *Mecca and the Soul Brother*, Elektra.

30   Main Source. 1992. "Fakin' the Funk," Single, Wild Pitch.

31   Pete Rock & CL Smooth. 1994. "Escape," *Return of the Mecca*, Elektra.

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"MC Ice T"[36]
"All You"[37]
"Ladies and gentlemen"[38]
"It's at your own risk, Sucker!"[39]

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36   Ice T. 1987. "Sex," *Rhyme Pays*, Allied Presses.
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39   King Tee. 1990. *At Your Own Risk*, Capitol Records.

"Urgency. […] It's so much more than just interest or passion!"
On Learning and Teaching in Hip-Hop

Samy Deluxe in conversation with Oliver Kautny[1]

> Ich wurd' süchtig nach Ausdrucksfor-
> men (I got hooked on ways to express
> myself)
> *Samy Deluxe feat. morten (2023): "Mikro-*
> *Dose," LP Hochkultur 2.*
>
> Bin Bildungsreformer, vertick' Lehrstoff
> an der Corner (I'm an education re-
> former, slinging knowledge on the
> corner)
> *Samy Deluxe (2023): "Masterclass," LP*
> *Hochkultur 2.*

Oliver Kautny (OK): It was back in the early '90s that you wrote your first rap song. How did that happen?

Samy Deluxe (SD): The first thing I wrote was in English. We were hanging out in youth centers, doing some rap sessions here and there. But I had never recorded anything in a Hamburg youth center or gotten any input from the

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social workers. [...] In 1993 I met Dynamite and we decided to start a band.[2] I remember that in that first year we just worked on our first song. [...] Then another year passed, and we had three or four songs ready. I sent them as a demo to the Battle of the Year organizer and that's how we got our first gig in 1995.[3] I don't remember exactly how that song came about. But I do remember feeling this urgency, a need to do something, to be something, to embody something. And that urgency was where it all started for me. It's so much more than just interest or passion. You see or hear something for the first time, and it resonates with you, feels truer than anything you've felt before. And you think: this journey of finding yourself just can't continue without moving in *this* direction.

OK: Let's go back to '92, '93. You'd seen Hip-Hop movies like *Wild Style*, listened to US rap like Public Enemy, and even UK rap from HiJack. Did you rap along or even memorize these songs?

SD: Yeah, exactly. I was a Michael Jackson fan before, too, and listened to all sorts of good pop music. I might've even rapped along to Falco once.[4] But the first time I felt I had to do it myself was during these Public-Enemy and Run-D.M.C. moments. I played around with my voice and realized: I've got this power, and I can imitate what I'm hearing—even what I'm seeing, standing in front of the mirror, thinking it looked cool.

OK: Learning through imitation!

SD: Yep, there's no other way.

OK: How long does it take you to learn tracks?

SD: I memorize things pretty fast. After listening once, I might know the key punchlines and the three or four rhyme pairs I like best. That's why memorizing rap songs is easy for me. I can't remember a joke to save my life. But with rap,

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2   Dynamite is a DJ and one of the producers of the band Dynamite Deluxe founded later with Samy Deluxe.

3   BOTY, an international breaking contest held since 1990.

4   An Austrian pop musician. His song "Der Kommissar" (The police commissioner, 1981) is rapped in the verses.

it's the rhymes, rhythm, melody, intonation, and voice tone that help me to remember everything.

OK: Do you learn just by listening, or by reading lyrics too?

SD: Whenever I had the chance, time, and inclination to follow along with the lyrics, I did. I remember exactly when I was 18 or 19, sitting in my childhood bedroom, on my bed, with the lyric sheet from Nas's LP *It Was Written* [1996]. I was already blown away by *Illmatic*, but with this one, it felt like everything rhymed. It was like this crazy linguistic complexity, layer upon layer, like spaces opening up in all directions, something that can't happen in reality—kind of like in the movie *Inception*. [...] I also read along to a lot of Eminem's lyrics because they're so complex.

OK: How analytically do you listen to tracks?

SD: If you want to rap at a high technical level, you've got to be able to recognize how rap songs are structured and what makes them complex. [...] I think that's what makes the really good artists stand out: they figure out the rules early, learn them, but still give themselves the freedom to do it cooler than the rules would normally allow.

OK: Can you describe a time when you imitated a track?

SD: I'm lucky that I can use my voice in a lot of different ways—from a deep bass to a high register. And so it was easy for me to analyze and imitate a lot of MCs. Take the "Method Man style," for example: he raps from the throat [points to his neck], also a bit through the teeth [demonstrates], sucks in saliva after each line instead of just breathing. That's how I think I became a rapper, why I'm stylistically versatile today. Unlike with Kool Savas.[5] There, you think of *one* flow, *one* style. In my song "Stumm" [Mute] you find dancehall styles, in "Poesiealbum" [Poetry album] doubletime flows. And in the new tracks with Morlockko, there are different cadences,[6] while in the new album *Hochkultur 2* [High culture 2], I use totally different flow patterns.

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5   A German MC.

6   A German MC (Morlockk Dilemma) and producer (Morlockko).

OK: So you're describing a process of analyzing and imitating other MCs to eventually create your own style. Has that process ever stopped for you?

SD: No, never. Some songs on the new album, like "Don Quixote" and "Antidepressiva" [2023], are rapped that way because I'm a huge fan of Ab-Soul and listened to his last album a lot.[7] Ab-Soul raps in a high register, which I haven't used in a long time [demonstrates]: Dah-da-dah-da-da / Dah-de-dah [...]

OK: What role does freestyle play for you in songwriting?

SD: The cliché says that good freestylers, who first become known primarily as freestylers before they perform with songs, never make good songs. I find that to be true in a very high percentage of cases. Of course, there are always exceptions to this rule. For me, freestyling helped me think quickly and not be scared to just say something out loud in the room. That's an important "school." It helped me in songwriting, for example, with feature parts early in my career. In November 1992, I heard MC Rene freestyling at a party,[8] and I told my boys, "I don't think you can learn this, but if you can, then I'm going to do it!" I remember I was still super bad at freestyling for a long time. I think my high standards for rhymes initially prevented me from becoming a really good freestyler. That was still a shortcoming later, but by then my repertoire of rhymes and my speed of thought had developed so much that I still reached a good level and became known as a freestyler. But actually, I often get stuck because I'm looking for a rhyme I've never used before. I want to thrill myself in that moment, instead of thinking about thrilling the audience. For the audience, you can keep using super simple rhyme schemes over and over. For instance, I've freestyled a lot with Blumentopf.[9] They often knew the rhymes already and had freestyled some parts before. At the second session, I knew they were going to say *Basketball* and I'd call back with *Gaspedal*,[10] because I knew which rhyme was coming. That's an original way to freestyle too, but different from what I was looking for. I want people to witness how I find a new rhyme. And that ambition is often a hindrance.

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7   An MC from the United States.

8   A German MC, considered one of the best freestylers in German rap.

9   A German rap band from Munich (1992–2016), known as one of the best freestyle collectives.

10   SD is referring here to a call and response technique with multiple MCs on stage.

OK: You often talk about being alone when you imitate raps or songwrite. What about when you freestyle?

SD: In the early days—when my first freestyle tapes were made [1998][11]—I mostly freestyled with Bo.[12] He's more creative on the spot, has more of a storytelling comedy mind. It's important to understand the different types of rappers. Some people have such a personality that they don't need the most complicated rhyme, flow, or delivery. Take Biz Markie from the US or Bo here in Germany. […] Knowing I couldn't be that creatively quick, I focused more on rhymes, flow, and voice. And if an Onyx beat was playing, I'd [now he uses a voice that is rough and deep] automatically be in that Onyx voice range, more versatile with flow patterns. And that's part of this competitive rap culture for me: I was never just cool with what I can do. You always want to do what someone else does and be even better.

OK: Were those "small" ciphers with Bo a safe space for you? Or did you not care who and how many were freestyling with you, like at a jam?

SD: That's a good point. I never really used freestyling as an interactive, social tool. I did it when recording, if the setting was cool. And if it was a good run, you'd hear it on a tape, if not, then not. Or at a show, when I built freestyle blocks into it, it was easy because I was already the MC. But just being in the room as a person, I usually don't want to switch into MC mode. […] But I do use it in writing. When working on the album *Männlich* [Masculine, 2014], like many back then, I was influenced by Lil Wayne and Jay-Z when they said, "I don't write."[13] I did that for a few years and that's how songs like "Fantasie" [2014] came about, which contains the craziest flow patterns and rhymes, and I hadn't planned it in the strict sense or "written" it, but freestyled it. […]

OK: Today you write your songs on the iPad. How was it before?

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11   *Eimsbush Tapes Vol. 3 — The Ultimate Freestyle Tape*, 1998 (Samy Deluxe, Das Bo, Jan Eißfeldt aka Jan Delay, and other MCs).

12   Das Bo: a German MC from Hamburg, successful in the late '90s and early 2000s with the rap crew Fünf Sterne Deluxe.

13   "When I heard that, the moment I heard it, I stopped [writing down lyrics]," Wayne replied. "I was like, 'I heard Jay-Z don't write, I won't write no more,'" https://americans ongwriter.com/lil-wayne-stopped-writing-down-lyrics-because-of-jay-z/.
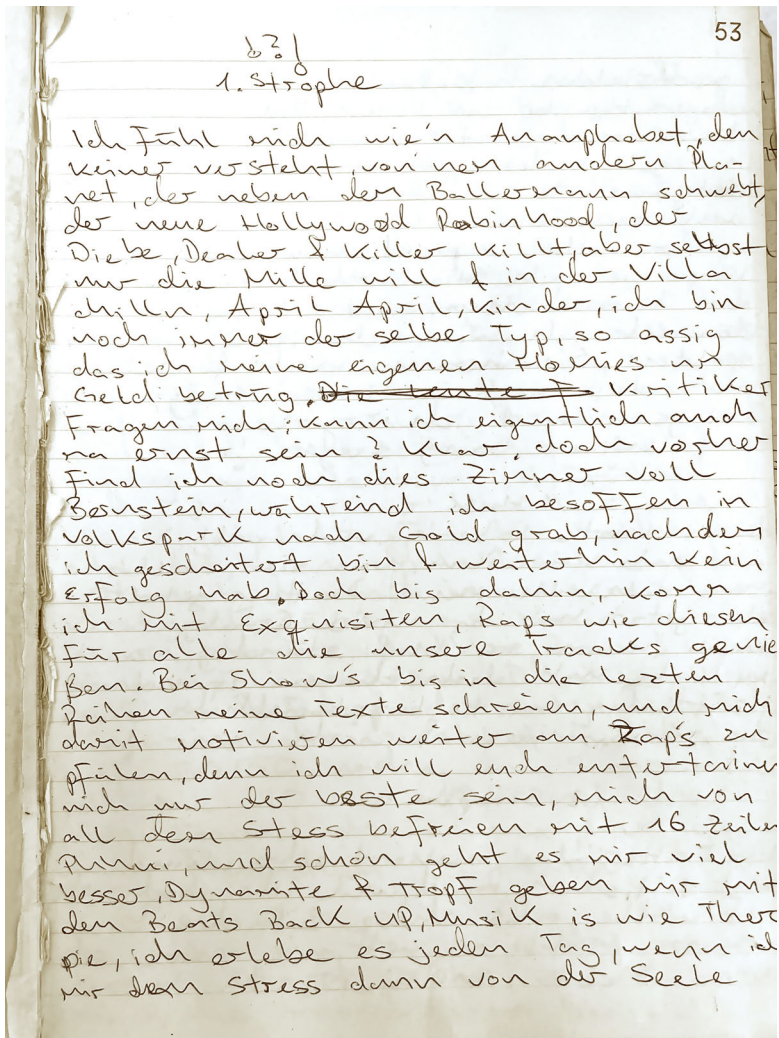
Fig. 1: *"Samy Deluxe – !?!" (2000), on Grüne Brille EP (handwritten text from Samy Deluxe's rhyme book).*

SD: Earlier, I wrote with paper and pen, like on "Wie jetzt?" or "Grüne Brille" [Now what, Green glasses; both 2000]. [...] In my rhyme books, I filled all the

lines because you don't want to waste too much space on the page. On my iPad, I do it differently: if I know basketball is the end rhyme, I move to the next line right after.

OK: And then you know the beginning of the new line is also the start of a new bar?

SD: Yes. […]

OK: Do you still collect rhyme words?

SD: Not much anymore. When I have rhyme words, I mostly also write the lines. Between creative phases over the last few years, I haven't constantly engaged with rap.

OK: Can you recall leaps in your creative development?

SD: That's interesting. I can't remember exactly. I know that in *Von Eimsbush bis 0711* [From Eimsbush to 0711; 1999, Freundeskreis feat. Samy Deluxe] we performed triple flows and continuous rhyming words of three to four syllables for the first time.[14] For me, it was no big deal to rap like that. It was miles ahead compared to other MCs in Germany. But I never had to think, "Oh God, I have to rap this a hundred times." You should imagine it like this: for normal people, the text and flow are these crazy, attractive things. But when you've created something like that, you see it like a matrix, a blueprint, where all the gears mesh together. You can work up to that point. Probably that's where talent plays a role, because the perspective is so much more nuanced than an outsider can see. And even if there are all these experts today who come up with good analyses, they aren't the ones who created it. That's a huge difference.

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14   "Eimsbush" refers to Eimsbüttel, a district in Hamburg, Germany; the area is notably associated with the Hip-Hop label Eimsbush Entertainment, which played a crucial role in the development and popularization of Hip-Hop culture in Germany during the late 1990s and early 2000. "0711" is the dialing code for Stuttgart, which also played a vital role in Germany's Hip-Hop culture. Freundeskreis is a famous Stuttgart-based rap crew (with Max Herre as MC).

OK: In biographical research on top athletes or successful classical musicians, it's often emphasized how many thousands of hours of hardcore practice came before their achievements. Did you learn more through this kind of practicing or was it more of a playful process?

SD: Both. I smoked a lot of weed and "played." But the amount of time I invested was still massive. I would rap for a few hours a day in my room or with Tropf in the studio with a mic[15] [...] I remember when Onyx released the album *Shut 'Em Down* [1998]. There were flow passages, especially by Sticky Fingaz, that were so intense that I really rapped them a lot. So, learning through imitation, but at such a high level that my version was very close to the original. It's about micro nuances. When does he breathe, where does he get the air from even when there's no gap? A lot of analysis went into it, but at the same time, it was also playful and high.

OK: Have you also adapted songs stylistically, for example, in the style of Onyx or combined with a new melody?

SD: Yes, exactly. My interest in composing melodies was probably influenced by my childhood exposure to pop music. Dancehall was also a big influence for me. I remember the first time I heard The Roots with the album *Illadelph Halflife* [1996] live. I noticed that Black Thought raps everything tonally very straight, on one note on the record, but live he performed the whole time in this typical dancehall melody [demonstrates: "The Concerto of The Desperado/R-double-O-T-S, check the flow"]. I realized that when I rap like that, it's as if the space is stretched, as if the line is bigger. I have much more air, you breathe differently. Or it's psychological, because you're more connected with Jah [laughs].

OK: Can I suggest something I suspect here?[16]

SD: I'm listening!

OK: Maybe it's like this: Normally, your flow often switches between the musical, clear metric of the beat and the irregular, super complex, constantly chang-

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15   One of Dynamite Deluxe's two producers.

16   The following passage on the perception of time is from the abovementioned telephone call on 21 September 2023, see also footnote 1.

ing, but rhyme-anchored metric of speech.[17] But the dancehall style gives you a kind of rest for a certain time, where you can precisely determine what will be coming, where the tempo and the number of syllables are relatively stable, and the patterns are not as complex as usual for you. If that's the case, then these patterns are perhaps like small contemplative minioases, where your breath gets more time, and your mind has to do comparatively less.

SD: That's exactly what I meant. […] If you think about how future MCs will get their musical training,[18] you have to think about these kinds of processes. Things they should practice should obviously include imitation. The next level would be to switch on the beat: "Rap on the Onyx beat like Method Man and on the Method Man beat like Onyx!" "Do it all again in a boom-bap, dancehall, trap, or drill flow!" This can give you versatility in your skill palette—and this versatility in style is also something you find in my music over the last twenty-five years; I'm someone who still wants to keep changing. I now see this as an advantage for myself. However, this versatility isn't always easy during creation phases. Sometimes I wished to be less talented so I could know right away how to approach it: in what voice tone, with which flow, etc. […] The people who are awesome are those who stay interested, who not only have the urgency to "broadcast" something, but also to get excited and inspired themselves. They're the ones who can keep improving.

OK: I get the impression that in your new album, you express more about the aesthetic and artistic processes of learning and teaching. There are two songs about it: "Masterclass" and "MicroDose" [2023]. Is this educational aspect more important to you now?

SD: With "Roter Velour," for example, after the album version, we released a vinyl single where you can hear the finished mixed demo version. The first two

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17   Kautny, Oliver. 2015. "Lyrics and Flow in Rap Music." In Justin A. Williams (ed.). *The Cambridge Companion to Hip-Hop*, Cambridge: Cambridge University Press, 101–117.

18   SD is referring to the new musical curriculum for teacher training at the University of Cologne in Germany. The students are free to choose any possible musical subject, in which they receive individual instruction. This also includes the musical elements of Hip-Hop, such as MCing/Rap, DJing, or producing/beatmaking (see also Kattenbeck and Kautny, Kattenbeck, and Oddekalv in this volume). However, the aim of this course is not to train future MCs, but to familiarize future teachers with a wide variety of musical practices.

verses have a crazy good flow and good punchlines, but they don't connect in terms of content as much to the hook as on the album. This is the first time I've shown this intermediate step between two versions of a song; I found it interesting in terms of educational learning value: I hope that a few people will listen, analyze it properly, compare it and think: "Okay, those were already two good verses, good flow patterns, awesome rhymes, and punchlines, but he still rewrote them [...]" This is a form of rewriting that I didn't like so much earlier. For *Hochkultur 2* [2023], I sometimes spent weeks on just one song. [...]

OK: So, your songs are the next seminars in the Deluxe masterclass, the ones you invite us to learn in "Masterclass"? By which I mean that others can enjoy, study, and practice them just like you did with the songs of other artists you take seriously?

SD: Exactly!

Institutionalizing Beatmaking
Challenges and Opportunities for Music Education

Chris Kattenbeck

Abstract *Emerging in noninstitutional contexts during the 1980s, beatmaking has since found its way into music education. However, a thorough and comprehensive understanding of beatmaking is still lacking in the field, which makes it difficult to institutionalize the practice in a way that would consider its unique aspects and cultural context. Based on the results of a qualitative-empirical study, this article aims to contribute to such an understanding by elucidating how beatmakers' artistic agency manifests itself; what forms of knowledge it relies upon; and how beatmakers acquire these forms of knowledge. Additionally, using music teacher education as an example, I illustrate how carefully and sensitively institutionalizing beatmaking into music education presents both a challenge to the status quo and an opportunity for reforming the field to better engage with musical diversity in the future.*

Introduction

Beatmaking first appeared as a distinct practice in the early 1980s within Hip-Hop culture in the United States (Kattenbeck 2022b). Initially confined to noninstitutional contexts, as with the other musical practices in Hip-Hop (i.e., MCing and DJing), it later also found its way into music education. In Germany, this happened first in areas outside of schools, such as in youth social work (see, e.g., Grosse 2008). A few years later, the practice was also introduced into school music contexts (Viertel 2020: 228–229) and recently in music teacher education, so that it is finally—at least at some universities—possible for beatmakers to become music teachers (Kattenbeck 2023; for a comparable finding in the UK, see Burnard et al. 2023: 242).

From the point of view of diversity-sensitive music education, the integration of a musical practice that has not been considered so far is always to be welcomed. In the case of beatmaking, its popularity among children and young people means it is also an especially valuable contribution to student-centered or culturally responsive approaches (see Ladson-Billings 1995). However, institutionalizing a previously unconsidered musical practice always means being confronted with challenges that need to be addressed lest this effort fail, for example, by forcing it into preestablished values, forms, and structures, and thus gentrifying it—as has almost always been the case with the incorporation of popular music practices into music education (Dyndahl et al. 2021). To avoid this, institutionalization should always consider the unique aspects and cultural context of the practice, while also taking seriously any forms of resistance that may emerge (see also Green 2006; Hornberger 2017). However, this requires a thorough and comprehensive understanding of the practice—and this is precisely what is lacking in music education when it comes to beatmaking.

While some scholars advocate for beatmaking's integration into music education, in part offering suggestions on what this integration might look like (e.g., Kruse 2016; Exarchos 2018), there is little academic work that attempts a fundamental exploration and description of the practice. Existing studies (e.g., Thompson 2012; Snell/Söderman 2014: 177–196; Kruse 2018) offer only superficial analysis, focusing on isolated aspects and rarely referencing interdisciplinary scholarship on beatmaking (such as Schloss 2014 or D'Errico 2015). Music education consequently lacks a thorough and, above all, comprehensive understanding of beatmaking that would consider the specific qualities of this form of musicmaking together with the instruments its practitioners use and the aesthetic and ethical rules it entails, as well as the forms of knowledge it requires and the way they are learned.

This article aims to address this gap. It presents findings from a qualitative-empirical study that explores the manifestation, constitution, and development of beatmakers' artistic agency (Kattenbeck 2022a). Following Tasos Zembylas (2014), I understand artistic agency to mean the ability to act skillfully within the framework of a specific artistic practice, that is to say, in accordance with its rules. Specifically, my research was guided by the following questions:

- When, how, and where does the artistic agency of beatmaking manifest itself? What are its characteristics and what criteria are used to evaluate it? (manifestation)

- What forms of knowledge and what resources underlie or constitute beat-makers' artistic practice? (constitution)
- How are these forms of knowledge and these resources learned or ac-quired, and what factors play a role in this process? (development)

In examining artistic agency, I employed a qualitative-empirical research approach combining constructivist grounded theory methodology (Charmaz 2014) with situational analysis (Clarke et al. 2018). My empirical core material consisted of qualitative interviews with a total of eleven beatmakers.

In the following, I first explain essential features of beatmaking by con-ceptualizing it as an asynchronous form of phonographic work. This provides a basis for a more detailed examination of the manifestation, constitution, and development of beatmakers' artistic agency.

In a second step, I show that efforts to carefully and sensitively institution-alize beatmaking as described above are obstructed not just by the dearth of a thorough and comprehensive understanding of the practice: beyond this, cer-tain concepts, ideas, values, contents, and structures dominating music ed-ucation—which can be traced back to the ongoing hegemony of Western art music (see, e.g., Buchborn et al. 2021)—prevent beatmaking from being un-derstood and incorporated into music education in an appropriate manner (Kattenbeck 2023). I demonstrate this by examining music teacher education as a field in which these concepts, ideas, values, contents, and structures be-come particularly visible. Efforts to institutionalize beatmaking in this con-text that seek to preserve the integrity of the practice are therefore an enor-mous challenge and probably cannot be realized without fundamental reform. Yet as I will then show, such a reform also offers music teacher education an opportunity to reposition itself to more generally engage with musical diver-sity—which will indirectly have a positive effect on other music educational contexts, such as music lessons in schools.

I conclude by showing that such a reform is no easy task but requires, among other things, a self-reflexive attitude and an intensive dialogue with actors outside the university.

Beatmaking as an Asynchronous Form of Phonographic Work

Beats are built with already existing sound material, which means that beat-making can be understood as phonographic work in the sense defined by

Rolf Großmann (2016). Großmann describes phonography as a form of sound writing where sound events, rather than tones, are notated or materialized. Whereas phonography was initially used to store and reproduce music, over time various practices developed that comprehended phonographic material not only as the end of a production process, but (also) as its starting point. With reference to the "motivic-thematic work of the Haydnian tradition,"[1] Großmann calls this creative handling of phonographic material "phonographic work" (Großmann 2015: 208). Such work requires instruments that allow sounds to be recorded, stored, played back, and edited. In beatmaking, these instruments were at first mainly sampling drum machines, and from the mid-1990s increasingly digital audio workstations (DAWs) (Schloss 2014: 204–205).

Alongside beatmaking, DJing, which is the precursor to beatmaking and lends its key aesthetic principles and strategies, is also a form of phonographic work. What both practices have in common is that they are mostly carried out by individual artists. A fundamental difference, however, is that DJing is a performative musical practice primarily concerned with creating beats in live settings, that is to say, in situations characterized by the "irreversibility of the decision-making act" (Lessing 2019: 19). In such cases, the production and performance of a beat coincide; they are synchronous. Beatmaking, by contrast, is not a performative musical practice, but a form of composition. The primary goal is not to immediately perform beats, but to record them in phonographic artifacts that subsequently allow the beats to be (repeatedly) performed. Beatmakers thus don't create beats in live settings, which is why the production and performance of a beat do not coincide but are asynchronous.

The beats that are produced can be termed autographic works, meaning they have the ability to perform themselves. To elucidate this claim, I draw on the differentiation that Mark Butler makes between work, text, and performance. Butler understands a work as an abstract musical entity known by various terms (Butler 2014: 16): piece, song, track, or beat. Joseph Haydn's "Fantasia" is just as much a work as is the beat of a DJ or the beat "U-Love" by beatmaker J Dilla.

One key characteristic of a DJ's beat is that it usually exists only in the moment of its performance. The same applies in an ontological sense to Haydn's "Fantasia" or Dilla's "U-Love." These latter works, however, are additionally fixed

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1   This and all other quotes in German were translated into English by Michael Thomas Taylor.

in texts in the sense defined by Butler. By this he means physically or digitally encoded objects that represent or convey a work (ibid.: 6). This can be a musical score, as in "Fantasia," or a phonographic artifact, such as a digital file, as in "U-Love." Importantly, the texts are not themselves the work, but only represent or convey it, thereby allowing it to be performed (ibid.).

Texts can be further differentiated in terms of their ontological thickness or thinness, that is, the degree of detail with which they contain instructions for how to perform the work (ibid.: 36–37). The score of "Fantasia," which cannot include all the parameters of its performance, is thus ontologically thinner than a recording of "U-Love," which is "a notation not only of sound, but of everything that sounds" (Großmann 2013: 67). This distinction allows a differentiation between allographic and autographic works (Butler 2014: 34–35). Allographic works such as Haydn's "Fantasia" are represented by ontologically thin texts that both allow and require others to perform and interpret them. Autographic works like "U-Love," by contrast, are represented by ontologically thick texts and can therefore perform themselves.

In summary, beatmaking can be characterized as an asynchronous form of phonographic work aimed at creating autographic works.

Manifestation and Constitution of Artistic Agency

The manifestation and constitution of artistic agency can be demonstrated in particular by examining an individual beatmaking process. In the following, I will thus describe the beginning of such a process using a semifictional vignette. By "semifictional," I mean that the vignette is fictional, albeit anchored in the empirical material of my study. The beatmaking process, in other words, did not commence exactly as described but is comprised of elements from various beatmaking processes revealed in the empirical material. Even the protagonist of the vignette, the beatmaker Fine, is not a real person, but a composite character made up of several interviewees. The empirical material of my study thus provides me with the cornerstones for the vignette, meaning that the vignette does not represent an arbitrary narrative construction but is, despite my accentuation and embellishment of certain aspects, anchored in the evidence I collected (see also Willis 2019).

Starting with the vignette, which is in a certain sense a description of the manifestation of artistic agency, I then work out the forms of knowledge of which it is constituted. Following Zembylas, these forms can be broadly cat-

egorized into two types: on the one hand, an individually exercised, practical knowledge that is implicit in action and often eludes conscious reflection and precise articulation; and on the other, a formal propositional knowledge that can exist outside of action and be held to be true or false. Both types of knowledge are not strictly separable but rather interdependent and intertwined in concrete action (Zembylas/Niederauer 2018: 80–82).

Since it would be beyond the scope of this article, I cannot elaborate on the importance of objects such as the DAW or attitudes such as openness for the beatmakers' artistic agency (see Kattenbeck 2022a: 102–154, 182–184).

Fine prefers making boom bap beats. For her next beat, she envisions a laid-back, jazzy saxophone melody, possibly paired with clattering drums à la Damu the Fudgemunk. Searching for samples, she walks over to her record shelf, runs her fingers over Alice Coltrane's Eternity, *and then pulls out* The Return of Art Pepper *by Art Pepper—a recent acquisition she has yet to explore. She knows Pepper's playing style from Conte Candoli's* Mucha Calor, *though, and so she's confident that she'll find suitable samples on* The Return of Art Pepper.

She puts the album on the record player and lets the needle sink into the first groove. Instantly, she likes the first song, but it doesn't offer much in the way of sample material. For that, it's too densely orchestrated. So rather than finish the song, she jumps right to the next, doing the same with the rest of the tracks: she listens briefly, gets a sense of the song, and moves on. Finally, a passage in "Patricia" piques her interest. The drums stop here briefly and the saxophone, accompanied only by the double bass, continues alone. She really likes the second and third bars of the melody improvised by Art Pepper, and she can hear in her imagination how a perfect loop results from the repetition of these two bars.

The double bass, however, is a bit in the way. Even though it can only be heard softly in the background, she would prefer a different base line. This makes her hesitate briefly, but then she concludes that she can probably filter out the double bass without any trouble. So she decides to sample the two bars, sets the designated track in her DAW, and records the excerpt from "Patricia."

Then she listens to the sample. She notices that her sample is too long and needs to be cut at the start and the end. No sooner said than done. Then she turns to the double bass. Since she knows which frequencies she has to attenuate to make room for a new bass, this turns out to be a quick task, as well. Happy with her work, she leans back and relistens to the loop in peace. She was right: the two bars actually sound extremely good as a loop.

Still, the loop seems too smooth; it lacks the corners and edges that she likes so much. So she decides to chop it up and reassemble it. To do this, she zooms far into the waveform

to set the markers for chopping the sample. Since she knows from experience which parts of the waveform roughly correspond to which parts of the saxophone melody, she can chop it up without having to listen to the loop again.

Ultimately, she divides the two bars into eight distinct segments, which she assigns to various keys on her MIDI keyboard. She then experiments with diverse combinations—making sure it holds a groove even without drums—and eventually settles on a version she likes much better than the simple repetition of the saxophone melody.

The starting point of a beatmaking process is typically marked by the moment beatmakers begin to acquire their first building block. I take the term building block from the interview material and use it to refer to the sonic elements of a beat that are digitally available as phonographic material and visualized in the DAW as MIDI blocks or waveforms. Building blocks can be acquired in various ways. A rough distinction can be made between an acquisition in which the sound material is yet to be produced and one in which it is already available, as in Fine's case.

The already existing material can be found, for example, in the DAW library, on Spotify, or on Fine's record shelf. Given the vast array of available material, it's advantageous for a beatmaker to have an idea of their desired creation to narrow their search. This requires a specific kind of imagination based on a distinct kind of auditory knowledge, namely, an ability to not only process sonic events in a highly nuanced way, but also to create sonic ideas or images through a kind of inner hearing. Moreover, because ideas build on what already exists, this imagination requires a large and differentiated inner sound library, understood as the totality of sounds that a person has heard and mentally stored (see, for a discussion of a similar concept, Folkestad 2017: 36–37, and of the mental storage of sounds, Hargreaves et al. 2012: 158).

Fine's idea (a relaxed, jazzy saxophone melody) is quite vague, but it's enough to make her pull an Art Pepper album off the shelf instead of one by Alice Coltrane. Although she has not heard the album yet, she knows Art Pepper and his style because of her music-cultural knowledge of at least parts of the "gigantic cosmos," as one interview partner calls the totality of interrelated songs, genres, cultures, musicians, musical instruments, music-related discourses, etc. She therefore suspects she will find what she is looking for on *The Return of Art Pepper*.

And as she listens through each piece, more of her skills become apparent. For example, she only needs to listen briefly to a part of a song to be able to imagine how this part sounds when it is looped—a skill that I call reconstruc-

tive listening (following Fischer 2013:124), and which I also identify as auditory knowledge.

That Fine finally decides to sample an excerpt from "Patricia" can be attributed to her being well-versed in the art of judgment, a skill that is of paramount importance—on the one hand, since beatmakers always build their own beats, even as beginners; and on the other hand, in view of the abundance of sound material and technical possibilities. Since numerous factors potentially play a role in forming such a judgment—which cannot be fully captured by the judging subject either at the moment the judgment is made or afterwards (Zembylas 2019)—the claims I can make about the judgment of the beatmakers in my study are limited. It should be noted, however, that judgments are rarely made by chance, but are based on various forms of knowledge that intertwine in complex ways (ibid.).

In beatmaking, technical knowledge is one of these forms of knowledge, understood as a knowledge about musical instruments—their design, conception, features, operational modes, and affordances—and technical processes in general (sampling, for example). Technical knowledge is largely formal, propositional, and more likely capable of being articulated and reflected upon. In Fine's judgment, this knowledge plays a role inasmuch as she samples the excerpt despite the double bass because she is familiar with procedures that can be used to filter it out.

Technical knowledge does not include the ability to actually make use of the technical processes or objects. For this, technical-practical knowledge is required, particularly encompassing necessary physical-motor abilities. For the most part, this knowledge cannot be articulated and reflected upon. Instead, it is primarily recognizable in the proficient performance of an action—for example, in the fact that Fine can easily sample, cut up and then chop the excerpt she wants, record a new loop with the individual segments, and then also filter out the frequencies of the double bass.

In this context, another form of knowledge becomes evident, namely, music-theoretical knowledge. By this I mean knowing and understanding terms and concepts for musical or sonic phenomena. This includes knowledge about harmonic relationships, meters, and names for rhythm patterns, as well as acoustic laws, the terminology to name sound characteristics, and the ability to read and understand visual representations of sonic phenomena (such as Western musical notation or waveforms). This knowledge is evident, for example, in the fact that Fine knows which points in the waveform correspond to which sound events and can thus quickly identify the appropriate

edit points; or in the fact that she knows which frequencies must be reduced in order to filter out the double bass.

Speaking here of music-theoretical knowledge is not unproblematic, since the beatmakers I interviewed understand music theory mainly as knowledge of harmony and the ability to read and understand Western musical notation. This perspective equates music theory with the theory of mainly Western art music, and partly of jazz. As a consequence, many beatmakers I interviewed claim to have no music-theoretical knowledge. However, there is ample evidence in the empirical material that they, like Fine, can read and understand MIDI notes and waveforms, i.e., specific notations of sound, and that they have terms and concepts for thinking about and engaging with sonic phenomena—especially with regard to timbre and groove, two musical parameters central to beatmaking that have nevertheless so far been treated rather marginally in "classical" music theory (see, for instance, Adams 2015 and Lavengood 2021). Hence we can conclude that beatmakers, too, have music-theoretical knowledge. Yet this knowledge differs from that widely propagated in music education.

Finally, beatmakers possess knowledge about rules. Like any practice, beatmaking is structured by shared rules that must be adhered to in order for its practitioners to successfully act within their community of practice. These rules do not necessarily have to be reflexively accessible to the beatmakers; what is more important is that beatmakers are able to follow them. Among the most important rules within a musical practice are aesthetic conventions and criteria. For example, it's important that beats groove, which is why beatmakers strive to ensure this quality—a focus I call the groove principle, which is also evident in Fine's attempts to create a new loop from the chopped sample. The rules also include various ethical principles such as the obligation not to copy other beats, but always to create something of one's own (see also Kruse 2018: 326).

With the acquisition of the first building block, the process of making a beat is far from complete. I have nevertheless been able to reveal—even at this first step of the process—central forms of knowledge that fundamentally constitute the artistic agency of beatmakers. These include, on the one hand, more practical forms of knowledge (knowledge of rules, technical-practical knowledge, auditory knowledge); and on the other, more formal propositional forms of knowledge (technical knowledge, music-theoretical knowledge, and music-cultural knowledge). Another asset to artistic agency is an extensive and diverse inner sound library.

After the first building block, many more are usually acquired. And after they are acquired, building blocks are often edited before they are arranged. A beat is then usually mixed and, if necessary, mastered before it is finally transformed into a digital format and thus brought to completion.[2] Beatmakers thus undertake—at least potentially—a broad spectrum of activities: they develop ideas; play and record instruments; dig for, gather, and sample sound material; edit and refine it; and arrange, mix, and master the final product. Thus they embody a specific type of musician who combines different roles which are usually separate in other genres, such as composer, instrumentalist, sound technician, etc. For this reason, they could be labeled "hyphenated musicians" (Théberge 1997: 221): musicians who must be competent in various areas.

Development of Artistic Agency

Examining the development of artistic agency in beatmaking, my dissertation has shown that aspiring beatmakers often develop a deep passion for Hip-Hop or beatmaking before they even think about making beats. As a result, they listen to and collect a lot of Hip-Hop music, inform themselves about Hip-Hop-related phenomena, and exchange information with others about it. In this way, they acquire different forms of knowledge and resources, laying the groundwork for their future beatmaking activities. Important learning processes thus take place long before beatmaking begins. These processes are mainly self-directed, that is, the design, conduct, and evaluation of a learning effort are directed by the beatmakers (see Brookfield 2009: 2615).

After some time, the enthusiasm for music is the driving force behind most aspiring beatmakers' decision to not only listen to Hip-Hop, but to start beatmaking themselves. Once this decision is made, the (aspiring) beatmakers instantly start making their own beats. The fact that beatmakers make beats to learn how to make beats is no surprise, because practical knowledge as a necessary condition for artistic agency is mainly acquired through hands-on experience. By making beats, beatmakers learn to adhere to the practice's rules,

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2   It should be noted that especially the acquisition, editing, and arranging of building blocks are not to be understood as successive phases. Rather, the practices continuously engage with each other, alternate, and refer to each other.

gain an understanding of the beatmaking process, and elaborate their technical-practical and auditory knowledge.

But what is remarkable is the fact that, from the very outset, they almost exclusively acquire this knowledge through the actual practice of beatmaking (see also Kruse 2018: 7; Hein 2022: 52). Conversely, this implies that the act of practicing or rehearsing has no place in the development of practical knowledge, despite scholars' repeated emphasis on the pivotal role of practice in musical learning (e.g., Dartsch 2018).

Beatmakers, however, do not practice or rehearse—at least if one understands these terms to mean the deliberate acquisition of knowledge separate from actual beatmaking processes, where predefined content is learned and consolidated in a practice or rehearsal setting to make it available for a later application in performance (see Lessing 2018; Mahlert 2018). For instance, one interviewee highlighted that a beatmaker can "get cracking" from the outset: "You can immediately start making beats, you can go for it all right away." And even later, he added: "just making a beat is the best practice."

Right from the start, then, making one's own beats is the preferred approach for acquiring vital forms of knowledge in beatmaking. Embracing the interviewee's phraseology, I define this approach as "going-for-it-all." This phrase accentuates the holistic approach to beat construction, where all the elements and factors involved are considered in their intricate interplay. Additionally, it points to the beatmakers' willingness to embrace risk and to engage in an unpredictable process where their skills might be insufficient and it is not certain whether there will be an outcome in the end.

One of the reasons given by the beatmakers for this approach is that it is simply possible due to the asynchrony and the individualization of the beatmaking process. By the latter I mean the ability to tailor the entire beatmaking process individually—taking into account one's own goals and aspirations, one's knowledge, and the resulting possibilities for action, as well as those of objects and other human actors. For example, rather than searching for a sample, Fine could have opted to record something herself, use a preset beat, or even ask someone to record a building block for her. The key point here is that she does not delegate the acquisition completely, but is actively involved in the process in some way. Moreover, the beatmakers I interviewed indicated that going for it all makes sense because of the complex and open-ended nature of beatmaking processes. Finally, it makes little sense for the beatmakers to practice isolated tasks such as editing a building block, since these activities are context-sensitive, implying the necessity to consider the whole beat.

Borrowing from a comprehensive perspective on learning (Illeris 2007), we can say that learning potentially takes place at any time when a beatmaker goes for it all. However, certain moments, particularly when beatmakers grapple with a problem, are especially ripe for learning. Problems can thus be understood as the core impulses for learning, and intentional learning thereby as mostly problem-oriented. So, rather than adhering to an overriding framework, learning tends to be oriented towards acute problems and thereby unstructured.

My empirical study revealed that this learning is primarily self-directed and solitary, with trial and error being an essential component of the practice—particularly when beatmakers encounter problems for which guidance or instruction offers limited assistance. This, in turn, is related to the fact that beatmakers often do not (yet) have a clear solution to the problem at hand, or they have an idea but struggle to articulate it effectively.

Additionally, learning while going for it all is intimately tied to the process of making a beat, which leads to various consequences such as the fact that the learning contents are often not yet known, or evaluations of learning efforts are based on both aesthetic and pragmatic criteria.

Learning by making one's own beats allows beatmakers, in principle, to develop all forms of knowledge that constitute artistic agency. Still, the approach of going-for-it-all is especially pertinent for developing practical knowledge, as well as most technical and music-theoretical knowledge. By making their own beats, beatmakers also gain new practical experience and broaden their inner sound library.

In addition to making beats, beatmakers further develop their artistic agency by continuing to nurture their passion, thus acquiring potentially relevant knowledge. Moreover, the collection of certain resources is becoming increasingly important. These encompass immaterial resources such as impressions, experiences, or sounds, as well as (quasi-)material resources such as analog or digital sound materials. While accumulating resources is the primary aim of collecting, this process often involves learning, too.

In principle, beatmakers do not develop their artistic agency in institutional contexts. Rather, they find their own path, learning mainly in ways that are self-directed and unstructured. Such learning comes with a high level of autonomy, but at the same time, it necessitates specific skills in learners that can be collectively understood as a form of metacompetence. For example, beatmakers must be able to assess their own artistic agency, set appropriate

goals, and both be familiar with and deploy appropriate learning strategies. They also must be capable of self-motivation.

Beatmaking as a Challenge and Opportunity for Music Education

In the following, I illustrate the diverse challenges facing music teacher education in its attempt to institutionalize beatmaking when taking the practice seriously. However, I also show that the effort of overcoming these challenges is worthwhile because it allows music teacher education as a whole to better align itself with the breadth of musical diversity.

A first challenge concerns the manifestation of artistic agency in beatmaking, given that music teacher education has until now adhered to what is known as the "liveness norm" (Godau/Haenisch 2022: 39; see also Thibeault 2012: 528). This manifests itself, among other things, in the orientation of teaching and testing formats toward the live performance of pieces, which are furthermore mostly composed by others. The focus is thus on a form of musicmaking that can be understood as the synchronous (re)production of allographic works and that is diametrically opposed to the core activity in beatmaking, namely the asynchronous production of one's own, autographic works. In producing their beats, beatmakers moreover follow distinct conceptions of authorship, originality, and creativity, as well as aesthetic criteria, that are difficult to reconcile with the ideas and criteria dominating music teacher education (see also Hein 2022: 78).

Another challenge is the constitution of artistic agency in beatmaking, as music teacher education is dominated by notions of musicmaking, musical instruments, music theory, etc. that hinder the recognition of certain capacities that beatmakers possess as being music-related. If, for instance, the ability to read and understand waveforms is not recognized as a component of music theory, then the corresponding skill of beatmakers cannot be appreciated (for a similar case in relation to musical instruments, see Watson 2015: 37; Bell 2016).

Finally, the development of artistic agency also poses a challenge for music teacher education. In beatmaking, the kinds of rehearsal or practice that are supposedly indispensable and ubiquitous in the field of music (see Dartsch 2018) play no role. Rather, key forms of knowledge are gained during the process of making one's own beats. And this in turn challenges a basic premise of studies on expertise (Ericsson et al. 1993) and certain conceptions of musical

learning, such as that of Christian Harnischmacher (2012), which are founded on the idea that musical practice can serve as a blueprint for musical learning.

Beyond theoretical and conceptual considerations, a crucial pragmatic question also emerges: how can music education, typically centered on specialization (see Partti 2014: 8; Kardos 2018: 7), incorporate the beatmaker's holistic approach of going-for-it-all, which is integral to developing their artistic agency? This question becomes especially relevant when, like Lucy Green, one believes music education should prioritize "the authenticity of the musical learning practice," rather than "the authenticity of the musical product" (Green 2005: 34).

Considering the challenges discussed, it is evident that changes in music teacher education are necessary in order to institutionalize beatmaking in an appropriate manner. Among other things, the field needs new or at least expanded notions of musicmaking, musical instruments, music theory, and musical learning; it needs to develop new forms for teaching, learning, and testing; and it needs to rethink its understanding of originality, creativity, and aesthetics. The good news is that many scholars have already thought about these issues (and many others) and made proposals (e.g., Brown 2012; Hugill 2019; Johansen 2020); the bad news is that these proposals have not yet been taken up in any systematic or comprehensive way.

However, this must happen if beatmaking is to be carefully and sensitively institutionalized, because unlike the practices of jazz or rock, for instance, which have proven easy to translate to music education in a way that aligns with the concepts, practices, and ideas of the Western art music that dominate music teacher education (see Snell/Söderman 2014: 81; Kajikawa 2021), such musical gentrification (Dyndahl et al. 2021) is not readily possible with beatmaking. And it is precisely in this resistance to easy integration that the special potential of beatmaking lies.

In other words, the opportunity I see in attempting to institutionalize beatmaking as described above is that it might force music teacher education to engage generally and more profoundly with the rich diversity of musical practices and artistic agencies (see also Burnard 2012; Partti 2014). Ideally, this would then lead to a fundamental reform of music teacher education that takes into account the issues being discussed here, and many others—a reform that might also contribute to a more appropriate institutionalization of other practices. Jazz, for example, like rock, has so far been mainly "welcomed as a performance art, rather than a studio art" (Hein 2022: 262). Changed or expanded understandings of artistic agency, musicmaking, musical instru-

ments, etc. might be able to contribute to considering and valuing jazz and rock not only as performance art (Moorefield 2010: 79), but also as studio music, that is to say, as asynchronous forms of phonographic work.

Such a differentiated view of musical practices might possibly even lead to a rethinking of the division that is often made between Western art music and popular music, which as I see it is not very productive for grasping the specific qualities and cultural embeddedness of musical practices (including those of Western art music). We should ask: What is gained with this distinction, for example, with regard to the development of artistic agency, when the learning of beatmakers has more in common with that of contemporary composers than with that of rock musicians (Kattenbeck 2022a: 222–224)? Or when the learning strategy of listening and copying that is proclaimed as essential for popular music (Green 2002) is also applied in areas of Western art music (Röbke 2009; Thibeault 2018)? A fundamental reform could instead give more weight to other differences and use them to develop more adequate formats for testing, teaching, and learning, such as asynchronous vs. synchronous, solitary vs. collective, productive vs. reproductive, autographic vs. allographic, or phonographic work vs. nonphonographic work, etc.

Considering the diversity of musical practices and artistic agencies, which, as I have shown, in some cases starkly contradict one another, the question could be raised as to what extent it is even possible to train a "universal" music teacher, or whether music teacher education should not rather actively encourage musical diversity and specialization.

Conclusion

My article has aimed to enhance the understanding of beatmaking by outlining the manifestation, constitution, and development of beatmakers' artistic agency. Such an understanding is necessary to institutionalize the practice in a way that would consider the unique aspects and cultural context of the practice, while also taking seriously any forms of resistance that may emerge. Finally, I have illustrated how such an institutionalization presents both challenges and opportunities for music teacher education, as it may drive a fundamental reform to better address musical diversity in the future.

Of course, such a reform is no easy task and it will not happen on its own. To truly seize the opportunity presented by a careful and sensitive institutionalization of beatmaking, the will to follow up rhetoric with politics, i.e., to take

concrete action, is needed (see also Attas/Walker 2019). In other words, merely discussing the distinctiveness of beatmaking isn't enough; we must actively work to bring about impactful change. At the University of Cologne, for example, we have incorporated findings about the practice into our revision of the aptitude test regulations, making it possible for beatmakers—and thus also for all other musicians who perform an asynchronous form of phonographic work—to become music teachers.

But of course, this hardly marks the end of what is needed to appropriately institutionalize beatmaking. For example, we are currently asking ourselves what artistic instruction for beatmakers might look like, or how music theory terms and concepts employed by beatmakers can be formalized and integrated into music theory courses. For institutionalization to succeed in these cases, more is needed. One prerequisite is an attitude that attempts to reflect on one's own (hegemonic) position and to always choose the concepts and values by means of which music-related phenomena are perceived, interpreted, and evaluated in a way that makes appropriate engagement possible.

Additionally, proactive outreach and dialogue with beatmakers outside the university should be pursued, as we endeavor to do at the Cologne Hip Hop Institute, for instance, via informal conversations, collaborative seminars, research projects, and so forth. It is only through such engagement—which should also take place with practitioners from other musical practices represented in music teacher education—that we can ensure that musical practices are institutionalized in an appropriate manner and that music teacher education (and consequently music education as a whole) remains agile and responsive to the ever-evolving music landscape of the 21st century.

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Invisible Skillz. Thoughts on Hip-Hop as an Artistic, Creative Culture
A Response to Kattenbeck

Friederike Frost

Hip-Hop is a creative culture of participation that demands constant communication between artists, their artifacts, and the audience in the form of a call and response (Frost 2022a). This communication can take various forms: be it the exchange in a dance or rap cypher, listening and then dancing to beats, or, as Kattenbeck shows in his contribution, knowing and sampling existing sound material.

Exchange and communication form a central core of practices in Hip-Hop culture. They invite collaboration that is both *active* and *participatory*—whether it's the way the audience responds to a dancer in a battle, the artistic-creative negotiation and appropriation of space and movement for a stage performance, or exploring (digging) the subversive and political origins of Hip-Hop culture and its elements. Pure *reproduction* is (ideally) not something to be found in Hip-Hop—as it contradicts its core principles, such as knowledge of self; flipping of existing material; or creating one's own style in movement, beats, and fashion, etc. In this creative engagement with Hip-Hop, individual interest, origin, and access to its practices always play a crucial role (Frost 2022b).

I discovered Hip-Hop culture at the beginning of the 2000s in Berlin-Kreuzberg. First through listening to rap, then through writing, until I found my element: breaking. Since then, I have been active internationally as a breaker and jury member; I teach breaking in schools and universities and study the practice as an artist and scholar. For this response, I would like to share a note from a participatory field observation in Rabat, Morocco (2023), that I conducted during my research on individual style in breaking:

> *Today I am practicing on a friend's terrace. We have laid a PVC mat on the tile floor, and a breakbeat mixtape is blaring from the Bluetooth speaker. Sarah (name changed) is practicing her footwork, repeating various basics. She then tries out different ways of connecting and changing the movements. What does a step look like if she puts her knee on the floor instead of her foot? Or her elbow instead of her hand? Sarah creates a range of variations; she finds individual ways to implement the basics. And in so doing, she not only appropriates them but also creates her own style—her own movement identity in her breaking.*

The call for creativity, productivity, and active participation as well as the search for an individual artistic identity makes Hip-Hop interesting for many youths and (young) adults, and thus also for educational contexts in schools and extracurricular settings. It allows students to explore and solidify their own identity; it can awaken an intrinsic motivation for learning, teaching, and artistic creation and allows students to acquire social skills and self-competencies (Frost 2023; for further discussion of learning in breaking, see Rappe and Stöger 2022).

Because Hip-Hop means creative production instead of reproduction, and active, individual responses to existing practices, the institutionalization of beat-producing, rap, breaking, or one of the many other practices of Hip-Hop in formal educational contexts is also challenging. It questions set school structures and demands more flexibility. It calls for engagement with the dynamic practices of Hip-Hop, and finally to allow an Afro-diasporic culture entry into white and Western-dominated education systems, as Kattenbeck also elucidates (see also Frost and Nietzsche 2022). Hip-Hop artists still face structures that do not recognize their forms of skillz and knowledge—what Kattenbeck describes as their "artistic agency" (see Kattenbeck in this volume). Part of this artistic agency is the ability to be inspired by a multitude of possibilities and to incorporate them into one's own practice, which is perhaps the greatest skill possessed by those involved in Hip-Hop culture. It is these *invisible skillz* that are often not seen by the white majority society and therefore receive neither understanding nor appreciation.

Kattenbeck highlights how German educational and scientific institutions often fail to recognize the knowledge of Hip-Hop artists, using the example of beatmakers' theoretical understanding of waveforms, which isn't acknowledged in traditional music theory. The result is that Hip-Hop-specific skillz are invisible in these settings. In dance, for instance, many German educational institutions are reluctant to treat urban dance practices on par with classical

Western dance practices, often excluding them from practical training programs or academic research. This attitude not only diminishes the value of urban dance practices but also effectively erases the artistic agency of urban dancers.

German educational institutions often struggle to recognize or validate the artistic agency of Hip-Hop artists, partly because of these institutions' resistance to change and adapt, and perhaps also because of the unique and varied skillz that Hip-Hop artists possess. As Kattenbeck notes, the Hip-Hop emphasis on creativity and developing one's own style challenges the rigid, standardized training structures prevalent in cultural and educational settings. These institutions are usually focused on uniform learning outcomes, which clashes with the ethos of Hip-Hop culture. In Hip-Hop, the aim is for each individual to discover their personal interests and strengths within Hip-Hop practices. Hip-Hop practitioners seek to learn what intrigues them, engage with practices that capture their interest, and find their own forms of artistic expression. This ideally leads to a culture where individuals complement each other's styles rather than (re)producing them—thus fostering artistic growth and evolution within Hip-Hop, both locally and globally, through interactions with other cultural practices, contemporary popular culture, political events, etc.

The learning and creative mastery of knowledge, skillz, and Hip-Hop practices typically happen away from the public eye, in private and subcultural spaces such as local practice venues with peers, and through interactions at Hip-Hop events. Outsiders often only see the performance: the concert, the battle, the dance performance, the produced song. Often, the understanding of Hip-Hop culture is based on a limited perspective that sees only the tip of the iceberg, but not what lies behind or beneath the performance.

For those who see only the performative aspect, Hip-Hop culture remains mere entertainment. But those who look further and discover the *invisible skillz*—whether as scholars, teachers, artists from other disciplines or as interested audience—understand how extensive the practices of Hip-Hop culture are and the creative and artistic depth they possess.

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The Archipelago as a Metaphor for the Creation of Collective Knowledge in Breaking

Michael Rappe and Christine Stöger

Abstract *As part of a qualitative research project on how breaking has been learned since its first generation in Germany, interviewees described their initial encounters with dance as a form of affective experience that sometimes struck them with great intensity. Interviewees vividly conveyed both the intensity of the impact and a perception that this cultural phenomenon was not only present in a local context but found in many other places, along with their impression that it remained elusive or indescribable in words. The individual b-boys and b-girls consequently assembled fragments of a culture while always having a sense of participating in the larger whole. In seeking to explain these experiences, we found resonance with the theoretical approach of philosopher Édouard Glissant. Glissant employs the spatial metaphor of an archipelago to articulate his ideas. His theory of the creolization of the world corresponds with the hybrid form of breaking and its movements. Drawing from this image and the theoretical implications that follow from Glissant's thinking, this chapter describes the early history of breaking and the void at its origins, the importance that b-boys and b-girls place on searching for traces, and the communication of knowledge within dance itself, to then examine the role in exploring identity that breaking always plays. The text concludes with a reflection on what the form of knowledge sketched out here and its transmission could mean for educational contexts.*

Being Touched – Getting Moving – Exploring Exchange

> Even though I didn't see it that way at
> the time, but from the very beginning.
> It was as though we'd looked for and
> found each other. So I don't believe
> Hip-Hop was looking for me, but that
> [...] I was looking for it.
> *DJ Phonky Vogelfutter (2014, 00:30:33)*

Engaging with Hip-Hop inevitably leads to a complex, highly mediatized cultural network of art forms and their communication. Hip-Hop's diverse narratives intertwine stories of upward social mobility, self-empowerment, and artistic, highly individual opportunities for self-realization with portrayals that glorify violence and are entangled in intersectional forms of discrimination. Hip-Hop is highly ambivalent, and yet this culture has been and still is biographically significant and relevant for many people well beyond their youth. Its diversity and vitality seem boundless, as does the personal commitment within its individual scenes, as immediately becomes clear when its practitioners speak about or demonstrate their art. The fascination it provokes has touched scholars in a number of disciplines—including us.

Our collaborative work focuses on breaking as a subdiscipline of Hip-Hop. As part of a qualitative research project investigating how breaking has been learned since its first generation in Germany,[1] we held initial discussions rooted in the belief that this is not only a dance culture that has not yet been understood well enough in aesthetic terms, but also a learning culture offering many opportunities remaining to be discovered. The fact that a dance culture which was initially practiced primarily in informal settings has become increasingly formalized, and that those who took their first "steps" either through early documentary material on film from the United States or in chance encounters are now offering courses, promised profound insights into the evolution of this dance form and its local appropriation.

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1   Further remarks and our interview material primarily refer to the breaking scene in West Germany.

In the qualitative interviews we conducted,[2] our interviewees largely concurred in their accounts of their first encounters with Hip-Hop in general and dancing in particular, as a form affective experience with an immediate and powerfully individual impact intensively perceived in the body. The Berlin MC Fuat describes it as follows:

> I was on fire. I got goosebumps when I heard Doug E. Fresh. I felt it intensely, even though I didn't understand a word. That really got to me. (Krekow/ Steiner 2002: 263–264)

The intensity of those first encounters seemed to impart an immediate call to action, as expressed in the following quote from b-boy Telle:

> One evening in September 1983, I was sitting in front of the TV as I often did, watching one of those music shows, when a video by the Space Cowboys titled "Pack Jam" came on. A Black guy was making weird waves go through his entire body and leaning all bent and twisted against walls that weren't even there. When I saw that, I immediately got up, stood in front of the mirror, and started experimenting, trying to figure out how he did it. Then things moved quickly; within the next few days, I discussed it with other people and started meeting regularly with a few like-minded people to practice. (ibid.: 229)

Looking at these two quotes, we can identify three key moments in the narrative that are also found in other interviews. First, the initial moments are often portrayed as coincidental events; second, they seem to provoke an immediate, strong, and lasting impact; and third, they consequently begin moving into a search for new information and like-minded people. This three-step process could be described as being touched, getting moving, and exploring exchange.

And yet those who are touched and moved in this way, entering into new kinds of exchange, describe the experience in ways that go beyond its singularity. Although they themselves describe their encounters as emerging unex-

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2   The study on educational processes in breaking is based on narrative interviews with b-boys and b-girls from the beginnings of breaking in Germany and with newer practitioners as young as ten years old in schools. We analyzed these interviews using tools taken from ground theory methodology, supplemented by observations from jams and learning settings, as well as additional interviews with experts from other disciplines of Hip-Hop culture. The results are presented in Rappe and Stöger 2023.

pectedly from individual encounters, they clearly note that from the first contact, a cultural phenomenon seemed present to them—like a kind of cultural noise existing far beyond their own sphere of influence. In the interviews, we repeatedly find such tentative formulations, clearly indicating how the interviewees passionately make a choice for something that can only be described as a hunch and for which they still lack words. In this way, the individual b-boys and b-girls "constructed" the fragments of a culture while always being guided by a sense of participating in a whole.

In search of an explanation for these many nonhierarchical moments of appearing—for these various movements exploring the processes of learning and community-building that they immediately spurred, and for the "knowledge" they held of something not (yet) known—we found insight in the theoretical approach of the philosopher, writer, and poet Édouard Glissant. Glissant explains his ideas with the spatial metaphor of the archipelago as a series of diverse islands, connected beneath the surface of the water surrounding them and without any center. This metaphor offers one way of understanding and making visible, as a process of becoming, the emergence of seemingly unconnected elements—and of the unexpected coming-into-relation, as equals, of heterogeneous elements and explorations. His idea of the creolization of the world, developed from his engagement with colonialism, corresponds with the hybrid—or, to use Glissant's terminology— "creole" form of breaking and its movements.

In this chapter, we would like to begin by introducing Glissant's metaphor of the archipelago and its theoretical implications. Building on this idea, we then employ the figure of the archipelago as a form of representation to introduce four "islands," which mainly refer to the early phase of the development of Hip-Hop in general and breaking in Germany. The first is intended to illustrate the emerging and coming-into-relation of heterogeneous elements around a void; the second illustrates how the communication of knowledge in dance itself leads to an engagement with identity; and the third represents the emic narratives of breaking culture during its development. In this third section, we grapple with the role that social conditions played in the consolidation of breaking culture in the early 1990s. We conclude with a fourth island: a reflection on what the form of knowledge sketched out here and its transmission could mean for educational contexts. These four islands represent the diverse processes of negotiation in the dance archipelago called Breaking that we have imagined, though we can only present them briefly in this chapter. For a more

detailed discussion, see the results of our various studies on educational pro-
cesses in breaking (Rappe/Stöger 2014, 2015, 2016, 2017, 2022, 2023).

Archipelagic Thinking: Édouard Glissant and the Creolization of the World[3]

> Archipelagic thinking is essayistic, experimental, intuitively feels its way forward, unlike continental thinking, which is primarily systematic. Thinking continentally, the mind runs ahead boldly, but we have the sense of seeing the world as a unified block or great whole, as though it were formed in a single sweep, a kind of impressive synthesis much like how a total view of the landscape and the terrain unfolds from an aerial perspective. Thinking archipelagically, we come to know the rocks in the rivers, even the smallest ones; we come to see the shadowy holes they create and conceal.
> *Édouard Glissant (2009: 45)*

The concepts of Glissant from which we draw in the following can be considered imprecise from a scholarly perspective. They lack a clear definition and cannot always be demarcated from one another. Glissant's texts should rather be read as expressions of a poetic, or rather poetological, way of speaking and think-ing that weaves its concepts together, creating palimpsests. At times, terms are used synonymously. In our view, their appeal lies precisely in this open and opening usage, which allows for a view of diverse cultural practices and widens the possibilities for approaching phenomena from different perspectives.

To gain a better understanding of Glissant's central terms, we must first engage with his fundamental theoretical ideas. Glissant's concern is to engage with the effects of colonialism, and one of the key concepts introduced by

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3   This theoretical section has largely been taken, in slightly abridged form, from our 2023 publication.

his writings is that of creolization. For Glissant, creolization is the unpredictable intermingling that results from collisions, harmonies, deformations, retreats, rejections, and attractions (see Glissant 2020: 9–10). Historically, this refers to violent and involuntary connections that followed from the European colonization of the world and the associated trauma of slavery (see Müller/Ueckmann 2013: 14). As Glissant uses the term, "creolization" describes these histories as a state of mourning over exile, loss, and brutality, and as dynamic processes of cultural reshaping, as people who were enslaved created composite cultures from the traces of their past—from narratives, rituals, music, African languages, and the languages of the colonial powers (see Glissant 2020: 37–40). These new (Creole) languages and their associated rites, music, and narratives allowed these enslaved people to found new sites of community and solidarity. At the same time, as political scientist and feminist Francoise Vergès has written, a knowledge about colonial forms of oppression was woven into these cultural practices, which could offer protection from assaults (see Vergès/Martinz-Turek 2008). And finally, in the words of cultural theorist Michél de Certeau, these often coded, sometimes "miniscule," everyday practices formed a network of antidisciplines and instructions for how to resist oppression, colonialism, and racism (De Certeau 1984: xiv).

Glissant is concerned both with depicting and coming to terms with the traumas and conflicts of these multiethnic, originally colonial societies and with thinking about the specific characteristics, strengths, and resilience of these cultures or cultural practices, in order to elevate them to the level of global political and economic relations (see Müller and Ueckmann 2013: 26). To this end, he compares Creole cultures with those of (former) colonial powers, which he also categorizes, likewise using spatial metaphors (see Glissant 2020: 37–40), as atavistic cultures (see ibid.: 20). The landscape of Martinique, and the archipelago of the Antilles, serve as a model here. This is an archipelago with no center: a series of several islands and cultures connected beneath the surface of the water. Glissant contrasts this metaphor of the archipelago with the metaphor of the continent (by which he also means: the nation). For him, the culture of colonizing powers—with their expansionist aspirations so closely intertwined with "the European project of modernity […], claiming freedom, progress, emancipation, reason, knowledge, and understanding" (Müller/Ueckmann 2013: 15)—is characterized by clear and firmly demarcated borders. They distinguish between an inside and an outside; the assert themselves absolutely and impose their world view on other countries. According

to Glissant, these (atavistic) cultures narrate their own identities and histories as homogeneous and

> are based on the idea of a Genesis, i.e. a creation of the world, and the idea of a filiation, i.e. a continuous connection from the community's present back to this Genesis [...] And at the beginning of all these atavistic communities is the poetic cry: the Old Testament, the *Iliad* and the *Odyssey*, the *Song of Roland*, the *Nibelungen*, the Finnish *Kalevala*, the sacred books of India, the Icelandic Sagas, the *Popul Vuh* and the *Chilam Balam* of the Amerindians [...] the traditional epic assembles everything that constitutes the community and excludes from it everything that is not the community. [...] These communities that are beginning to take shape formulate and project a poetic cry that gathers together the home, the place and the nature of the community and by the same token excludes from the community everything that is not the community. (Glissant 2020: 20–21)

This contrasts with the metaphor of the archipelago and with archipelagic thinking. It is not the poetic cry of a founding narrative that forms the structure, but the intermixing of heterogenous, fragmented elements and traces to form new languages, rituals, and arts (or artistic skills) that proves characteristic (see Glissant 2020: 9–10). In the archipelago, and in its composite cultures, the various connections of traces from other places, languages, movements, and cultural practices become visible; these diverse origins cannot be denied. Here, Glissant sees a great correspondence with the thinking of diversity and of becoming, as the philosopher Gilles Deleuze and psychiatrist Félix Guattari elaborated in their texts *Rhizome* and *A Thousand Plateaus* (see Glissant 2020: 37–43; Deleuze and Guattari 1987). Their most widely influential concept, "rhizome," finds a counterpart in Glissant's spatial metaphor of the archipelago. Borrowing this concept from botany, Deleuze and Guattari describe a rhizome as a "subterranean stem [that] is absolutely different from roots and radicles" (Deleuze/Guattari 1987: 6)—"a kind of antigenealogy" (ibid.: 21).

For Glissant, the archipelago of the Antilles, with its unfolding composite cultures and cultural identities, is such an antigenealogy. Creole identities do not stem from "a single root, but a root reaching out to other roots" (Glissant 2020: 11). There was and is thus no cohesive narrative that might found a unity, no uniform (tap)root from which everything developed and to which everything could be traced back. Archipelagic thinking rejects any single origin; it

thinks in relations produced in a multiplicity of ways—across times, countries, borders, and identities—and is thus also an overcoming of territorial thinking. It is a kind of "trace thought"—nonsystematic, "intuitive, fragile, and ambiguous" (ibid.: 12). As literary scholar Julia Borst explains,

> it is a nonhierarchical, rhizomatic notion set against the universalizing and demarcating tendencies of Western discourse, replacing the notion of the Other perceived as absolutely subaltern with a vision of the Other en relation, which epistemologically exits from its supposedly subalternity. (Borst 2013: 209)

As these elucidations make clear, Glissant is not only concerned with the specific or self-empowering representation of multiethnic societies of born of colonialism. Beyond that, he aims to elevate his conceptions of thinking and acting in relations characterized by equality and solidarity to the level of global politics and economics (see Müller/Ueckmann 2013: 26).

Here it is necessary to return to Glissant's analogy between the rhizome and his metaphor of the archipelago, to realize that uses both metaphors synonymously. Like Deleuze and Guattari, he does not see the rhizome as a pure negation of the root but perceives the dualism as an "oscillation of mutual dependencies between rhizomic and arborescent structure, or between poetological metaphors of the rhizome or of trees" (Kuhn 2013: 187). Roots can grow within rhizomes, while rhizomatic sites can develop within roots; within atavistic cultures, for instance, creolizations can develop or transform back into composite cultures, while composite cultures can in turn (further) develop into atavistic cultures through the poetic cry of a founding narrative.

Glissant considers global developments in terms of such transformative processes, in which individual and group-related identities are constantly negotiated through unpredictable collisions, harmonies, deformations, retreats, rejections, and attractions. The results of these processes, as well as the processes themselves, are not always peaceful, nor does the integration they entail always coincide with a "multicultural" harmony. On the contrary: they can spark armed conflicts, such as those that broke out in Yugoslavia in the 1990s, where the disintegration of the state and the complex and its complicated multiethnic coexistence ran up against essentializing homogeneous narratives and the rise of separatist tendencies (identities of being Serbian, Croatian, etc.; on this point, see also Hall 1992b: 304–309).

Nevertheless, for Glissant it is also possible to discern, in the various currents of creolization in the world, "advances in consciousness and hope" (Glissant 2020: 6). Here, he cites as an example the interethnic conflicts of the Yugoslav Wars, and in this context, the appeal made at a congress of the International Roma Union for a peaceful coexistence of Roma and non-Roma. In this appeal, the Union compared borders of Yugoslavia, as they were dissolving at the time, to the borders of Europe's Schengen Area that were similarly falling away, which it linked to Europe's long history and experiences as a transnational ethnic community. The document thus referred to the possibility of a common civilization allowing freedom of "movement, art, life, tolerance, hospitality, welcome, hybridity, creolization, which do not prevent singularity and identity," while also sharing "a large number of their cultural features: religion, language, customs, local destinies" (Glissant 2020: 42; see also Kovacshazy 2013: 239–252). It is here, in these dynamic processes oscillating between being and becoming, that Glissant finds precisely this "trace thought" par excellence. This is a notion of identity that remains fluidly situated between cultural particularity and Glissant's poetic cry, between being and becoming, that constantly strives for renegotiation, that is "always formed in relation to our neighbors—in our interactions with other islands," as the cultural theorist Marsha Pearce writes (2014: n.p.).

This idea of archipelagic thinking as a space without a center—and of a trace thinking in which completely heterogeneous elements unexpectedly come into relation as equals—can also be applied to key moments in the history and development of dance in Germany. In taking recourse to Glissant, we see Germany as a postcolonial space: Glissant himself implies as much when he presents the example of Yugoslavia described above as a process of global creolization. His application of the metaphor outside of the Caribbean directs attention to the "power-geometry" within which such transformative processes occur, to use a concept coined by the cultural scientist Stuart Hall in his work on the relationship between "the West and the rest" (Hall 1992b: 306; 1992a). Hall is referring to the discourse of modernity and its effects, which are linked with the historical, economic, cultural, and mental colonization of countries and peoples. This discourse, he argues, is still a powerful and violent one, as it still carries in itself the inscription of those disruptions (see Hall 2021: 100–101) by which the world was divided into an "us" possessing civilization and a "them" waiting to receive it. We understand Germany as a part of this post/colonial space, and the history and development of Hip-Hop culture as a mirror and site of contestation for this powerful discourse. Hence when in

the following we employ the term "trace thinking," we mean—with reference to Glissant—nonhierarchical, resistant, poetic, nonsystematic articulations that can be identified in artistic and discursive practices.

First Island: On the Origin as a Void and the Traces of Many Beginnings

In order to describe the coming-into-relation of heterogeneous elements around a void, we would like to begin with an ethnographic vignette.

> It is 29 September 2018. At the screening of one of the very early Hip-Hop movies (*Breakout – Tanz aus dem Ghetto*) in the dedicated store for graffiti artists in Cologne, I (MR) witnessed the following scene. After the screening, Popmaster Fabel, one of the protagonists of this film who was present at the screening and a member of the Rock Steady Crew was asked if he had film footage of a battle between the Rock Steady Crew and the Dynamic Rockers at the Lincoln Center Out of Doors Festival on 15 August 1981. Fabel said he didn't and even that he doubted it existed, prompting extremely skeptical reactions from the b-boys who were there: there's a stubborn rumor that there must be recordings of this legendary battle, and that people just haven't looked hard enough yet to find them. This rumor is fueled by a few short Super 8 recordings that were edited into the video clip *Planet Rock* (1982) by Afrika Bambaataa. Both the extensive discussions—ranging in tone from earnest to heated—about the existence, possible ownership, and potential content of the film, and the efforts to find it, struck me as a kind of "holy grail" story.

This search for a possible artifact is characteristic of engagement with one's own culture, often bound up with efforts to find an origin that are so crucial for one's own participation and are thus pursued with great commitment. How can this be linked to the metaphor of the archipelago and to trace thinking?

Breaking itself is a Creole culture, i.e., a decentralized archipelago of many beginnings, including African American and Caribbean cultural traditions, the (aesthetic) practices of inner-city gangs, and martial arts, influenced by technological developments in nascent postindustrial capitalism (see Toop 1984, Rose 1994, DeFrantz; 2004; Rappe 2011; Johnson 2023). The ethnomusicologist Joseph Schloss shows this in his book *Foundation: B-boys, B-girls, and Hip-Hop Culture in New York*, a study of the New York dance scene. Schloss lucidly

reconstructs the possible origins of this form of dance, retracing controversies within the scene over whether the African American practice of breaking emerged predominantly from battle dance settings of rocking practiced by Puerto Ricans, to emphasize the impossibility fixing history in this way (see Toop 1984, Rose 1994, DeFrantz; 2004; Rappe 2011; Johnson 2023). The origins always remain in the dark—the connections surrounded by water.

Interestingly, the impression of this void at the origin of breaking recurred in Germany and Europe in the early 1980s. In this case, the dancers had to employ their own interpretations in order to articulate the knowledge gaps caused by the lack of information as cohesive, meaningful units. B-Boy Deniz Cengiz describes this in the context of naming dance moves as follows:

> We used to call popping "Klicken" in Germany, right? [...] the Americans called it "popp[ing]" [...] and in France, they called it "blocage." [...] If you go to France and you know what *blocage* is, then you know [what] they are talking about. And at the time, that's not something we knew. We were like: "*Blockage*? What's that? A new kind of dance?" And then they come with popping. And we're like: "Oh, you call that popping?" *Blocage*, popping, *Klicken*—every country has its terminology for this kind of dance. And then you start [...] to compare: Why do they call it *blocage*? What is blocking, and why? [...] Why do they call it pop[ping]? And why do we call it a click? And [...] you have to make such comparisons yourself. (Cengiz 2013, 00:43:56)

This "comparing," the linking of existing knowledge gaps into units of interpretation, which has been described here at the level of moves, also applies to all other areas of breaking culture. Whether it's the search for *the* first move, *the* first dancer, *the* correct designation, or *the* first battle: every new discovery that wants to claim a beginning or a definitive form as a poetic cry of clarification always becomes lost again in the rhizome of the manifoldly linked beginnings of trace thinking.

At the same time, we also observe that this unbreakable connection between being and becoming, this play between genealogical determination and rhizomatic entanglements, continues to be a central—and joyful—motivation for the explorations these artists make in their movements. The double void of breaking's origins in the United States and as an assemblage of cultural fragments by individual b-boys and b-girls in Germany has consistently, and repeatedly, produced open questions about who might be the creator of a move, where a certain Super 8 film might be found, what influence the martial dance

capoeira might have had, and so on. These sources nourish the immense potential of breaking as a call for action.

The artists refer to this searching, in its particular movements and shapes, as digging. Digging means not only digging deeper but also, for example, traveling to the origins, seeking out creators, and arguing with all earnestness. It also means dealing with one's own relationship to the culture as well as its traditions, connections, and histor(ies), learning more and more about one's own culture, and being recognized as belonging. Hence the ongoing argument over the beginnings of breaking not only acts as a never-ending attempt to claim linguistic power for oneself and one's crew but also leads to implicit and explicit engagement with the collectivizing and resistant potentials of an in/visible archipelago originating in a void stretching from the neighborhoods of New York to the German breaking scene.

Second Island: Bricolage of the Self and "Identificatory Suspension"

This joyful linking of disparate elements around a void could also be understood as a homology, i.e., as a relational structure between an object and a social group. The cultural studies scholar Paul Willis describes this as follows:

> It is the continuous play between the group and a particular item which produces specific styles, meanings, contents and forms of consciousness. The artefact, object or institution in such a relationship must consistently serve the group at a number of levels with meanings, particular attitudes, bearings and certainties. It must help to support, return and substantiate particular kinds of social identity and the practice and application of particular kinds of sensibility—conscious and unconscious, voluntary and automatic. (Willis 2014: 250).

It is clear that trace thinking does not represent an object in the sense of a cultural item or artifact, but rather contributes, in a performative sense, precisely to what Willis defines here as "a particular kind of social identity […] and sensibility" that accordingly helps the members of a community adequately relate to the world and take up a position within it.

To understand this homological moment of trace thinking, it is necessary to briefly address the social context in which early Hip-Hop culture developed. In the 1980s, this was a multicultural scene. As the Cologne MC Segnore Rossi

emphasizes, it was primarily "the migrant kids who started with Hip-Hop here" (Güngör/Loh 2002: 93), who turned to this culture with excitement, not least because of their experiences with racism and exclusion; it was the children of labor migrants, the so-called second generation, who discovered breaking for themselves.

This strong identification can be well understood with the positions of the cultural theorist Stuart Hall: as people who were "forced to migrate from one cultural context to another," they experienced identities

> [...] which are not fixed, but poised, in transition, between different positions [...]. People belonging to such cultures of hybridity have had to renounce the dream or ambition of rediscovering any kind of "lost" cultural purity, or ethnic absolutism. [...] They are the products of the new diasporas created by the post-colonial migrations. They must learn to inhabit at least two identities, to speak two cultural languages, to translate and negotiate between them. (Hall 1992b: 310)

This emerging cultural Hip-Hop archipelago enabled them to reflect on and process their situatedness within the majority society on a deeper level, both unconsciously and consciously. With the bricolage prompted by their knowledge gaps, they were able to address what we might call their own "incompleteness," their "being-in-between." At the same time, by linking the various fragmented elements, they could perceive their multiple identities as a resource—precisely in opposition to the majority view, which considered them problematic and out of place.

In the homology of the diverse possibilities for creating links, these practitioners thus created a shared space allowing them to perceive the realities of their hybrid identities without denying themselves (see Glissant/Obrist 2011: 9). This "potential identification," to cite Stuart Hall (2017: 14), offered them the opportunity to perceive the culture and identities they were claiming as their own without flattening out the discontinuities that a Creole identity in Germany entails. With trace thought in the centerless void of the archipelago, i.e., with the three steps of being touched, getting moving, and entering into exchange, these artists learned to perceive themselves in terms of complex identities that "were neither immutable nor permanently fixed" (Glissant/Obrist 2011: 9). Their various roots came together to form a network by "reaching out to other roots" (Glissant 2020: 11). They consequently created a composite culture with a diverse range of places, rituals, movements, and

music, and thus also instructions for how to resist exclusion and racism. Hip-Hop activists and authors Hannes Loh and Sascha Verlan express similar ideas in describing this period as a phase of "global identity" and depicting the actors at the time "as part of a global youth culture, as Hip-Hop world citizens, who were not subject to national or ethnic barriers" (Verlan/Loh 2015: 91).

Third Island: The *Poetic Cry* of a United Germany and Its Echo in the Hip-Hop Archipelago

These Creole identities described above, as perceptions of the Other *en relation* (Borst 2013: 209), were decisive for the first phase of the constitution of Hip-Hop in Germany. However, at the beginning of the 1990s, something occurred that could be called the poetic cry of Hip-Hop, and its development lies not only, but especially, in a specific historical moment.[4] We can name some of the important social, structural, and cultural circumstances of this moment:

> — Against the background of the policy of glasnost in the USSR, under General Secretary Mikhail Gorbachev, the peaceful revolution in the then GDR got going in November 1989, leading to the reunification of the two German states in 1990.
> — At the beginning of the 1990s, Hip-Hop started be a lucrative genre for the German-speaking music market. A central moment in this context was release of the single "Die da!?!" by the Stuttgart band Die Fantastischen Vier on 7 September 1992. Other acts followed very quickly—and "German Rap" took shape as a genre of its own, becoming increasingly popular.
> — The racializing discourse of minority exclusion that began in the 1980s with catchphrases such as the "flood of foreigners" or the "over-foreignization of the German people" intensified (Seeliger 2018: 21), reaching a climax with the tightening of German asylum law in 1992 and claims

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4   With reference to the work of cultural studies, these are significant moments in which a specific convergence of economic, structural, cultural, and biographical circumstances rearticulates notions of culture, history, or ethnicity (Hall 2000: 65–66)—historical moments where various "impulses come together and articulate a new, formative unity" (Lindner 2000: 11). Culture is the site for such struggles over power and meaning. Its analysis allows statements about the inner logic of these moments, making it possible to analyze and understand the social significance of cultural action, i.e., how people are able to perceive their social or political concerns together.

that multiculturalism had failed as a model for German society (see Seeliger 2016: 23).

– At the same time, the numbers of racially motivated attacks on citizens with so-called migration backgrounds rose—including an arson attack committed on 23 November 1992 by neo-Nazis on two buildings in the Schleswig-Holstein town of Mölln; and some six months later, on 29 May 1993, when five people were killed in another arson attack on a two-family house in the North Rhine-Westphalian town of Solingen, with a further seventeen people injured, some seriously.[5]

The development and self-perception of the scene were directly influenced by the discourses triggered by global and national events of a strengthening nationalism in united Germany, with its extremist and deadly excesses, and by the growing attention of the national music market. Many perceived music industry tendencies of appropriation and commercialization as a threat. In the narrow focus on a musical genre that reduced Hip-Hop to rapping/MCing and, moreover, marketed only German-language texts, many artists did not recognize themselves. They saw this as an attempt to destroy "their" multicultural and multilingual Hip-Hop culture.

The poetic cry of a united Germany, along with German as the hegemonic language of the scene, repeatedly excluded a large share of members in this globally networked composite culture. And the previous self-perception of participation in the culture—namely, the opportunity to prove oneself beyond ethnic ascriptions through knowledge and skill—was repeatedly delegitimized. This was reflected in the statement of MC Tachi from Fresh Familee: "We didn't even know we were a multicultural band—that was something the media told us" (Verlan/Loh 2015: 93).

However, the vehemence of the reactions prompted by these ascriptions cannot be understood solely as attempts made by a subculture to distinguish itself from a hegemonic culture industry. Sources from this time show that within the Hip-Hop scenes, a connection was made between the cultural

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5   These victims during the so-called Wende years, or years of transition following German reunification, are the first in a long line of people who were injured or died as a result of right-wing violence. The Amadeus Antonio Foundation has set out to maintain a list of these victims, making them visible. See https://www.amadeu-antonio-stiftung.de/todesopfer-rechter-gewalt/, accessed 9 September 2020. See also https://www.amadeu-antonio-stiftung.de/saytheirnames-55215/, accessed 25 February 2021.

industry's appropriation of Hip-Hop as German rap and the so-called integration debate with the real threat it posed to life and limb from racist terror (on this point, see Güngör/Loh 2002: 108–128; Verlan/Loh 2015: 359–292). Hip-Hop artists resisted terms like "foreigner," "overforeignization," or "xenophobia" and the function they played of excluding Others (see Advanced Chemistry 1992 and 1994). The Heidelberg group Advanced Chemistry, for example, addressed this underlying structural racism in their tracks "Fremd im eigenen Land" (Stranger in one's own country) or "Operation Artikel 3" (Operation article 3). Sociologist Ayla Güler Saied has argued that they and other groups thus showed how far they were "ahead of their time […] and demanded alternative concepts of equality and participation" (Saied 2013: 67).[6]

Members of the scene then countered these threats with a founding narrative capable of generating a shared identity. It was based on the idea of the Zulu Nation from the US Hip-Hop movement, which presented Hip-Hop as a unified culture consisting of the four disciplines of music (MCing, DJing, beatboxing), painting (writing and tagging), dance (breaking), and knowledge (see Hager 2007: 115). Using Glissant's poetics, this emerging narrative of a unified culture could also be called the poetic cry of Hip-Hop. In contrast to countries such as the United States or France, where commercial success was mostly positively associated with upward social mobility, in Germany, a more dogmatic attitude emerged—opposing, for instance, a commercially appropriating mainstream by insisting on independent structures. This happened not least because, as noted above, its actors perceived "German conditions" and their "destructive development both for individuals and for a liberal and humane society" as a threat (Heitmeyer 2012: 15).

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6   The antiracist initiative Kanak Attak also had a major influence here. According to musician and author Murat Güngör, this network of cultural creators and academics had set itself the "goal of undermining the identitarian ascriptions—especially those that co-opted those to whom they were applied—and countering them with a self-assertive political stance" (Yurtseven/Pennino 2019: 104–105). Kanak Attak pursued, as the two rappers Kutlu Yurtseven and Rossi Pennino of Microphone Mafia wrote, "an approach to antiracism […] that wanted to escape the victim role, that did not need to justify itself for anything, that set out to take what belongs to us" (ibid.: 107). In its unprecedented mix of social analysis of racist structures and assertively presented political demands, combined with a pop-cultural appeal, "Kanak Attak […] was antinationalist, antiracist, and rejected any form of identity politics, such as those fed by ethnological ascriptions" (Kanak Attak 1998).

Here in this chapter, with the aim of understanding how Glissant's metaphors can be used for individual and collective processes of community-building and knowledge production, the focus has been on reconstructing how this archipelago is constituted and how its first three islands can serve as an example of cultural production. Yet this chapter cannot elaborate the further development of Hip-Hop, and of breaking. It should, however, be noted that in the following decades, diverse, parallel processes of negotiation unfolded, oscillating between the various forms of trace thinking and poetic cries as genealogical consolidations,[7] which we examine extensively in our book *"Lernen nicht, aber ..." – Zur Tanz und Lernkultur Breaking* (Rappe/Stöger 2023).

Fourth Island: Learning amid the Hip-Hop Archipelago's Field of Potentiality

The ideas we have explored here in relation to the macrolevel of the historical development of a culture—with reference to trace thinking and the metaphor of the archipelago—can also be transferred to the microlevel of the individual. Hints of this possibility appeared in our discussion of identity negotiation. In our study on which this chapter is based, we asked how breaking is learned, attempting to identify and describe learning and educational processes in terms of what breaking culture identifies as its educational goal, namely "foundation." "Foundation" can be characterized as a package of dance skills, improvisation art, explicit knowledge about the dance culture, and the ethical prin-

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7   It should be noted here, for example, that the event formats of the individual disciplines developed independently of each other. DJs, for instance, built a global network of battle events over the course of the 1990s, while in MCing, language differences led to a differentiation within national scenes. Here, after the dissolution of the jams, smaller competition formats developed, partly parallel to—partly in connection with—the mainstream, from which successful MCs continue to emerge. Furthermore, within the various practices, more or less strong demarcations from the original Hip-Hop narrative can be observed. Examples include the success of gangsta rap around the Aggro Berlin label (since the 2000s), or the currently very successful genre known as street rap. Elsewhere in the archipelago, subgenres with completely different notions of race, class, and gender have coalesced. In these spaces, artists are utilizing the empowering aspects of Hip-Hop to address issues ranging from sex-positive and post-migrant perspectives to queer and feminist stances. Since the early 2000s, in all of these developments, social media has been instrumental in diversifying the Hip-Hop archipelago.

ciples embedded in it that are ultimately expressed in representation through individual styles (on this point, see Rappe/Stöger 2023, chapter 3.3.4). Foundation thus contains a wealth of forms of knowledge. Here and in the following, we use a broad concept of knowledge that goes beyond what can be expressed in language to include skills as forms of practical knowledge and that sees knowledge not only as an object but also as an activity.[8]

How is knowledge constructed, represented, and passed on in individual dancers, and how could the metaphor of the archipelago be helpful here? For breaking culture as a whole it is insightful to look at what its practitioners describe as an initial experience:

> I just thought: "What's that?" [...] It tore me apart. At first, I was just amazed. It's very strange, you sit there and realize how something grabs you, as though a certain resonance had been hit. I wanted to do that too. (MC G.E.R.M in Krekow and Steiner [2002]: 60)

Here, as in other statements, a kind of shock is described that connects with strong, affective reactions. This is reminiscent of the German term "Widerfahrnis"—meaning an experience that happens to you—that scholars such as Dörpinghaus investigate as a source of educational processes (see Dörpinghaus 2015: 464–480). What stands out in this example is the suddenness and immediacy of the affects experienced here, their physicality and the sense of being personally addressed. Those having this experience seem hardly able to grasp, at least in conceptual terms, what it is that is triggering such a resonance. It nevertheless appears to be a kind of personal access presenting itself as both meaningful and challenging, and as something shared with others, even if they are not yet visible:

> What was interesting was the immediate hype surrounding it. We didn't know anything about it; the culture was relatively unknown, but it was everywhere. (Dittrich 2011, 00:03:01)

> The challenge, I think, was that we had chosen a culture we didn't fully understand ourselves, where we couldn't quite articulate what it was, but

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8   Foundation contains many of the forms of knowledge discussed as examples in the volume *Schweigendes Wissen* (Kraus et al. 2017).

still felt some level of understanding. There was something resonating with us. (Cengiz 2013, 00:00:01)[9]

This almost indescribable connection can be termed tacit, or "silent" knowledge (see Kraus et al. 2017). The metaphor of the archipelago seems apt not only to describe the decentralized, burgeoning emergence of a culture at the macrolevel but also to indicate the processes of emergence and linking of various forms of knowledge at the individual level. Certainly, there is explicit knowledge about the terms, basic moves, practices, and locations of the dance culture. However, the crucial forms of knowledge are those that are embedded through experience—physical, unspoken, and developed in social processes, here through aesthetic play. To use the metaphor of the archipelago, this part of knowledge might be likened to what lies beneath the water's surface—and this is precisely what creates a profound impression of connection, initially only sensed, especially for beginners. In this context, knowledge operates both as an object and as a process; one could describe it as "doing knowledge." Following the initial touch, there is a literal and metaphorical movement into action. It's not just about performing dance movements in place; it's about a journey to seek artifacts that provide deeper insights. For example, b-boy STORM talks about his relentless attempts to access a recording of the show *Wetten daß…?!* where two breaking crews (the Rock Steady Crew and the Magnificent Force) had performed.[10] He coincidentally found out about a shop that had the video:

I think I rewound that video twenty times and watched it secretly over and over. Back then, I must say, nobody had a VCR. So I would go back to that store every day, hoping to see *Wetten dass* … again. (Robitzky 2000: 19)

In this case, a video acts as a cultural fragment, a gateway to something much more significant, somewhat submerged under the surface. There is a recurrent drive to seek out terms, origins, and any authentic traces of the culture. While this seems particularly relevant for the first generation of b-boys and b-girls in Germany trying to connect to a culture that had already been established elsewhere, the need to acquire knowledge through references is also fueled by the

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9   Pseudonyms are used for interviewees.
10   This was one of the grand entertainment shows produced by the channel ZDF in the 1980s and 1990s.

fact that the goal of the personal learning journey is developing one's unique style.

Breaking is an inherently social and performative art, not just because it's done together or within a community, but because it is based on shared and developed knowledge that is inclusive from the start:

> And in b-boying, things were very open right away. Anyone could come along and say: "Listen, I can do this or I am doing this," and if it was good and people saw that it made sense or was interesting, then there was this immediate response: "We want to learn that too." And then it didn't matter: "How old is he? How big is he? What training does he have? What language does he speak?" It was all about: "How can we learn this move?" [...] this "each one teach one" ethos breaks down the barrier between teacher and student, allowing for the possibility that you can be both student and teacher. This is easily achievable here. (Dittrich 2011: 00:34:03)

While today there are courses for "breakdance" and learning from each other is not as significant as it was in the early phase, the way knowledge is constructed and imparted remains distinct from formalized educational spaces. This might be one reason why our initial question—"How did you learn breaking?"—regularly led to confusion in interviews. The interviewees associated the term "learning" with the formal education system—such as the clear division in roles between teacher and learner, and the hierarchy and formalization of what is to be learned. But in breaking, as in Hip-Hop culture overall, what is required is a creative and individual interpretation of existing material as a creative seed, here through the practice of flipping. Moves are imitated and subsequently transformed. In the competitive environment of a cipher, highly charged with excitement, this happens spontaneously, improvisationally, and with the aim of constantly "improving" what came before. Mere repetition is not desired and is ideally negotiated in the performative act of dancing in a group. All of this applies from the start, so even the first steps of a b-boy or b-girl can contribute to the entire knowledge formation. One of the core categories of our study is thus called "cultural producers from the very start." For the movements of knowledge formation in breaking, we can once again employ the image of the archipelago, as connections that are constantly growing and changing while remaining directionally open, as is the case with rhizomatic root structures that Glissant himself related to trace thinking. This metaphor

can be applied to culture as a whole, as well as to processes within an individual.

In the seed of repetition in difference—which is another way to describe flipping—a field of potential knowledge and learning is opened up, fostering the development of individual styles. "Learning in the field of potentiality" thus emerged as one of the two central cateogries in our study. One characteristic feature of the encounters with breaking and the statements made by our interviewees was the impression of being pulled into an energetically charged field. Again and again, the question came up of what was driving dancers to these feats in their continual search for aesthetic solutions. The constant drive to find an expression of one's own, a kind of identity and group-driven exploration in movement, seemed to be crucial. The construction of knowledge, as well as its representation and dissemination, are intimately or existentially linked to individuals.

In the prototypical form of the cipher, for instance, individuals present not just what has been learned, but also themselves. Statements about dancing in the cipher show how close this comes to an initiation. However, access to certain forms of knowledge cannot be obtained otherwise. The cipher is designed as a kind of threshold space, and learning can be understood as a crossing of the borders it marks. It involves not just spontaneously reacting and responding to, and outdoing, dance performances after entering the circle, but also engaging performatively with history and discovering new things, in addition to acquiring knowledge about oneself that becomes synthesized as a style.

Conclusion and Outlook

The ideas we have presented here may provide a first, limited insight into the universe of forms of knowledge and its construction and communication in breaking. This may contribute to a more differentiated understanding of knowledge in its many forms—a task that is essential for pedagogical work. However, engaging with forms of knowledge is always also connected with the question of what is recognized as visible and worthy of appreciation. Far beyond pedagogical concerns, it is of social and political significance to turn to such bodies and forms of knowledge. It is in this sense that the volume of tacit or "silent" knowledge noted above writes:

> Researching systems of "silent" knowledge allows us to emphasize compo-
> nents that are nondiscursive, unintended, physically mediated, latently ef-
> fective, unconscious, secretive, covert, unspoken, subaltern, exposed to re-
> pression, and informal. (Kraus et al. 2017: 12)

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Breaking and the Island Life
A Practitioner/Activist Response to Rappe and Stöger

Saman Hamdi

In their text on the "Archipelago as a Metaphor for the Creation of Collective Knowledge in Breaking," Rappe and Stöger look at collective knowledge creation in Hip-Hop culture and, specifically, learning processes in breaking. Using Glissant's highly visual metaphor of the archipelago, they invite us to visit four main islands of learning in breaking and Hip-Hop culture. The idea of an archipelago as a group of islands divided by water but invisibly connected "underground" resonates with Hip-Hop on various levels. Hip-Hop's elements often seem unrelated to the observer of modern popular culture. Those who choose to visit, deep-dive, and dig for "underground treasures" will find a vast network of philosophical, ethical, political, and artistic connections between the elements. Hip-Hop culture's coral reef is thus as interesting as the life on the various islands. The metaphor of an archipelago also resonates on another level, since Hip-Hop has many cultural influences from Afro-Caribbean island cultures, and it serves as a space of refuge—an island, if you will—from cultural oppression in an exploitative economic system.

Rappe and Stöger's description of breaking's and Hip-Hop's archipelago of learning resonates a lot with my islander biography of becoming a b-boy for twenty-five years (a lifelong process) and listening to rap music even longer. Especially their fourth island resonates with my early Hip-Hop years: Rappe and Stöger describe how some dancers from Germany's first generation lacked access to US American communities of practice and media (aside from some GIs stationed in Germany) and had to rely on collective autodidactic learning to fill in the knowledge gaps. Similarly, I lacked a teacher and had to reconstruct all movements from VHS tapes.[1] This experience stands in contrast to

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1   Shoutout to my main influences: my crew, Amigo, Poe One, and Storm for his Footwork Fundamentals DVD.

current dancers, who can find predesigned courses on the web and train in dance schools or even on Olympic teams.

Rappe and Stöger's second island also reflects a major aspect of my breaking experience. They propose this island as a bricolage way of constructing one's own hybrid identity in Hip-Hop via creating an original style as an honest expression of oneself. This process can overcome national essentialisms and explains why many migrant adolescents in Western countries have adopted these cultural practices. Being a son to a Kurdish father (a people without a state) and a German mother (highly critical of any Germanness), I have always found the idea of an ethnic national identity or state rather absurd. Instead, I felt more at home in Hip-Hop's globally imagined community, expressed in universal ideals by its Black creators. When I saw my youth idols of Berlin's multiethnic Flying Steps in music videos, or winning the Battle of the Year, I knew breaking culture would be a place for me. Its autodidactic and collective ways of learning were also a refreshing contrast to the horrifying experiences in German youth sports. Instead of coaches shouting at me, breaking practice offered stylistic freedom.

The first of the four islands of learning in breaking described by Rappe and Stöger represents a constant search for the culture's sources and its various beginnings. In my case, reading b-boy Storm's biographic accounts of international breaking history, watching VHS cassettes, and skimming through online forums, I learned about Hip-Hop culture and how it could provide a sense of home. Some of Tupac's messages of social justice resonated well with the lefty ideals instilled in me by my Kurdish father. Whenever I traveled, I found the dance's global communities of practices very welcoming—if you had the required skills that is. I would exchange with the people I met about their views of Hip-Hop and find more sources across national borders.[2] Later on through Hip-Hop studies, I learned more about the afrodiasporic origins of the dance and culture.

For me personally, the communal practices of breaking, cyphering, digging for Hip-Hop history, and creating one's identity via stylistic innovation always stood in contrast to Western notions of national identity. Rappe and Stöger portray Hip-Hop and many other modern Black/afrodiasporic cultures

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2   This was well before today's national Olympic teams, and the predominance of large commercial competitions showcasing the national flag for every competitor. Throughout the article's more historical analysis of the '80, '90s and beyond, the question of national identities in today's breaking scene remains open.

as being highly complex collages combining influences from many different sources via a "creolization": the culture's earliest, Black creators combined their own West African, and Afrocarribean rhythms, dance styles, and cultural practices by digging, sampling, flipping, and appropriating various forms of music, Eastern martial arts, superhero, and comic book aesthetics. I was early on drawn to these communal rituals, the energy, and the larger-than-life aesthetics of Hip-Hop. These characteristics are typical of afrodiasporic cultures developed in response to colonial violence, enslavement, and racism. According to Glissant, such communities can be nonexclusive, have no center, and are nonlinear in terms of historical identities.

Accordingly, Rappe and Stöger via their third island show how, in unified Germany, Hip-Hop's subcultural practitioners resisted commercial German rap, which omitted critical and migrant perspectives in a time of growing nationalism. Some of the practitioners then responded with antiracist musical resistance. The authors' descriptions of this third island draw mostly on rap examples, but account well for my own learning experience in breaking, as well as later cultural activism. In 2013, my crew and I started to make pedagogic use of this transcultural approach to Hip-Hop, by teaching breaking to German and refugee youth together. We helped youths from Syria, Afghanistan, Serbia, Kurdistan, etc. in forming crews, while fighting the deportation of their families. This experience shows both the potential and limitations of using Hip-Hop culture for social change inside larger systems of oppression.[3]

The way Rappe and Stöger describe Hip-Hop's antiracist forms of resistance is also a way to structure educational formats and help people make sense of the postcolonial and postmigrant societies they live in. From 2014 on, I based university seminars and high school workshops in Berlin and eastern Germany on such an approach. Together with my friend Ali Konyali

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3   We initially prevented a handful of deportations, but finally could no longer maintain the teaching during COVID lockdowns and facing the German state's racist oppression. A few of our students and their families were deported and relocated far from our training spot by German authorities. After 2015's short-term glimpse of a "welcome culture" and solidarity initiatives, there was a radical shift to the right in Germany's migration policies. In response to inflation, economic crisis, and austerity measures, Germany's politicians and media discourses shifted back to demonization and racist agendas, instead of addressing the underlying economic inequalities. This hindered our Hip-Hop activism. I analyze such activist aspects of Hip-Hop in my forthcoming book: *Hip-Hop's Organic Pedagogues: Teaching, Learning, and Organizing in Dakar and New York — between Non-Profits and Social Movements.*

we tied our family's and Germany's migration histories into an analysis of the musical forms of resistance described by the authors. Together with youth in workshops, we listened to the rebellious music of the "Gastarbeiter" generation (German for "guest worker"; migrant workers who had moved to West Germany between 1955 and 1973) and queerfeminist MCs, and we discussed racism, slavery, and the civil rights movement. Via the students' favorite music, we talked about some of the empowering and problematic aspects of sexist, neoliberal discourses in today's German rap music. Hip-Hop's cultural practice of digging, its self-critique, and its fifth element of knowledge thus enable educational formats that criticize economic exploitation and injustice, racism, and patriarchy. At the same time, these learning processes are fun and empowering by including artistic practice. Life on Hip-Hop's islands is thus not only fun but can be used to work with youths to create more social justice kinds of curricula. Rappe and Stöger's islands provide a solid starting point for such a process.

Analyzing Flow and Deconstructing Childhood

How Hip-Hop-Based Music Education Can Benefit from Music Theory and Sociology of Childhood[1]

Oliver Kautny

Abstract *In this article I will discuss an interdisciplinary approach to Hip-Hop that integrates methods of music theory and sociology of childhood into music education research, with the aim of improving learning and teaching practices that use Hip-Hop at schools. I apply music theory to investigate flow in rap music, while turning to sociology of childhood to analyze the discourses that construct this notion within elementary (primary) schools and the culture of Hip-Hop. Both perspectives help me reflect on Hip-Hop within the context of music education. My arguments reveal specific normative conflicts and educational opportunities that arise when Hip-Hop is integrated into school curricula.*

"Starting from Scratch": Rap Music in *My* Classroom

The way I see Hip-Hop as a scholar is strongly influenced by my experience teaching music at an elementary (primary) school in Germany before I began my academic career. When I took this job as a music teacher in 2004, I had been involved with many genres of popular music, but only marginally with Hip-Hop. It was my third- and fourth-grade students who insisted that I take Hip-Hop seriously as something that truly mattered to them and their experiences. Students responded in various ways to my first attempts to include rap music in my teaching, and not all of my efforts were equally successful.

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1   This essay is a revised and extended version of an article I published in 2022 (cf. Kautny 2022).

I started by using the famous German rap song "Das Rap-Huhn" (The rap chicken) (Janosa 2001), still widely used in German-language textbooks and songbooks for elementary school. The song is easy to rap along with because of its rhythm (as I will discuss later), but some of my students, especially those who were a bit older than the others, didn't like its lyrics.

This was one of the reasons that my students and I later planned a song-writing project in which they wrote and recorded their own rap songs, and about which they gave decidedly positive feedback. One challenge I encountered, though, was that the students wanted to address topics in their own texts that conflicted with my pedagogical ideas and the institutional principles of the school. This was especially the case when they were interested in topics from Gangsta rap from the United States and Germany, as found in songs from artists such as Snoop Dogg, 50 Cent, or Sido. At the time, however, I lacked the knowledge about these topics and the teaching methodologies I truly needed to help the students create their own songs, especially when it came to making the words rhyme and follow rhythm, i.e., to creating flow. A further challenge for me was to interpret the provocative codes of Hip-Hop in ways that were culturally correct and to evaluate them pedagogically.

There were three questions about using Hip-Hop in the music classroom that I found especially relevant at the time, and for which I was unable to find adequate answers either in my teaching materials or in any research:

- How can we best understand the musical aspects of Hip-Hop? And more specifically: how can we best understand aspects of flow in rap music?
- What opportunities does rap music offer for teaching and learning music?
- To what extent do certain culturally specific kinds of meaning in Hip-Hop create ethical conflicts in the music classroom?

After my professional transition from school to university (starting in 2005), these unresolved questions became my research focus, and they are also the main thread of this text. They constantly guide me as a scholar and educator as I try to improve how Hip-Hop is used in music education. In the following two sections, I illustrate an answer to these questions that follows a new research approach combining perspectives from music theory,[2] sociology of

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2   "Music theory" as I am using the term in this essay refers to the specialized area of musicology focusing on the structural analysis of music in composition and performance. David G. Herbert, Joseph Abramo, and Gareth Dylan Smith (2017: 470) point to the op-

childhood, and music education. My aim is to show how well these three perspectives complement each other. To do so, I will analyze several rap songs and images emblematic of childhood in order to then reflect on the song "Das Rap-Huhn" that I mentioned above.

The crux of my interdisciplinary perspective lies in a broad understanding of music that examines not only musical, textual, and visual structures, but also sociocultural processes of musical production and reception as well as questions about music-based learning and teaching.

Before contextualizing "Das Rap-Huhn" within sociological analyses of childhood, I will first outline my thoughts on rhythm in rap from the perspective of music theory, as a basis for asking about the flow of "Das Rap-Huhn."

Analyzing Flow and Its Impact on Teaching Music

How can we best understand the musical aspects of Hip-Hop? And more specifically: how can we best understand aspects of flow in rap music?

My research on rhythm in rap, or flow, draws foremost from Adam Krims' (2000) groundbreaking study *Rap Music and the Poetics of Identity*. Krims' book was not only the first monograph in Hip-Hop studies with a focus on music theory, but also the first in-depth work on Hip-Hop that combined music analysis and perspectives from cultural studies. It moreover prompted an entire series of studies analyzing flow (including Adams 2008, 2009, 2015; Kautny 2009, 2015b, forthcoming-a, -b; Williams 2009; on the current state of research, see Ohriner 2019, Oddekalv 2022).

Generally speaking, popular music studies is skeptical—and not without reason, in my opinion—toward methods of music theory. The concern is often that academic analyses of this kind tend to focus on issues that musicians consider irrelevant or even nonexistent in their practice (Doehring 2012).

Before approaching the phenomenon of flow analytically, I thus first tried to understand what *significance* rap musicians attach to this category and what

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portunities that incorporating analyses of music from popular music studies can have for popular music education. Ethan Hein (2018) remains one of the few authors to date to draw a connection in the field of Hip-Hop between music theory and music education.

this means in specific cases. I found what I was looking for in Internet forums for practicing flow, among other places. Here, it became evident that, from the perspective of MCs, flow serves at least three functions (Kautny 2009, 2015b):[3]

- Flow is a complex category for analyzing the interplay of speech rhythm, rhythmical rhyming sounds, and the rhythms of what is called the "beat."[4]
- Flow is accordingly also one of the key criteria for evaluating rap music.
- Flow is also a category describing the experience of producing and hearing rap; ideally, it encompasses both the enjoyment experienced when rapping oneself or that comes from hearing the flow of other MCs.[5]

How can flow be analyzed in a way that adequately considers this multiperspectival view of rap musicians who understand flow as both a process (of inventing, performing, experiencing) and a product (e.g., of sound recordings and their structures) (Kautny, forthcoming-a, -b)? I believe that a reception-aesthetic model can do well in helping us comprehend flow. In contrast to most studies of flow to date, such a model understands flow in rap as linguistic-musical structures connected to the individual and collective actions of its producers and receivers (Kautny 2009).[6] I accordingly define flow as a musical-linguistic potential whose impact can unfold quite differently depending on the situation. How flow is given specific form in certain situations depends on the actors, places, and things involved. For heuristic reasons, my analyses nevertheless concentrate on one part of this overall context (ibid.). My goal is to search for those rhythmic structures in rap music that can be assumed, with a

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3   Flow as a category to describe and evaluate rap music is also an explicit theme of many rap songs (Ohriner 2019: 6–7).

4   I understand "beat" to mean the musical composition of a rap song without the vocal track(s) of the rappers.

5   On the relationship between categories of experiencing flow in Hip-Hop and conceptions of flow in psychology, see Kautny (2009), Ohriner (2019), Oddekalv (2022). A systematic analysis of this relationship has yet to be produced.

6   This approach coincides in many respects with praxeological ideas that are currently being discussed widely (Klose 2019; Schatt 2021). Both theoretical families understand music as a reciprocal relationship of musical "artifacts" (pieces of music, media, instruments/music-making objects, etc.) and sociocultural practices (actors, bodies, institutions, actions, etc.). What is crucial for both perspectives is the dynamic of specific social, cultural, historical, etc. situations—situations that have an emotional effect or produce meaning in various forms, including in categories of music aesthetics.

high degree of probability, to offer musical opportunities for enjoying the sensation of flow. Using two examples, I would like to briefly illustrate the basic idea of analyzing flow in this way.

The first comes from the German rap song "Hammerhart" (1998) by the Hamburg band Beginner. "Hammerhart" is a rap classic from Germany that is still widely praised today; on the band's last tour (2017/2018), it was still a special favorite of many fans, including young fans, who would often rap along with the performance.[7]

Rhyme Bar	
1	**A**　　　　**B**　　　　　　**B** **Viele wollen chatten und rappen von Hamburg bis Meppen,** *Many want to chat and rap from Hamburg down to Meppen,*
2	**C**　**A**　　　　　　　**C** **bauen Tracks in Ketten, woll'n ohne Rucksack[8] tracken. So viele** *to build tracks in succession, track without a pack. There are so many*
3	**B**　　　**A+**　　**D**　　　**A+**　　　**E** **Rapper und Rapletten tun weh, ich brauch Tabletten, wenn ich mein** *Rappers and rap meds that hurt, I need some pills when I see my*
4	**E**　**D**　　　**D E**　　**E D** **Heim seh und vor Fernweh beinah' eingeh'.** *Home and nearly break down from homesickness.*

Fig. 1: Beginner: "Hammerhart" (1998), rhyme scheme, bars 1–4 (verse 1).

Figure 1 shows the dense rhyme structure of the first four measures of the first verse, characterized by a number of pure and impure rhymes whose sounds both derive and deviate from each other. Viewed from the lens of reception theory, the rhyming syllables (e.g., the impure rhymes ending in [-ɛpən] and [-ɛtən]: ch**atten**, M**eppen**, r**appen**, K**etten**) enable an enjoyable perception of this phonetic repetition of the same or similar phonemes. At the

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7　I experienced this on March 20, 2017, at the Lanxess Arena in Cologne and on August 29, 2018, in Cologne at Tanzbrunnen.

same time, the changing consonants preceding the rhyming syllables provide contrast, variety, and excitement (**ch**atten, **M**eppen, **r**appen, **K**etten) (Kurz 1999: 47–48).

Fig. 2: Beginner: "Hammerhart" (1998), bars 1–4 (verse 1).

In figure 2, we see how German rapper Denyo inserts puns and rhymes—here and in the entire song—into almost unbroken strings of syllables (made up of sixteenth notes) that have the overall effect of making it possible to experience precisely the kind of flow I am discussing here. The rhymes function as repeated sounds that are intentionally placed in a rhythmic structure. Together with pitch, volume, tone of voice, etc., they make it possible to structure and accentuate the flow: musically, they function like percussive timbres used rhythmically, similar to a snare or bass drum in a drum set (Kautny 2009, 2015b).

The playful potential for enjoyment that is offered by rhymed, rhythmized sounds produced in speech as part of a flowing stream of sound is further amplified here by the superimposition of two temporal planes, in that Denyo shifts from a beat in four ("**Vie-**le wo-llen…": **1**,2,3,4) to a triple meter ("**chat**-ten und…" **1**,2,3), while other parts of the beat continue in four (e.g., the hi-hats as continuous eighth notes, see: first line in fig. 2). Such cross-rhythmic tensions of beats that metrically conflict (4 against 3) are capable of spurring listeners to feel and move with the beat—an enjoyable experience. We find similar opportunities for experience in techno, for instance, or in some styles of West African and Latin American music, that are often associated with related practices of perception and movement (Pfleiderer 2006: 145–152, 159–164).

Beat:	1	x	y	z	2	x	y	z	3	x	y	z	4	x	y	z
Bar:																
10																there's
11	**plen-**	ty	of	**peo-**	ple	out	there	with	**trig-**	gers	rea-	dy	to	**pull**	it	why
12	you	**try-**	na	**jump**	in	**front**	of	the	**bul-**	let	young		la-		dy	
13	**uh!**	…														

Fig. 3: Queen Latifah: "U.N.I.T.Y.,"(1993), bars 11–13, (verse 3).

The second example is from the third verse of the song "U.N.I.T.Y." (1993) by Queen Latifah, a classic of what is often called the Golden Era of US rap. In this song, we hear African American rapper Queen Latifah powerfully and precisely—and quickly—perform continuous sixteenth notes: similar to Denyo, the flow of syllables is divided by off-beats into patterns that deviate

from the meter, but without establishing such clear cross-rhythmic structures as in "Hammerhart."

The potential effect of this flow, however, is something else entirely, if only because Latifah's voice sounds much more physical, percussive, and powerful than Denyo's. The possible differences also stem from the fact that flow can mean something quite different here, which brings us back to the research question mentioned above about the cultural significance of Hip-Hop practices: media other than the music make it possible to combine the perception of rhyme and rhythm with additional information, such videos, covers, lyrics, other songs on LPs, or political and cultural contexts, and thus to be interpreted in different ways. For example, it matters for many rap fans outside the United States whether one hears rap songs from one's own country or from the original "home" of rap music. Latifah is an important figure in the conscious rap movement in the United States. Her flow vocally embodies its socially critical agenda, to which she adds feminist positions. If we listen to the passage in figure 4 within this interpretive framework, we might understand it as a punchline, that is to say, as a combative challenge to the gangsta rap that was emerging in the United States in the early 1990s. And in Latifah's rapid-fire sixteenth-note salvos, we may recognize not only a sonification, but also a critique of how gangsta rap often glorifies guns. Yet just which of these semantic possibilities for impacting a listener are realized in the reception of Latifah's flow depends, of course, on the particular situation, attitude, and prior knowledge (for example about gangsta rap or the musical styles of the 1990s) that structures one's *experience* of rapping or hearing the song "U.N.I.T.Y." (Kautny, forthcoming-b).

Even though these two examples of rap flow illustrate only several of countless ways in which flow in rap can be shaped and, above all, *experienced*, they nevertheless illustrate some important basic features that I will now consider from the perspective of music education, taking up the second research question I posed at the beginning of this essay.

What opportunities does rap music offer for teaching and learning music, especially with regard to flow?

As I previously analyzed flow in terms of a potential to impact a listener, it makes sense in discussing teaching and learning music, and rap music particular, to formulate a teaching method where the experience of music plays a central role. The method I explore here is based on the work of music educator Christopher Wallbaum and his model of aesthetic experience in music

education, which he and Christian Rolle widely communicated in the German music education debates starting in the late 1990s (Rolle 1999; Wallbaum 2000; Rolle/Wallbaum 2011). Wallbaum developed a conception of music instruction as being about both experiencing and doing, and that explicitly includes all kinds of music.[8] His theory of perception draws in particular from the work of philosopher Martin Seel (2005), among others. Wallbaum takes from Seel the idea that there are three aesthetic modes of perception which always occur together, never in isolation, which he applies to the perception of music. One of these modes is corresponsive listening, in which we evaluate music primarily on the basis of whether it conforms to our own views and is thus meaningful in our lives. This happens, for example, when we identify with certain music and musicians, sometimes feeling an almost existential connection with them, as when we are a fan of certain artists. The second mode is imaginative; it plays a part when we try to understand music—e.g., when we try to interpret certain music by relating it to the history of Hip-Hop. A third way of listening, which Wallbaum calls contemplative, focuses more on aspects of perceiving a sound or groove that is enjoyable in the sense of not needing to have any deeper meaning. This kind of listening happens when music is comprehended through the senses or the body, e.g., when a listener dances to Hip-Hop beats, when we nod our heads in enjoyment to a certain flow, or when we feel goose bumps in response to a voice with an impressive sound (Wallbaum 2009: 43). All three forms of perception are usually combined in experience and occur in a wide range of different proportions. Wallbaum argues that music education, in particular, should help learners have perceptions that are successful, meaningful, and fulfilling.

If we follow this idea, then it can be deduced for the experience of flow in the music classroom that students should have "rich, satisfying experiences of rhythm" in their own rapping, listening, and reflecting on rap flows (Wallbaum

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8   The concept of aesthetic experience and perception in the tradition of Wallbaum and Rolle with which I am working here is not to be confused with the understanding of aesthetic experience as an intellectual experience that is purely contemplative, abstract, and intellectual—a notion that has been directly challenged by praxial music education (see Elliott 1995 contra Reimer 1989). Seen from the perspective of Dewey's pragmatist aesthetics, the concept of aesthetic experience I am using is in fact compatible with an understanding of music as social practice. Hence it differs from models of aesthetic experience for music education such as those presented by Reimer (1989) (for contextualization, see Westerlund 2003).

2009: 45).[9] I believe the potential that flow has to impact listeners offers excellent opportunities for music education to create such rich experiences of aesthetic rhythm in all forms of perception postulated by Wallbaum. And the example of the song "Hammerhart" shows that the potential of rap music to impact listeners—on the level of both language and music—can uniquely move them to experience the music in a way that is primarily contemplative, that is to say, through their senses and their body. Experiencing flow in the bodily enjoyment of rhythmically structured time can, in some situations, become significant in ways that are rich and satisfying on their own, without the need for a text or image to have any particular meaning (Hein 2018: 103)—though meaning, of course, can also play a role in how "Hammerhart" is perceived.

Latifah's song "U.N.I.T.Y." can be understood as an ideal example of how rap flows offer a variety of opportunities to perceive music imaginatively, i.e., in ways that are *intentionally and consciously* structural and interpretive. This can be seen, for instance, in how students come to better understand Latifah's flows in wider contexts, such as US-American music and cultural history, society, and politics.

Queen Latifah's song might also have the potential (and in a way that might even be provocative and possibly transformational) to encourage students to engage with their own corresponsive experiences, that is to say, with their own identity, inasmuch as it offers an opportunity to address central issues of gender or racism, in addition to ongoing controversies provoked by gangsta rap as a genre.

If we agree with these general reflections about music pedagogy and hope to use rap in music lessons with these intentions, a number of further questions arise that I can only briefly touch upon here:

- How might we help students have rich and satisfying aesthetic experiences with rap flows in the music classroom?
- I believe this also entails asking about different levels of difficulty and skill in rapping and how students can learn to experience and produce flow in formal and informal educational settings.

Studies on flow, for example, show that flow exists in a number of different forms: as simple or highly complex; as more instrumental or based on the

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9   On further learning opportunities centered on groove music, see Klingmann (2010) and Kautny (2017a, b).

rhythm of speech; as centered metrically on the down beat, strongly syncopated, or metrically free. Each of these is likely to offer a wide variety of opportunities to experience flow. What remains to be explored is whether learning flow is enhanced by an educational approach that gradually builds on a series of steps which themselves foster a rich and satisfying experience of rhythm through increasingly complex kinds of flow. Kool Savas, one of the most technically proficient rappers in the history of German rap, emphasizes that learning through progressively more difficult steps can also be effective for experienced rappers, as well. Looking back on his own musical education, he recalls consciously "training" simple on-beat flows, then progressing to more difficult patterns (Johannesberg 2002).[10]

Finally, I would like to point out a central problem regarding the use of rap music in music education: namely, determining which rap songs should be used for learning rapping. How many compromises in teaching and learning methods should be made when using rap songs arranged specifically for school settings compared to "original" rap music? And this brings me back to "Das Rap-Huhn," first published in 1995 with nine other "animal raps" by German songwriter, arranger, and author Felix Janosa. In 1997, this compilation was awarded the prize for "Good Music for Children" by the Association of German Music Schools (Verband deutscher Musikschulen), and it had been published in five editions by 2001. To make it easy to use this song in classroom teaching beginning with grade 9 (Janosa 2001: 3), Felix Janosa composed this song with a continuous chain of sixteenth notes that alternates between syncopated and completely straight, i.e., on-beat, endings.[11]

Certainly, working in educational settings with such simple patterns can support fundamental learning in addition to fostering a rich experience of flow. Nevertheless, as I will show here, in planning music lessons (for example, in selecting material to be used in instruction) a purely music-theoretical view of musical education oriented toward fundamental musical skills is inadequate. Music teaching requires both a music-theoretical and a sociocultural reflection on music (Kruse 2018: 159), since consciously or unconsciously, "Das Rap-Huhn" almost "literally" adopts a rhythm for most of its verses from the 1982 song "The Message" (verse 1, "Junkies in the alley with a baseball bat"). This

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10   Systematic studies on the informal learning processes that rappers use to develop flow, among other questions, have yet to be carried out.

11   The verse is notated in half tempo, i.e., in eighth notes; the phrasing here appears as a two-bar change.

is a classic of the so-called old-school of US rap par excellence that Janosa explicitly recommends as a supplementary listening example to his rap songs in class, and for which he offers a brief explanation of historical and sociocultural context (Janosa 2001: 3). However, the various ways in which "Das Rap-Huhn" has been used in German educational songbooks for elementary schools have not really included any historical comparisons to Hip-Hop culture.[12] And "The Message," a classic US-American rap song adapted by Janosa (perhaps unintentionally) in "Das Rap-Huhn," disappears as a listening example not only within this specific reception history but also within Janosa's arrangement. This happens for several reasons. First, because Janosa does not mention "The Message" as a model. Second, because he chooses a comparatively regular, "straight" bar from a song that itself has many syncopated borrowings from funk rhythms. And third, because in the arrangement or recording, those features of the song disappeared that refer to its origin as Black music:[13] e.g., the style and sound of Melle Mel's voice as well as its many off-beat accents, as found for example at the end of bars.[14]

Perhaps my students in 2004 and 2005, many of whom were quite familiar with Hip-Hop culture, intuitively perceived that something was wrong in "Das Rap-Huhn" on the level of the song's flow, compared to the standards of Hip-Hop at the time, but they were unable to name it. Perhaps some students felt uncomfortable at rapping a song that had no context, no palpable history; that was arguably outdated from their point of view, not really authentic; and that had been altered for educational reasons (see also Kruse 2018).[15] In the following section, I will return to "Rap-Huhn," but from the perspective of the sociology of childhood.

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12   See, for example, the education songbook *Duett*, which was especially widely used in the German-speaking world in the 2000s (Neumann 2006: 148). School songbooks, however, are usually not the kind of media that provide detailed contextualization of the songs.

13   Understood as a collective term for genres of popular music that are strongly influenced by African American cultural history, including Hip-Hop, funk, and soul, among others.

14   The word "junkies," for instance, is brought forward in the first verse, making the syllable "ju" an off-beat.

15   This form of "overwriting" a song that critiques society from an African American perspective can be seen as a problematic cultural appropriation. However, I cannot pursue this argument any further here.

Deconstructing Childhood—And Its Benefits for Music Education

The teaching practice of using Hip-Hop in elementary schools and the conflicts this can provoke, as I have exemplified via the song "Das Rap-Huhn," leads me to third research question:

What culturally specific kinds of meaning emerge in Hip-Hop and what possible ethical conflicts might they create in the classroom?

In retrospect, I wonder whether my class in 2004 could have been experiencing another normative conflict: a conflict over ideas about childhood.

Following up on work in the sociology of childhood by UK scholars Allison James and Alan Prout (1990),[16] German sociologist Doris Bühler-Niederberger has examined these kinds of conflicts over norms about childhood (2005, 2020). Bühler-Niederberger defines childhood as socially constructed through a process in which various social actors and institutions negotiate and set normative models for what supposedly constitutes a "good" childhood. One significant model in Europe (and other places) that became established from the seventeenth century onward is that of a long and sheltered childhood separate from the "dangers" of the adult world. Bühler-Niederberger highlights the ambivalence inherent in this process. On the one hand, this view of what is appropriate for children has undoubtedly been extremely beneficial for children, for example, by prompting the prohibition of child labor in Europe during the twentieth century. And yet on the other hand, this view has often served the interests of adults who wanted to enforce their ideas of social norms by defining what they considered appropriate for children, e.g., in regard to related ideas of family, school, church, the world of work, or politics. Niederberger points out, for example, that the image of the long-sheltered child served the German bourgeoisie between the eighteenth and early twentieth centuries as a means to claim legitimacy and prestige for its own way of life (Bühler-Niederberger 2020: 113–127, 131). From this perspective, social strata with fewer financial resources than the bourgeoisie and children who experienced less sheltered forms of childhood, such as street children, were often considered to be of lesser value and were subjected to negative social

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16   For more details on the theoretical concepts and references used by Bühler-Nieder-berger, see Bühler-Niederberger (2020).

sanctions. Bühler-Niederberger uses this example to show that such generational processes of establishing and reinforcing social norms must always be viewed critically in light of how power is socially distributed.

Informed by this theoretical framework, I conducted an analysis of images of childhood in discourses surrounding elementary school music education in the Federal Republic of Germany between the 1960s and the early 1990s (Kautny 2015a). My study focused on examining a large body of teaching materials and discourses in music education. Asking whether engaging with popular music in elementary schools was considered appropriate for children, I uncovered several positions in the discourse.

a) Until the early 1990s, as seen for example in the context of a widely used German textbook, *Quartett*, German music educators argued that the characteristics of what was considered a "correct" childhood corresponded to themes of nature and life in rural villages, and that musically this norm most closely aligned with German folk and children's songs, and with easily understandable art music. By contrast, it was generally held that popular music of the time was not appropriate for children, demonstrated, for instance, by Peter Fuchs, Willi Gundlach, and Hermann Große-Jäger (1989/1990).

b) In the 1970s and early 1980s, some music educators in Germany, such as Helmut Segler (1974) or Ulrich Günther (1974), argued that elementary school children participate in the same musical and media world as adults, and that elementary school music classes should therefore also engage with popular music.

c) To this day, the model of a so-called protected childhood, in which children in elementary school encounter popular music—but preferably only music composed especially for them and prepared in a way deemed "appropriate for children"—has proven particularly successful.

One well-known example of a sheltered children's pop world that is more isolated from the adult sphere (the media, the world of work, politics, violence, sexuality, public spaces, etc.) is the music of the German songwriter Rolf Zuckowski, e.g., his song "Die Weihnachtsbäckerei" (The Christmas bakery), which is quite well known in German-speaking countries.[17]

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17   All the images of childhood described here are made by adults, and for this reason can also seem very attractive to adults, since it makes them ideal for being shared with

As I see it, Felix Janosa's "Das Rap-Huhn" and his handling of the lyrics of the US-American rap song "The Message" (1982) is to be understood precisely in this tradition. In this rap song, Duke Bootee and Melle Mel take the point of view of a father who denounces the social conditions in American "ghettos," where residents are mostly African American. The lyrical I of this song is also concerned about children and young people who grow up in the so-called urban jungle and are at risk of crime: "You'll grow in the ghetto living second-rate / And your eyes will sing a song of deep hate." The dangerous social minefield for adults and children decried in "The Message," however, is replaced in Janosa's "Das Rap-Huhn" by a humorously exaggerated, harmless world of the farm:

> Hallo Leute, wir sind heute auf dem Bauernhof
> Alle Tiere sind in Ordnung nur eins ist doof!
> Denn es findet sich so lässig und so obertoll
> Und es quasselt allen anderen die Ohren voll.
> (Janosa 2001: 5; "Das Rap-Huhn," first verse)

> *An English translation*:
> Hello folks, we're on the farm today
> All the animals are fine—except one's got no charm.
> Because he thinks he's so much better, so cool
> And he won't stop yapping, bothering everyone.

The social conflict in the song is reduced here to several animals and a farmer being annoyed by a cocky rapping chicken. Janosa thus (perhaps unconsciously) overwrites not only parts of the flow from "The Message", but also the "street" narrative as the world of Hip-Hop, even though—as I noted above—he does at least recommend in his preface that teachers engage in their pedagogy with the song and its sociocultural context. The history of how "Das Rap-Huhn" was used within elementary schools rendered this sociocultural context entirely invisible, however—appearing, for instance, in songbooks for children that lacked any comparison to the original on which it was based.

This way of representing childhood differs not only from that found in "The Message," but also from the ways in which childhood is constructed in

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children by teachers as a space of imagined childhood. This might serve, for instance, to help adults look back nostalgically at their own childhood or to look ahead with hope toward a better future to be shaped by children. This may also be the reason for Zuckowski's enormous success with parents and educators.

US-American Hip-Hop that I have previously investigated in picture books, films, songs, and videos (Kautny 2018) where narratives about street children and teenagers dominate. The photographs of Martha Cooper (Zeb.Roc.Ski 2013) or the film *Beat Street*, for instance, are documents from the early phase of US-American rap in the 1970s and 1980s. They portray street kids on their own, probably no older than ten to fourteen, who appropriate the urban street culture of Hip-Hop—far removed the control of parents at home, teachers at school, or other generational instances of establishing and reinforcing social norms. Over the course of the 1980s, big-city street narratives become more violent, at times representing children, especially in the context of gangsta rap, as both perpetrators and victims within criminal milieus. Films and songs in Hip-Hop often tell retrospective stories from the point of view of adults who felt socially disadvantaged as children and young adults—not least by the education system—and yet ultimately managed to empower themselves and fight their way through (The Notorious B.I.G., Eminem et al.). These narratives of danger, of big-city streets, and of self-assertion also meant a lot to my students at an elementary school in Düren, as they themselves reported: gangsta rappers from the United States (such as 50 Cent, Snoop Dogg) and Germany (Sido) were their favorite artists in the mid-2000s. Kerstin Wilke's 2012 empirical study on how gangsta rap (among other genres) from the United States and Germany was received by students in German elementary schools confirms, beyond the individual case of my school at the time, that this genre of rap music could be extremely important for elementary school children.

And this background illuminates the potential for conflict that existed between two competing views of childhood in the tension between "Das Rap-Huhn" and Hip-Hop culture. One conception draws from the image of sheltered childhood, while the other draws from norms of Hip-Hop street culture, its construct of authenticity (see Kruse 2018), and its images of autonomous childhood. This poses a dilemma that is not easy to resolve from a pedagogical point of view. For one thing, some of the ethical principles found in certain subgenres of Hip-Hop are incompatible with contemporary pedagogical ideas of child welfare. Moreover, when schools uncompromisingly ignore or erase images of what is supposedly a "bad childhood," they always run the risk of consciously or unconsciously perpetuating precisely those asymmetrical social processes that Bühler-Niederberger critically illuminated as instances of generational discipline and formation.

I can only hint here at possible consequences for music education:

- Instructors interested in introducing Hip-Hop in music lessons should leverage their understanding of this cultural tension. They can gain an awareness of the narratives in Hip-Hop that resonate with students (in this case: childhood and street life).
- At the same time, teachers can reflect on generational processes of establishing and reinforcing social norms by reexamining, for instance, their own teaching roles or stereotypical portrayals of childhood in teaching materials.
- This may help to ensure that classroom discussions with students and possibly a shared search for suitable learning materials and practices are as nonviolent, critical of power structures, sensitive to the emotional needs and musical interests of students, and affirming as can be (Honnens 2018; Kautny 2021).

Conclusion

My thoughts on Hip-Hop in the music classroom are intended to show how it can be productive to approach the topic from various scholarly perspectives and to explore the relationship between them in order to improve the practice of music education. Reflections on the processes of aesthetic experience in music pedagogy, for instance, can be profoundly enriched by insights from music theory, e.g., by knowledge about the potential that music has to impact listeners and about varying degrees of difficulty in flow. Perspectives from sociological or cultural studies can likewise enrich music education in helping to reveal stereotypes in teaching materials and fostering a standpoint of critical reflection in the classroom. And innovative critiques or improvements of teaching materials, methods, and basic pedagogical attitudes toward engaging with Hip-Hop can in turn benefit the practice of music teaching.

One key prerequisite for successful interdisciplinary engagement with Hip-Hop in music education—both in research and practice—is embracing an open concept of music. I advocate for a reception-theoretical model that presupposes a reciprocal relationship between music production, musical products, and their reception and is thus capable of mapping both music-analytical and sociocultural aspects of music. Through my analysis of "Das Rap-Huhn," I intended to illustrate how a dual music-analytical and sociological

perspective on flow is especially apt for decoding the complexity of the topic I have raised—both with regard to rap music and to associated processes of musical instruction and learning.

This concept of music furthermore helps build a bridge between various areas of research or fields of practice engaged with rap or Hip-Hop. This is especially necessary where there has been an overemphasis on one of the two dimensions (music theory and music sociology), while the other has been overlooked or dismissed.

In this regard, I hope for my research to build connections between different areas of teaching and research, thereby stimulating greater collaboration among educators and scholars.

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Flow in the Music Classroom
A Response to Kautny

Meike Rudolph

Students feel flow when it's present, regardless of their socialization: whether they play an instrument, consider themselves (un)musical, or have little to no experience with music. Often, flow is something they can't articulate in words, but they immediately notice when it's there. This is a conclusion I've reached over my ten years of teaching. In what follows, I will connect several aspects from Oliver Kautny's text with my experiences teaching music at a secondary school in Southern Germany.

Flow in Lesson Preparation

Flow is important not only for students in the classroom but also for teachers during lesson preparation. This presents unique challenges when dealing with Hip-Hop. Consider the most common form of classroom music-making, which also occurs regularly in my lessons: singing with piano or guitar accompaniment by the teacher. From my experience, this is most successful when the accompaniment closely mimics the original sound of the song, which poses a particular challenge with beat-heavy Hip-Hop.

With the basic chord structure, I try to first imitate the song's rhythmic structures: the bass line in the left hand and the chords in the right hand. Then I add instrumental intros/interludes/outros (e.g., the catchy sixteenth-note intro of "Hall of Fame" by The Script). Depending on the song, the next step might be to incorporate any secondary melodies. Then, I rap the lyrics to my accompaniment. As with songs from other genres, I mark the syllables that fall on strong beats and slowly put everything together. If I'm not in the flow with my playing, the students unconsciously notice and become more inhibited or uncertain while singing. So, in preparing a simple song accompaniment, it's essen-

tial to capture and reproduce the flow of the original. A detailed rhythm analysis, like the one Kautny conducted with Beginner or Queen Latifah, is generally not necessary.

Dealing with Problematic Lyrics

Kautny's text drew on his experience as an elementary school teacher. As a music teacher at a secondary school (for students who have completed elementary school), it is in the lower grades where I am primarily confronted with rap lyrics that have problematic content. These lyrics are often misogynistic, sexist, racist, or about alcohol and drugs. Especially in fifth grade, the difference between students is particularly pronounced: while some are still interested in Lego and Pokémon, others are already listening to songs by BHZ, Apache 207, and Mero on their smartphones.

And yet the students who listen to this music rarely question its content and lyrics. They listen to this music "because it's cool," "because my friend listens to it," or "because it sounds good." When I ask more what they mean by "sounds good," it usually comes down to the background beats and the rap flow. So, where else but in music class should they discuss they music they are listening to every day?

I find it important to prepare the learning group for the song, to critically question and contextualize the lyrics. Just as I prepare them to listen to an aria from Mozart's *The Magic Flute*, which features a vocal style unfamiliar to them, I point out that we're about to listen to a song containing phrases we need to discuss.

The attempt to offer a middle ground with educational rap songs like "Raphuhn" [The rap chicken] is not only challenging in elementary schools, as observed by Kautny, but has also produced teaching failures for me in secondary school. For elementary schools, I see an alternative in artists like Deine Freunde, DIKKA, or Sukini, who have been successfully integrating German Hip-Hop into children's music for some time. Students feel taken seriously when the music lesson accommodates their interest and what they care about. That's why I find it incredibly important to incorporate Hip-Hop as a genre into lessons from an early age.

Conclusion

Over the past ten years, I have taught music from grades 1 to 13 and, whether in elementary or secondary schools, one reaction has always been the same: when students are in the flow, they experience an incredible feeling of joy and belonging. "Can we do that again?" they often ask, or "Can you record that for us?" or "Can we do this again next week?" These questions are proof of how much students crave this feeling. Getting there often involves a long journey of practice and frustration, requiring perseverance, patience, and overcoming challenges. It teaches students to listen closely, pose questions, interact with one another, and take responsibility...And that's exactly what we aim to impart to students: to apply these skills in their lives, so they don't lose the flow even after school!

Examining the Ideological Tension and Institutional Constraint of Implementing Hip-Hop-Based Music Education within the Formal Academic Space

Jabari M. Evans

Abstract *This chapter examines the practices, experiences, and narratives of a teaching artist working within a Hip-Hop-Based Education (HHBE) music composition program in Chicago. Using in-depth interviews and classroom observation, it applies qualitative methods to examine the ideological conflicts between host institutions, the program's objectives, and the teaching artist's interpretations of an authentic Hip-Hop music-making experience. This case study focuses on how administrative expectations (or lack thereof) for Hip-Hop's utility in standards of achievement greatly influences how the learning in Hip-Hop programs is, or is not, taking place. It also explores the additional work many Hip-Hop teaching artists undertake to ensure they effectively reach their students. It concludes with the argument that HHBE research must move beyond approaches focused on closing achievement gaps and do more to explain how educational organizations and their practices often inhibit proper implementation of HHBE programs.*

Background and Introduction

Over the last twenty years, several scholars have written extensively about the benefits of Hip-Hop-Based Education (HHBE) programs in formal learning environments (see Petchauer 2015). In creating frameworks that explain the course of action or preferred approach of HHBE, empirical research has consistently linked these programs to critical pedagogy and culturally relevant pedagogy (Ladson-Billings 1995), identifying them as a great means to teaching social justice or youth activism by addressing dominant issues of race,

racism, and oppression in the lived experience of African American students. Numerous scholars have also produced evidence that suggests the power of Hip-Hop-themed interventions to drive self-empowerment and academic efficacy with underperforming students (Emdin 2010; Hill/Petchauer 2013; Love 2015). These studies have almost exclusively focused on the positive socioemotional outcomes of the students, while expanding on theories of linguistics and emphasizing the capacity that HHBE has to help instructors build rapport/trust within their classrooms (see Petchauer 2009).

However, several book projects have provided models of how we might begin to reconceptualize the purpose of public education and develop Hip-Hop pedagogies with a more critical, liberatory lens (Low 2011; Seidel 2011; Hill/Petchauer 2013; Emdin/Adjapong 2018). Even though there is a well-acknowledged breadth of academic work claiming that successful implementation of Hip-Hop artistic practices within a core subject is plausible, research has yet to fully address the ways in which music teachers negotiate the ideological tension presented by implementing material that many consider to belong in social spaces of "play" and making it the central theme for a "serious" music classroom (Love 2015). The current study aims to add to that legacy by exploring the successes and challenges of using Hip-Hop for music education and teaching digital media literacy in academic spaces.

This chapter addresses those concerns by exploring the narratives of a teaching artist (Malcolm Y.) employed by a Hip-Hop-Based Education program being piloted in Chicago public elementary schools. Employing informal conversations, in-class observations, and in-depth interviews, the paper explores the ideological tensions of teaching Hip-Hop music-making as a formal school subject. In the following sections, I suggest that while school administrators generally feel this type of class offering is based in the cultural-linguistic reality of their students, teaching artists still find that their instructional freedom is marginalized within the academic spaces they serve. In investigating how one teacher mitigated these obstacles, this case study focuses on how implementing HBBE in music education, inasmuch as it takes place in classrooms and is mediated by codified and standardized pedagogical material, involves new challenges and paradoxes for teachers, who strive to inform their teaching by the traditions, ideologies, and ideals of their personal experiences in Hip-Hop artistic communities of practice.

Schooling Hip-Hop: Challenges to Implementation

Since behaviors and representations associated with Hip-Hop identities are frequently punished in school (e.g., Alim 2011), it is logical that "oppositional" students might use expressions of Hip-Hop identity to subvert authority in school. Moreover, many students of color may gain more credibility from their peers and gain a "defiant" school identity by associating with Hip-Hop culture (Evans 2019). Despite this, academic work has yet to fully operationalize the ways in which teachers of Hip-Hop/rap music composition negotiate the ideological tension presented by teaching what many consider to belong in social spaces of play and making it the central theme for a serious classroom. For this reason, it seems, the learning value of formal classrooms that allow the creation of Hip-Hop music with themes driven by students rather than instructors has rarely been depicted in empirical research.

The necessary duality in teaching popular artistic practices in academic spaces is obvious given that art is inherently related to creativity but struggles with constraints of academic core standards. For example, Ethan Wilf (2012, 2013) argues that the integration of jazz in formal music education is a case where individual and collective actors negotiate and struggle around a certain standard of creativity. Situating those findings in terms of Hip-Hop music, Seidel (2011) argues that when considering the engagement and motivation of urban youth of color, education scholars, practitioners, and policymakers could benefit from paying more attention to the organic sites of Hip-Hop cultural production outside of schools. Though institutionalizing Hip-Hop musical practices into music education might seem a paradox, when teaching artists work within educational institutions, they often employ formal learning strategies in their teaching, combining this with their own personal informal training in Hip-Hop communities of practice (Kruse 2016). Hence, it seems as if traditional music and contemporary popular music practices act in a dialectic way, which indicates that Hip-Hop teaching artists with formal music training combine the two to provide a more dynamic form of musical pedagogy.

That said, learning activities based in Hip-Hop music are also not automatically effective for all Black youth. As a prime example, Ayanna Brown (2019) showed how some educators utilizing Hip-Hop within standard history classes did not take into account the personal connection and history that their Black male students might (or might not) have with Hip-Hop culture. She concluded that this was an example of how modern teachers make decisions to use rap

music in their lesson plans that are misguided by cultural assumptions that encourage them to believe that rap music, in all cases, is a useful bridge to academic literacy for Black youth.

Overall, scholarship has elucidated that HHBE continues to aid personal development as well as social development for Black youth in many settings. Still, rap music also remains stereotyped by school administrators and instructors as a negative and antisocial artform. Given these conflicts, more work is needed to delineate how teachers of HHBE can prove to meet both the demands of their employers and passions of their students.

Case Study: Background and Corpus of the Data

Between 2016 and 2020, I studied the impact of Hip-Hop-Based Education within elementary schools on what the popular press has deemed some of Chicago's poorest communities, on the south and west sides. To take evidence from the 2016 Chicago Public Schools' *State of the Arts* education report: of the twenty-three school districts in those communities in which 60 percent or more of the students self-identify as African American/Black or Latino, at least 50 percent of the principals in twenty-two of those districts stated that their students would like to have more programs teaching Hip-Hop composition, deejaying, and spoken word in their school curriculums. Additionally, in ten of those districts, Hip-Hop was the top requested type of programming by students in their survey responses.

Foundations of Music's Songwriting and Production program (SWP) seeks to fill that void.[1] The sponsor of the program is an arts-oriented nonprofit organization in Chicago that aims to deliver culturally relevant arts education to Chicago students in elementary and middle schools. The SWP program introduces students aged ten to fourteen years of age to both the process of writing original Rap/Hip-Hop songs and the technology used to produce them. Within the class experience, SWP participants create a preproduction and recording setup in the classroom with trained teaching artists who travel to the school and set up mobile workstations for the students to record music.

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1   Foundations of Music is intended to be a high-level impact partnership within Chicago Public Schools. These programs typically reach fewer students but create enduring relationships between the school, the students, and the arts partner, sustaining a meaningful understanding of arts and curriculum over an extended period.

Following a project-based learning model,[2] the program's final objective is that the class participants will collaborate to write, produce, record, and mix three original songs over twelve weeks. The data I am drawing from is informed by in-depth interviews completed while doing ethnographic observations in the classroom. Overall, I conducted over 250 hours of classroom observation and completed seven in-depth interviews with the sole teaching artist in this case study.

Methods and Analysis

As the lone researcher on this study, I transcribed my field notes and interview tapes (verbatim) to a word processor and coded them line for line by hand. Employing a grounded theory approach (Charmaz 2014), I traced the concepts and categories that emerged in the process of doing my fieldwork and inductive coding. Recognizing each twelve-week class sequence as a cohort and a unique study of analysis, I returned to the field to collect data relevant to my insight, and then decided to clarify questions to teaching artists and other key stakeholders in semistructured interviews allowing me to connect emerging insights across multiple data sources (e.g., mp3 files, photographs, and lyric journals).

Case-based qualitative methods are useful in revealing complex processes that unfold over time (Yin 2002). This investigation is a holistic multiple case study. Holistic case studies, which value and investigate the contexts in which cases exist, can blur the lines between case study and ethnography (ibid.). Though the SWP program and its teaching artists that were chosen for this study were convenient to the researcher, introducing a Hip-Hop-centered music class allows SWP students interested in pursuing careers in the music industry to gain exposure to these different pathways from those already in the occupation. This classroom experience uniquely broadens their understanding of potential vocations in creative industries and encourages them to explore their passions. Thus, the SWP teaching artists have an unusual presence within an urban public school system as music and represent an

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2   Project-based learning (PBL) is a student-centered pedagogy that involves a dynamic classroom approach in which it is believed that students acquire a deeper knowledge through active exploration of real-world challenges and problems. Students learn about a subject by working for an extended period of time to investigate and respond to a complex question, challenge, or problem (Blumenfeld et al. 1991).

unusual case—one that can drive the ability for researchers to observe the complex creative and learning processes of Hip-Hop pedagogy needed for further study.

There was no incentive for the teaching artist. Study procedures were approved by the Institutional Review Board at the sponsoring institution of the researcher. Finally, a pseudonym was assigned to the teaching artist observed to preserve anonymity. Additionally, pseudonyms were given to the name of the school where he worked, his students, and any other identifying information.

Staying Current, Meeting Expectations? The Case of Malcolm Y.

Malcolm was a thirty-three-year-old Hip-Hop artist and community organizer who worked for Foundations of Music while getting his master's degree in psychology from a local university. During our conversations, Malcolm continually stated that his teaching approach was one that was rooted in getting his students to think about social justice. A former high-school dropout and gang member who found his passion for education and civic life through music and poetry, he used his students' close-knit daily interactions with popular Hip-Hop music to spark discussions of how those interactions could be connected to investigating and/or solving the issues of their communities. In speaking about how school administrators initially responded to his style of instruction, teaching artist Malcolm Y. stated:

> Most administrators in public schools here is twenty years older than me. They need it to be prefaced with older music that they're familiar with and then leading into the reality music of today's youth. When I make it palatable in that way, they generally accept the rebellious parts of what and how the kids create. Even then, it looks like chaos to them. (Interview, 23 March 2019)

Malcolm argues here that the administration of his host school believed Hip-Hop was a problematic genre of music and held doubts as to the value of its study. For this reason, his tendency to relinquish the direction of his lesson plans to student interests or allow Black popular culture to provide a central theme for their classroom conversation often directly conflicted with what school administrators deemed "serious learning" in classroom environments.

Even then, Malcolm suggested that this off-brand approach was exactly what should drive modern classrooms centered on Hip-Hop:

> These kids (I work with) are learning from Hip-Hop outside of school. Our job is to help translate and synthesize the messages in a mature way. I told them that you can't discuss the Hip-Hop music and the culture in the classroom in anyway without accepting the vernacular, the systems and neighborhoods it originates. If you want to educate poor Black kids, you have to respect their point of view as respectable. (Interview, 31 March 2019)

Malcolm was very aware that there were complex, controversial issues of race, class, and gender being discussed in his students' work. For example, fourteen-year-old Kymani (eighth grade) created a song about her cousin getting locked up for smoking marijuana and how ironic it was that soon thereafter recreational marijuana was legalized in the state of Illinois. After he shared the song with the group for critique, Malcolm facilitated a discussion among his students to talk about systematic racism, Ronald Reagan's war on drugs, the legacy of incarceration that legislation left in Black communities in Chicago, and how Hip-Hop often glorifies recreational drug usage and illicit drug dealing. He elaborated on why he chose to halt the creative process to have that discussion:

> I think that was a cool moment where I got to talk to them about politics without it being forced down their throat. They can see the world around them is unfair to Black people, but they often view that in social terms rather than historical and structural terms. I was able to give them a unique history of structural racism related to law enforcement and the prison pipeline for drug offenses in Black neighborhoods. (ibid.)

Malcolm was keenly aware that he was not brought into the schools he serviced to talk about anything beyond music production. Even so, he felt that if you want to create authenticity in a Hip-Hop classroom, school administrators would have to be trained to accept the contradictory and problematic parts of the music as well as the cultural experiences attached to it—because to him, that was where the best teaching moments happened. Though it was possible for him to censor his students' lyrical content and/or divorce the authenticity and culture of their perspectives from the art form he was teaching them, Malcolm refused to do so. He used these ideological tensions to forge critical discourse on race, gender, and class in American popular culture.

As such, this meant he also dedicated his time to educate school staff members and administrators on the history of Hip-Hop, its place in Black and Latino cultural heritage, and the complexity and academic utility of its messages. In one classroom moment in fall of 2018, I observed him talking to the seventh-grade students about making a song dedicated to the trial of the former Chicago Police officer Jason Van Dyke, who was on trial for the alleged murder of seventeen-year-old Laquan McDonald in 2014. Malcolm not only used classroom discussion to show the officer's body cam footage that had been released on YouTube; he also was very candid in expressing that he thought Van Dyke deserved life imprisonment. Students firmly agreed with Malcolm's viewpoint and openly expressed their sentiments within their other classes.

Giving his personal opinion to his students caused an uproar because the principal had sent an official email to staff telling them to remain neutral. Malcolm "doubled-down" to me on why he chose not to be neutral in this situation:

> I've had teachers in schools quit or take leave due to the stuff that I taught in my program. They kind of gave their schools ultimatums about me because they were offended. I was letting them challenge stereotypes and talk about how White men have done and continue to do racist things to Black kids [...] White teachers and administration gave push back. How can we talk about Hip-Hop without mentioning race or anger? (Interview, 23 March 2019).

Malcolm's comments were in line with empirical research that has suggested that many public school districts reject HHBE because of a belief that it disrupts education tradition and challenges typical imperatives and definitions of formal learning in many elementary and middle schools (Wilson 2007, 2013). Historically, HHBE has struggled in school systems that are trying to manage the cultural contradiction between the mandate to instill in every student a set of distinctly middle-class values—humility, civility, obedience, and self-control—and Hip-Hop's penchant for autonomy, resistance to authority, braggadocio, and individuality. As such, Malcolm also expressed frustration with implementing the SWP curriculum in the school setting:

> The schools I work with usually buy in somewhat because they see Black students saying they don't feel included. However, I still face much kickback. But I know what I do works. However, it only works if you let me do what

> it is that I actually do [...] We can't address culture without addressing the reality of the system, the kids' background or their everyday struggles. Their background isn't as clean and seamless. Why would their music reflect and clean and seamless life? (Interview, 23 March 2019)

Malcolm often heard from his students that they believed their other teachers did not want to hear their voices during class and sometimes rejected any expression of their Blackness or lived experiences inside the classroom. What Malcolm's quote above exemplified was his thought that when Hip-Hop was used to speak to community issues in his classroom, it was his duty to take on a role that extended beyond that of a teacher of musical skill. As a teaching artist for a community organization who simply delivered services within school buildings, Malcolm saw himself more as a youth life coach, a mental health counselor, and a community organizer. As a result of my classroom observation, I witnessed Malcolm juggle these roles when he lectured to students about how to respond to police, make meaning of their life situations through lyrics, and confide with them his personal viewpoints on what to make of certain current events. Much like when he talked to them about Jason Van Dyke, students generally responded to Malcolm with a real reverence, and they valued his opinions as a moral compass.

Unfortunately, this philosophy didn't always fit with the way teachers at his host school were typically assessed for job performance. Thus, Malcolm stated he often had to be strategically diplomatic about voicing his views within the school:

> It's just the way it is. People don't want to lose their jobs! As much as I want to tell them about the progress some of the kids are making as musicians, it doesn't matter if the kids aren't increasing their performance in their core classes. This (class) is seen by principals as a way to fix kids who are underperforming or reward those who are on honor roll. In reality, it should be available to everyone and basic knowledge of the culture should be required for every teacher. (Interview, 31 March 2019)

Like Prudence Carter's (2005) findings in New York high schools, Malcolm understood that the dominant tropes of education at his host school were directly in conflict with many of his students' active participation in Hip-Hop culture and that this had a profound impact on their social development as academic learners.

For example, Malcolm often encouraged his students to post on social media about the projects they were working on. He explained that in his observation, academic achievement for his students was directly based upon the extent to which they could feel safe to reveal their racial identities and perspectives while in the learning environment:

> Blackness has to be welcomed within the school environment; I feel I am aiding in that. These boys are shown almost every day that they need to lose their identity to become successful so on some level, the fact that I'm here to do what I do, is an anomaly. I'm establishing a different type of role model for them. (Interview, 31 March 2019)

Both poverty and income strongly correlate with race in the United States. Among all racial groups, being Black is stereotypically most associated with experiencing poverty. Additionally, schools and community centers aren't nearly as authentic as typical sites for Hip-Hop music production and composition (basements, studios, and bedrooms with recording set-ups) that these professional artists would be used to. Though well-meaning, these ideologies and circumstances have been shown to limit HHBE's effectiveness with the youths it attempts to serve (Levy 2012).

As such, Malcolm often expressed frustration over not having the freedom in schools that they had at the informal sites they normally used to understand the Hip-Hop context through their students. During one informal conversation, Malcolm expressed to me his feelings that social relations in schools shouldn't be made to differ from the out-of-school contexts he felt his students usually thrived in:

> Most real rappers learn by freely spending endless hours in the studio among a creative community. Them knowing I have credibility in those spaces allows me to have their trust in the classroom. However, our class (process) is almost like "a little secret" that we keep from the administrators. For me to run it like I do, it has to be that way. I can only let principals see the end product. (Interview, 23 March 2019)

In this exchange, I felt Malcolm was expressing that most of his students don't associate making professional-level music with needing a school or a classroom to help them. To combat that, his teaching approach tried to create an "informal feel" to the formal space. Beyond the ideological differences in the

role that Malcolm and school administration perceived autonomy should be given in the classroom, there were also differences in the way in which each sides viewed its own employment of technology in the classroom:

> It's funny. Most rich suburban digital media classes that operate out of these tech rich rooms full of the latest digital tools and kids barely even think twice about using it because they have the same stuff at home or at some program. My mobile workstation only had two laptops which were shared by two to six youth at a time and they're like fighting over it [...] They (sometimes) give up because my kids think their school is seen as ghetto and unworthy of resources [...] if a student's self-esteem and efficacy is taken from them, underperforming is just a self-fulfilling prophecy. They don't believe they're allowed to be good at rap music while here and have it mean something. (ibid.)

At Malcolm's host school, students were already very aware of limitations to their experiences with technology and digital media in school. He said that though the school had computer labs in the library room, he only witnessed them being used during an optional typing class for seventh- and eighth-graders and during an afterschool digital photography program. Outside of that, personal devices (mobile phones and tablets) and laptops were generally frowned upon in the building. For that reason, the basic technology needs of the SWP program were often unable to be met. For example, per school policy, computers logged on within the classroom were not allowed to use video sites like YouTube or music streaming services like Spotify to explore topics brought up in lesson plans.

As a teaching artist, Malcolm felt the social conditions and the cultural heritage of his youth were directly tied to their learning outcomes. Malcolm expressed great discomfort with the fact that his students shared so many stories about their negative experiences in the classroom dealing with perceived racism, discrimination, and negligence of their host school. This racist sentiment was felt although the staff at his host school were over 85 percent African American. He simply couldn't understand how Black teachers could bring themselves be racist (or carry out racist policies) towards Black students. Even though the remarks of his students perplexed him, they drove him to try to rewrite rules within his classroom to counter what he perceived as social injustice to his students. Ultimately, this meant that he often utilized his classroom as a cocoon or a haven where his students could be their authentic

selves with him, even if that meant taking the chance that school staff would halt the continuation of the SWP program at his school.

Aside from hinting that both the SWP and the principals showed favoritism toward KP (another SWP teaching artist) since he held a master's degree in administration, Malcolm felt that his own unwillingness to tone down his personal views and individuality in the school buildings he worked left him working within schools that put stricter boundaries on the implementation of the SWP program. He felt that the schools that he was in were not enthusiastic about innovative pedagogy but rather interested in appearing inclusive:

> The fact of the matter is that even if I only get to impact these kids for a few months and I get fired, these few hours I spend with them every week will pique their interests in learning. Most of these kids will seek me out online and I can connect them to more opportunities for personal growth. They may still hate going to school but they may begin to like to learn and have critical discussion. (Interview, 31 March 2019)

Along with focusing on social justice, Malcolm was passionate about providing pathways for the students to build on their classroom experiences in nonacademic spaces. He made it a point to make himself accessible to students on social media and connect them to other creative spaces that would allow them to hone their craft and network with like-minded individuals. Instead of tying the value of the program to traditional learning metrics such as grade point average or graduation rates, he instead focused on how students were further motivated to envision their future careers, on gauging their satisfaction with that vision, and on measuring milestones reached specific to executing each individual's vision.

The portfolio of skills for music professionalism demanded by Malcolm included, but weren't limited to, how to work collaboratively, developing a public-facing voice for their identity, an understanding of the commercial landscape of mainstream media, mastery of computer software, and a grasp on their personal integrity (i.e., being role models for their community or fighting for social injustices) as creatives. None of these skills could be taught through his mere delivery of information. They were a manifestation of his personal experience, reflection, and critique from peers in the SWP class's communities of practice. Even so, Malcolm routinely faced backlash for this unorthodox approach from the administration of the academic spaces he worked in. Though the SWP program directors openly and outwardly ex-

pressed their belief in Malcolm's abilities as a teacher, they utilized KP to help repair any strained relationships that Malcolm might have created at the school. KP ultimately succeeded in quelling backlash from school staff by offering the principal increased approval rights for Malcolm's lesson plans. Ultimately, Malcolm believed that authenticity in the Hip-Hop classroom is bigger than writing a rap or making a beat but is rather connected to gaining knowledge of self and one's community.

Discussion and Conclusion

Local Hip-Hop cultural producers are often idolized by school-aged youth as "a glimmer of hope" to reach that dream (without rejecting their Blackness or low-income background): they are often are looked to as mentors and called upon as teaching artists within academic spaces. In this chapter, I have retraced how Malcolm continually discussed the ways in which his students' environment and social/cultural/economic context impacted their learning and in which he sought to intervene. Malcolm also noted that the rules and policies surrounding the value of Hip-Hop culture during the school day often left him (and his youth) feeling constrained and alienated. This lack of cultural continuity between his students' recreational creative experiences and their educational creative experiences put them at a great disadvantage when looking to develop expertise for a career pathway. In analyzing the ways in which Malcolm had to fight against meeting the demands of their school's learning cultures, he challenged the status quo by doing what's necessary to give students freedom for authentic debate, discussion, and deliberation, even if it meant ignoring school rules.

   Though Malcolm's case suggests that Hip-Hop is a tool to teach Black youth effectively, he also recognized that designating a safe space for Hip-Hop musical teaching is not the solution in and of itself. He suggested that meeting the true objectives of the SWP program would have required school administrators to make a stronger investment to aid in its implementation. As a result of this deficit in resources, Malcolm often had to go above and beyond his duties in ensuring the program's success and his interviews revealed much frustration and disillusionment about how his work was valued in the academic space. Furthermore, this chapter suggests that within the teaching of Black cultural practices such as Hip-Hop, formal, and informal strategies must be under-

stood to act in a dialectic way.[3] Although Hip-Hop civics has the capabilities to cultivate critical thinking and classroom engagement among Black students, many administrators who have the ability to change the typical imperatives are unable to see its relevance to formal achievement standards. Thus, providing support for HHBE classrooms is often seen as optional. Still, Malcolm's narrative suggests that when academic achievement benchmarks are reoriented to value student's interests in Hip-Hop culture, Black youth not only become more academically engaged but also leaders in the classroom.

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The Representation of Gangsta Rap in Music Education Textbooks

Charlotte Furtwängler

Abstract *While gangsta rap is especially popular among young people, in pedagogical discourses it is met with considerable skepticism. This essay thus examines all current textbooks for music lessons for seventh and eighth grades in Germany to ask whether and how the topic of "gangsta rap" is being engaged. Two conclusions can be drawn. First, only several textbooks for schools address the topic. And second, those that do engage with gangsta rap attempt to avoid its problematic aspects by presenting the subgenre in certain ways. These avoidance strategies are analyzed in more detail below. The goal of this chapter is to show how the subgenre of gangsta rap and the pedagogical challenges it poses are currently being addressed in school teaching materials, thereby providing insights into a significantly underresearched area of music pedagogy.*

Introduction

Gangsta rap is currently the most popular subgenre of rap music in Germany (Seeliger 2021: 34; Uschmann/Kleiner 2022: 26). Especially for young people, the songs, videos, and images that artists present of themselves articulate significant experiences, wishes, fears, and ways of seeing the world. Gangsta rap therefore fulfills meaningful and identity-forming functions (Seeliger/ Dietrich 2017: 9; Straub 2012: 8). At the same time, the controversial visual worlds, narratives, and staging methods of gangsta rappers often break with social conventions of the dominant culture (Uschmann/Kleiner 2022: 26).

Empirical research is still scarce on how Hip-Hop in general and (gangsta) rap in particular are used in music education (Kruse 2020a: 498). Nevertheless, we can say that music education, which accordingly to many current pedagogical models should aim to include students' lifeworlds (see Pfeiffer 2013; Rolle

2013), faces a challenge and dilemma. Music teachers are expected to give Hip-Hop, and particularly (gangsta) rap, a place in music education, as it is a significant part of students' lifeworlds. And yet many strongly criticize the subgenre of gangsta rap for content that is sexist, antisemitic, or queerphobic, or that glorifies violence (Sator 2017: 22), leading to skepticism or rejection in the context of music education (see Viertal 2021: 12; Heß 2018: 48–50). This raises the question of how music education practices related to Hip-Hop deal with this dilemma. One way of answering this question is to analyze current music education materials that address gangsta rap, and in this context examining textbooks for music education is particularly useful. This is because music textbooks not only reflect current ideas in music education but also serve as guides and sources of material for music teachers, thus having a "significant influence on how teaching is conducted" (Heß 2016: 183; see also Jünger 2006: 236; Rogg 2017: 71; Fuchs et al. 2014: 11).

In this chapter, I first present current discourses on pedagogical approaches to using gangsta rap in the classroom. I then examine two textbook chapters dedicated to the topic of gangsta rap. These chapters are taken from a complete corpus of all music textbooks approved for seventh and eighth grades in Germany by the state ministries of education (as of 2022). Of these, only three chapters explicitly address the topic of gangsta rap.[1] My analysis will show that the textbook chapters use specific strategies to circumvent the pedagogical challenges that arise in discussing gangsta rap in schools. My findings provide initial indications of what educational publications recommend as best practice for pedagogical engagement with gangsta rap.

Gangsta Rap: Challenges for Music Education

The conflict described above arises when music education aims to engage with the lifeworlds of students while students are interested in a highly controversial music genre. In this chapter, I would like to name several aspects that might spark this conflict.

First, there is the problem of authenticity. Teaching Hip-Hop in formal education contexts faces the fundamental difficulty that music education can be

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1   Additionally, I identified the topic of gangsta rap in several other textbooks that implicitly refer to the subgenre, for example, by dealing with artists who are typically associated with it. I will not adress these examples in the present chapter.

seen as a nonauthentic practice (Low et al. 2013: 118). The topic of realness is particularly important within the subgenre of gangsta rap – reflecting a veritable "cult of authenticity" (Straub 2012: 12). Another related challenge concerns issues of social distinction in the production and reception of gangsta rap (Loh 2010: 5). The lyrics of many songs by gangsta rappers strongly reject traditional educational paths (Kautny/Erwe 2011: 171–172). When (music) education addresses gangsta rap, teachers must play a central role, despite their being seen as representatives of a privileged, academically educated milieu that is often criticized and called out in the subgenre (Kautny/Erwe 2011: 173; Kruse 2020b: 145). This raises the question of whether the "music is not stripped of its true function when it is brought into schools and pedagogically presented in the classroom?" (Kautny/Erwe 2011: 173). Young people use gangsta rap, among other things, to "distance themselves from the middle-class normative world" and to "emotionally retreat into their own musical world (e.g., from the institutionalized world of school)" (Herschelmann 2009: 172–173). Discussing gangsta rap in schools is challenging to reconcile with this function.

Focusing on the study material, there is another problem, which – as I will show in the next chapter – textbook authors try to circumvent using various presentation strategies. This concerns the problematic language and provocative content of gangsta rap songs. In the following section, I present the debate surrounding this issue, to then analyze how this issue manifests specifically in the textbook chapters.

Rap songs often contain content glorifying violence, as well as associated, discriminatory narratives and vulgar language: "Hip-hop music may appear to contain a constant barrage of violence, drug use, materialism, misogyny, homophobia, and other arguably negative social themes" (Kruse 2016: 16). Especially in the subgenre of gangsta rap, such content and linguistic elements often dominate aesthetic practices, song content, music videos, and artist styles of self-presentation (Sator 2017: 5). There is no uniform definition of gangsta rap – descriptions can tend toward either glorification or critical detachment (Russel-Brown 2004: 36; Szillus 2012: 41). However, it does evince various "areas of interrelated themes […] that consistently emerge in discussions of this art form" (Russel-Brown 2004: 36). These include topics such as petty crime, gang wars, violence, criminal family structures, the "hustler life" (drug dealing) and drug addiction, male (sexual) dominance, drive-by shootings, or a strong rejection of law enforcement agencies (Keyes 2002: 90; Szillus 2012: 41; Russel-Brown 2004: 36; Peterson 2012: 598). Such content is often accompanied by specific linguistic forms, such as the particularly assertive way of speaking

characteristic of gangsta rap, used to articulate street credibility (Süß 2018). Street credibility is a key characteristic of artistic performance in gangsta rap, "marked by an antiestablishment attitude" (Bruneder 2022: 82), which often manifests in a (glorifying) self-presentation of rappers as "pimps," "hustlers," "drug dealers," or "killers"(Lena 2012: 467; 467; Kurbin 2005: 360). These kinds of self-assertions are frequently accompanied by lyrics that denigrate marginalized groups, such as women or individuals identifying as Jewish or queer (Huber 2018: 11–12; Seeliger 2021: 31; Staiger 2018: 42–44).

The gangsta rap tropes listed here are in most cases highly sexually charged and contain criminal, violent, and pornographic elements. Considering these topics together with the vulgar and aggressive style of the lyrics, it becomes clear why the topic could provoke rejection or controversies in the context of schools (Russel-Brown 2004: 36). After all, topics relating to violence, sex, or pornography, are still taboo and avoided in most school contexts (see Martin and Nitzschke 2017: 98). In the public discourse on gangsta rap, it is often argued that the subgenre could be dangerous to young people in educational contexts (Schmidt et al. 2022: 44). In addition, addressing the subgenre of gangsta rap in the classroom runs the risk of reproducing discriminatory narratives, crossing the boundaries of democratic consensus, or introducing triggers for pupils who might be affected by these kinds of discrimination (Gäb 2019). Kruse likewise argues that the concerns of teachers who incorporate Hip-Hop into music education mostly relate to characteristics specific to the language and topics of the subgenre. Incorporating rap songs in curriculum therefore presents music teachers with the challenge of appropriateness in choosing music (Kruse 2016: 14–15). In this context, it should not be overlooked that the concept of appropriateness is normatively charged and can vary depending on the context (ibid.). Moreover, much of the content of rap songs should not always be taken literally. Rather, it often has a fictional, performative, and often exaggerated character, which oftentimes can be reinterpreted and relativized within the specific cultural context of its own community, in the tradition of Signifyin' (Kautny/Erwe 2011: 168; Toop 2000: 19; Rappe 2010). Nevertheless, it cannot be guaranteed that students will accurately decode vulgar, problematic, and discriminatory language, or engage with it in ways that are ethically reflective (Kautny/Erwe 2011: 170), because certain content, such as lyrics openly reproducing racist, sexist, antisemitic, or queerphobic narratives or advocating violence, cannot be relativized by any cultural practice specific to Hip-Hop (ibid.: 169). At least in Germany, this problem also raises legal difficulties: The Federal Review Board for Media Harmful to Minors

(BPjM) examines books, films, and songs for their potential to harm the well-being and development of children and teenagers. Media flagged as harmful by the BPjM are not to be made accessible to students (Meier 2009: 28). Although several gangsta rap tracks and albums have already been placed on the index of flagged content (including various songs by German gangsta rappers Bushido, Fler, and Kollegah), there are many other, sometimes problematic gangsta rap songs that have not been included.

So how should educators deal with these songs if they are thematized in class? And what presentation methods, areas of focus, and pedagogical guidelines do textbook authors employ in addressing the topic of gangsta rap? Researching these and other questions seems extremely relevant, especially as there is still not enough empirical research on how Hip-Hop, and especially gangsta rap, is already being used in educational contexts (Kruse 2020a: 498), A better understanding of the possibilities and limitations of using gangsta-rap for music-based learning in schools could help improve future music pedagogical practices and ideas. And this is where my research project seeks to intervene by examining the ways in which gangsta rap is represented in current teaching material for music education.

Method

The significance of textbooks for music education is controversial – since the 1990s, with the advent of "new media," many have predicted they will soon become obsolete (Wollinger 2022: 3). Nonetheless, textbooks have certainly continued to be used, "albeit in a modified form" (Parma 2022: 44). Although textbook analysis cannot yield any insight into how the material is ultimately employed in music education, there is clear evidence that the content they offer is used selectively to prepare instruction (Cvetko 2023: 55; Heß 2016: 183); textbook are often repurposed as a "source of materials," as "reference works," or as "guides" (Jünger 2006: 236). As a medium for conveying a body of expert knowledge, a textbook is built around contents and pedagogical methods containing not only neutral information but often also methods of (re)production shaped by subtle value judgments, as well as knowledge that is both representative of hegemonic discourses and selective in the perspectives it offers. This can be seen, for instance, in how textbooks set priorities, choose terms, and incorporate or fail to consider various positions (Bittner 2011: 13; Schinkel 2018: 95–97). Such patterns of representation are not immediately legible on the page but

must first be reconstructed and made visible (Höhne 2003: 44). In the remainder of this chapter, I apply such a reconstructive approach to analyze the ways in which gangsta rap is represented in selected textbooks.

I begin my analysis with a quantitative inventory, aiming to identify the number of textbooks that explicitly address the topic of gangsta rap. I then focus in on two of these books, more closely examining the contents and pedagogical approaches against the backdrop of the theoretical principles outlined above. It should be emphasized here that this analysis offers a first insight into a complex field of issues related to (popular) music pedagogy, in which numerous other factors and actors play a role.[2]

The sample considered in this chapter comprises all textbooks approved for the seventh and eighth grades by the German state ministries of education (as of July 2022),[3] excluding songbooks. In total, I identified twenty-four such textbooks, analyzing them independently of their recommended suitability for different types of schools (special schools, *Hauptschule*, *Realschule*, and *Gymnasium*), as these vary according to the guidelines issued by the various state ministries of education.

The focus on textbooks for seventh and eighth grades is particularly interesting because students of these grades are usually between twelve and fifteen years old, thus representing the main target group of the (gangsta) rap subgenre (Herrschelmann 2011: 72; IFD Allensbach 2021).

Analysis

A review of all twenty-four music textbooks for schools identified a total of three that explicitly address the topic of gangsta rap. Considering that gangsta

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2   The study presented here comprises preparatory research for my dissertation, in which I will employ methods of discourse analysis to ask how discursive systems and the power they claim reproduce music pedagogical knowledge about gangsta rap in approved music textbooks in Germany for secondary education.

3   The term "approved" denotes the federally controlled approval process that underlies many (music) textbooks in Germany. In many German federal states, the approval for the use of textbooks falls under the ministries of culture and education of each state. Textbooks are usually first reviewed by these authorities for their conformity with the German constitution and the established school curriculum (Kultusministerkonferenz 1972). In some cases, however, such an approval process can be waived (Wendt 2010: 83–86).

rap as a subgenre has established itself as the most economically successful and popular rap genre in Germany (Seeliger 2021: 34), the proportion of chapters on gangsta rap appears low. The following table (Table 1) provides an overview of those textbooks and textbook chapters that explicitly address the topic of gangsta rap:

Textbook	Chapter on gangsta rap	Publisher
musik live 2 (2009)	Gangsta-Rap (Gangsta rap)	Klett
Popularmusik im Kontext (Popular music in context, 2007a)	Aus dem Ghetto in die Charts – Niggaz With Attitudes: Gangsta, Gangsta (From the ghetto into the charts – Niggaz with attitudes: Gangsta Gangsta)	Helbling
Im.Puls. Ganz einfach Musik (Im.pulse. Simply music, 2009)	Die Geschichte des Hip-Hop (The history of Hip-Hop)	Helbling

My overall corpus analysis reconstructed thematic structures and constitutive elements of the textbook chapters. This provided insights into structural commonalities, dominant topoi, and value systems in the material being examined. I identified repeating representation strategies, exemplified in two of the three chapters listed above: "Gangsta-Rap" from the music textbook *musik live 2* (2009), and "Aus dem Ghetto in die Charts – Niggaz with Attitudes: Gangsta, Gangsta" (From the Ghetto to the charts – Niggaz with Attitudes: Gangsta, Gangsta) from the textbook *Popularmusik im Kontext* (2007a). My analysis will be limited to these two chapters since in the third chapter "Die Geschichte des Hip-Hop" (The history of Hip-Hop) from *Im.Puls. Ganz einfach Musik* (2009) does not address gangsta rap as an overarching theme, but only briefly touches on it as part of a historical portrayal of Hip-Hop culture. I will now discuss selected aspects of these two textbook chapters.

Popularmusik im Kontext (2007)

The first chapter to be analyzed in this paper comes from the textbook *Popularmusik im Kontext* (Popular music in context) and is titled "Aus dem Ghetto in die Charts – Niggaz With Attitudes: Gangsta, Gangsta" (2007a: 136). The book dis-

cusses the group N.W.A and their track "Gangsta, Gangsta" under the heading "The Ghetto as Attitude" (ibid.). Rather than the actual song lyrics, the textbook provides a short summary in German of the four verses and of the interlude (ibid.: 137).

The teacher's manual for the textbook (2007b: 157–159) describes how this chapter is to be used in music education: students are to discuss the extent to which the music video and the contents of the song "Gangsta Gangsta" "neutrally depict, condemn, or praise the life of gangs on the street" (ibid.: 159). The song and video are said to "stand for the style, background, and message of the Hip-Hop group N.W.A and numerous other groups" (ibid.: 158). Teachers are also instructed about the supposedly correct interpretation that the album *Straight Outta Compton*, which features "Gangsta Gangsta," "does not critically describe life in the ghetto, but glorifies it" (ibid.: 158).

The information text about N.W.A comes across as generalized and lacking in nuance, and the presentation by the textbook authors can be strongly challenged in view of the historical development of the rap group: N.W.A is known for commercializing pop culture and glorifying violence in mass media, but it can also be seen as part of a social-critical movement denouncing racist police violence and other forms of injustice (Krims 2000: 81–82; von Stetten and Wysocki 2017: 257). Skepticism is thus justified toward the claim that the songs on the album *Straight Outta Compton* "do not really represent a critical description of life in the ghettos" (*Popularmusik im Kontext – Lehrerausgabe*, 2007b: 158). In "Fuck tha Police" (1988), for instance, N.W.A addresses social issues such as police violence and racial profiling: "A Young nigga got it bad 'cause I'm brown / And not the other color so police think / They have the authority to kill a minority" (N.W.A, "Fuck tha Police," 1988).

The analysis also reveals that the summary offered by the textbooks of the lyrics to "Gangsta Gangsta" lacks nuance (*Popularmusik im Kontext 2007a: 137*). The abridged version of the specific lines discussed in the book do not accurately reflect the content of the song. One example is the fourth verse of "Gangsta Gangsta," rapped by Eazy E:

> And all you bitches, you know I'm talkin' to you / "We want to fuck you Eazy!" I want to fuck you too / 'Cause you see, I don't really take no shit / 'Cause I'm the type of nigga that's built to last (N.W.A: "Gangsta Gangsta," 1988)

and is paraphrased in the textbook with the sentence: "Eazy E boastfully presents himself as a ladies' man" (*Popularmusik im Kontext* 2007a: 137). Else-

where, the line "If ya fuck wit me / I'll put a foot in ya ass" becomes "If you act stupidly, you'll get a kick in the butt" (ibid.). In censoring all vulgar expressions from the original song lyrics, the German summary strips out not only the flow but also the sexist and violent metalevel of the content. The teacher's guide reveals that the editors of this textbook are not aiming to faithfully reproduce the songs' lyrics, as they believe that "an in-depth examination of the text does not seem appropriate given the content and crass forms of expression" (*Popularmusik im Kontext – Lehrerausgabe* 2007b: 158). In this case, we find a strategy for dealing with a the problematic language and topics from a gansgsta rap song that both avoids potential conflicts and trivializes its content, presenting the material to students without any critical context or assessment.

Notably, the analysis of the textbook chapter also highlights the undifferentiated handling of racist language. The N-word from the line "Here's a little somethin' bout a nigga like me" (N.W.A, "Gangsta Gangsta," 1988) is paraphrased in the German version without any commentary or contextualization as "a little story about a nigger" (*Popularmusik im Kontext* 2007a: 137). Ice Cube uses the N-word in this line as to describe himself, but the translation generalizes this act by changing the narrative perspective from personal to authorial. The N-word thus appears as a supposedly legitimate term for Black people. Furthermore, terms such as "colored ghettos" or "race riots" are used (the German word "Rasse" is not comparable to the English term "race" due to its strong association with the nazi era). In the German-speaking world, self-designations have become much more accepted and common in public discourse, with terms such as "colored" ("farbig") being rejected. This chapter, however, unreflectively reproduces racist discourse, not least when a student might read this part aloud. This does not align with Kruse's recommendation for how to use racist phrases/terms in rap songs: "It might be acceptable to hear the n-word in musical examples but unacceptable to say the word in class" (2016: 19). This seems particularly paradoxical given that the textbook authors avoid and trivialize potentially problematic aspects of the featured song "Gangsta Gangsta," even as the textbook itself does not eschew discriminatory language.

musik live 2 (2009)

The second chapter I analyzed from the textbook *musik live 2* is entitled "Gangsta-Rap" (2009: 25). An introductory text giving background information discusses the main features of gangsta rap lyrics, among which it includes "violence and drugs," as well as "criticism of the American Dream, racial dis-

crimination, and experiences of the ghetto" (ibid.). As a further task, students are expected to listen to the song "Gangsta's Paradise" by the rapper Coolio and play the music to the song on suitable instruments. As a final task, the class is then expected to come up with a "four-line rap on the topic of friendship," "and rap it to the playback of "Gangsta's Paradise" (ibid.).

The chapter focuses on the rapper Coolio and his track "Gangsta's Paradise" – a song that offers a critical take on the brutal conditions and crime prevailing on the streets, from the perspective of a young man living and growing up there.

> Fool, death ain't nothin' but a heart beat away / I'm livin' life do or die, what can I say? / I'm 23 now, but will I live to see 24? / The way things is goin', I don't know (Coolio: "Gangsta's Paradise," 1995)

The song sharply condemns violence and its glorification by artists. For this reason, according to Ladson-Billings, the track is more accurately classified under the subgenre of conscious rap rather than gangsta rap (2015: 412).[4] Seen thus, in pursuing the pedagogical goal of "getting to know and playing gangsta rap" (*musik live 2* 2009: 25), the textbook has chosen a song that does not belong to this subgenre of gangsta rap but instead offers a critical perspective on some of its typical themes. Hence this chapter, too, actively avoids and prevents engagement with the musical and textual characteristics of a representative song from the genre.

The same is true for the task suggested by this chapter: "Think of a […] rap about friendship" (*musik live 2* 2009: 25). The focus here on the theme of friendship ignores the commonly used tropes of gangsta rap previously outlined in the background text – "violence and drugs […] criticism of the American Dream, racial discrimination, and experiences of the ghetto" (ibid.: 24). Considering that gangsta rappers, by definition, stage their authenticity through stylistic devices such as being tough or ruthless, as well as hedonism, violence, and crime (Hagen-Jeske 2016: 110), the reference here to "friendship"

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4   The subgenre of gangsta rap is often very difficult to distinguish from other forms of street rap, pornographic rap, conscious rap, etc. Boundaries are fluid, and artists frequently collaborate across genres. In the case of "Gangsta's Paradise," however, the song cannot be clearly categorized as belonging to the genre of gangsta rap. Unlike typical gangsta rap tracks, which often idealize or glorify crime, violence, and drug abuse, Coolio in "Gangsta's Paradise" takes a critical stance opposing these narratives (Ladson-Billings 2015: 412).

as a theme to be explored is both ill-fitting and trivializing in avoiding central topics of the subgenre.

Further Results

The analysis of these two textbook chapters reveals a common strategy of presentation: historicization. This applies first to the selection of the interpreters and tracks used in each of the chapters. Both songs presented as exemplary (Coolio's "Gangsta's Paradise" from 1995 and N.W.A's "Gangsta, Gangsta" from 1988) were released more than ten years before the first publication of the textbooks and are thus anything but current.

The strategy of historicization can be observed in other areas of popular music education. Terhag, for instance, points to such widespread strategies of historicization in music education, explaining this phenomenon by the fact that music teachers (for reasons that include their own music socialization) find it significantly easier to integrate established classics from popular music into music education (2010: 11). This contrasts with the pedagogical challenge of dealing in music education with current and "frequently changing one-hit wonders" (ibid.), producing two sharply opposed positions reflecting different generations.[5]

Conclusion and Outlook

My chapter began by discussing a dilemma facing music education, as the subgenre of gangsta rap, the most popular rap genre among young people, ought to be included in curriculum that includes students' lifeworlds, although it is the target of vehement criticism for a number of reasons. Music education faces numerous problems in engaging with gangsta rap. In addition to issues of authenticity and social codes, these primarily concern the fact that songs from the genre typically glorify violence and discriminatory language. Gangsta

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5   Indeed, in this context, it should not be overlooked that engaging with current popular music in a textbook, a format whose productive involves significant effort and is intended to provide teaching material for a long period of time, proves to be much more difficult than, for instance, in a specialist magazine published monthly (Jünger 2006: 99). That said, suggested classroom tasks could be formulated with instructions to reference current hits and artists.

rappers often work with criminal, pornographic, and violent narratives performed within the semiotic framework of the "street" or the "hood" (Seeliger/Dietrich 2012: 22). It is not uncommon for these songs to denigrate and insult groups of people affected by discrimination.

In order to determine the extent to which this problem manifests itself in educational contexts, I conducted an analysis of music textbooks. My analysis showed that the treatment of gangsta rap in pedagogical material is characterized by reservations and concerns. This observation is reflected in the restraint of the publishers and authors of approved music textbooks for seventh and eighth grades. Only three out of twenty-four music textbooks explicitly address the topic of gangsta rap at all, meaning a significant minority engages with one of the most popular music genres for you people worldwide. Preliminary research findings show that the international (school) music pedagogical context is increasingly opening up to Hip-Hop practices in general (Nitzsche 2022: 163; Imort-Viertel 2022: 400). But in my opinion, this development also reveals a clear tendency in which music pedagogy is increasingly dealing with forms of Hip-Hop that provoke less controversy.

My exemplary analysis of these two chapters also made clear that the textbook producers resort to certain presentation strategies in order to avoid specific language and content that is particularly charged in this educational context. These strategies primarily manifest themselves in representations that avoid, trivialize, and historicize artists' songs and sociocultural backgrounds in ways that lack cultural nuance. Kruse (2016), too, observes such a presentation strategy of "avoidance," describing two different ways in which music education can engage with problematic content and language in rap songs. Either music teachers decide to support the students in undertaking a reflective process in which students critically question content and other aspects of the music against their respective sociocultural backgrounds, thus using it as a site for learning and negotiating sociopolitical topics – a process Kurse calls "engaging language [...] [and] negative social themes directly" (Kruse 2016: 19–20; see Bandow 2022: 229). Or they decide to "work around language [...] [and] negative social themes" – for example, by only using the instrumental or "clean or radio friendly versions" of the respective songs, from which problematic words have been removed (ibid.: 18–19).

In the case of my analysis, both textbook chapters can be categorized among the second of these two strategies – of "working around" the challenges these materials pose in the classroom (ibid.: 18). Instead of inviting a classroom discussion about the controversies that have grown up around

gangsta rap, textbooks circumvent many aspects of the subgenre that might deserve critical engagement by summarizing lyrics in ways that trivialize the songs, assigning learning tasks that are unsuitable to the students or the material, choosing song examples that are in fact not representative of the genre, or employing broad generalizations – up to and including incorrect sociocultural contextualizations.

My analysis aims to clarify fundamental questions about how music that provokes controversial discussions is being engaged in music education. It has shown that these textbook chapters present students with generalized depictions of the subgenre gangsta rap that are trivializing, avoidant of conflict, and historicizing. In current pedagogical material, various gaps can accordingly be found both quantitatively in the degree to which the topic is taken up and substantively, revealed by my analysis of presentation methods, in issues stemming from the violent and discriminatory content and other linguistic aspects of gangsta rap songs. The extent to which these gaps can be found in actual teaching practice remains an open question. Nonetheless, initial studies suggest that despite how important Hip-Hop is in the lives of many young people, it is rarely discussed in the context of music education in Germany (Viertel 2020). Even though Viertel does not specifically deal with the discussion of gangsta rap in music education, it can be assumed that the conflict she observes intensifies if we focus on the subgenre gangsta rap, given the problem areas identified.

The present chapter highlights that an in-depth debate about gangsta rap in music education is still taking place. Providing future impulses for changes in music education requires that we examine and transparently confront, in our pedagogical practices, the dilemmas I have outlined above. Not least, such an investigation can help enable music educators and authors of future teaching and learning materials to acquire a critical and diverse perspective on youth subcultures that are highly meaningful, such as Hip-Hop and its subgenre gangsta rap.

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Gangsta Rap in Everyday School Life
A Response to Furtwängler

Manu Vogel

Unfortunately, I can only agree with Charlotte Furtwängler on most points, and I say unfortunately because, as a music teacher and active drummer in several rap bands, I am familiar with the dilemma. The subject of Hip-Hop, including rap, is greatly neglected in everyday school life, not to mention gangsta rap.

It's important, and practice shows, that gangsta rap should never be taught in isolation. If a colleague decides to address gangsta rap, as I have done several times, then the entire development of rap, or Hip-Hop, should be considered. For two reasons: first, the contents of gangsta rap can only be understood through a comprehensive understanding of Hip-Hop's history; and second, it allows students to be exposed to other subgenres of rap and to gain insight from it. Hip-Hop as a whole is so much more than gangsta rap. Many students are unaware of this and are then surprised, thrilled, and grateful when they are shown the diversity that rap and Hip-Hop have to offer.

There is thus no reason not to address Hip-Hop in an educational context, especially since Hip-Hop is by far the most extensive youth culture and thus necessarily belongs in music education. It's a pity that music education and especially textbooks have not yet recognized this and treat Hip-Hop, if at all, only very briefly.

Difficulties undoubtedly arise when addressing gangsta rap. Many lyrics contain themes that, at first glance, don't seem to belong in school. But I believe that these themes absolutely belong in the classroom, where we can discuss their content and critically engage with them. This can significantly foster tolerance, diversity, and acceptance.

One point that Furtwängler also mentions is authenticity. Of course, a music teacher can't teach rap and particularly gangsta rap authentically (though

being well-informed doesn't hurt). But that's not something they need to be able to do. Students don't expect that.

Regarding authenticity in gangsta rap, Furtwängler is correct in saying that there was a time when authenticity in rap played a significant role. However, today many so-called gangsta rappers openly admit that they are portraying a character and behave quite differently in "real" life. This is an important point in discussions with students. Another aspect is that many gangsta rappers who once especially emphasized authenticity now relativize much of their past, apologizing for lyrics and content, and they are releasing songs with entirely different messages. Often, these artists have always released songs that deal with completely different themes such as origin, poverty, family, and love.

Lastly, it's also important to place the content and lyrics in a temporal and social context.

I believe that if these points are considered and included in discussions and materials with students, then it's entirely possible to create differentiated and appropriate teaching materials and hold classroom discussions about gangsta rap.

I have had positive experiences addressing gangsta rap in lessons. Often, students, especially with English-speaking artists, are not aware of the content being conveyed. And even with artists who rap in German, the response to the question, "What is this actually about?" is frequently just a shrug.

Students are often unaware of the subject matter; when they listen to these songs, what matters is rather that the beat is hard or "cool," and that they listen to what is "cool" without actually finding it cool or questioning what that means. This underscores the importance of giving students a comprehensive overview of Hip-Hop. This way, many can also discover artists who have similarly cool beats and a similarly cool style of rapping, but whose content is much more relevant, socially critical, emotional, or just funny.

Regarding the use of textbooks, I can fully agree with Furtwängler's analysis. There is not a single textbook that adequately addresses the topic of Hip-Hop, let alone the topic of gangsta rap. Although there are apparently three textbooks that touch on this subject, they do so with omissions and, in some cases, inaccuracies! For example, the all too brief treatment of the group N.W.A requires a much more differentiated approach.

And the use of the song "Gangsta's Paradise" by Coolio as a representative song for gangsta rap also seems extremely questionable and simply out of place to me. It's really unfortunate that textbooks have not managed to provide ad-

equate material to this day (after fifty years of Hip-Hop!). This would certainly be something music educators would benefit from.

What is more valuable are works that appear outside of officially approved textbooks. One can mention *Rap@School* by Hannes Loh, for instance, or the magazine *Musik & Unterricht* (issue 144, "Hip-Hop&Rap"), or Samy Deluxe's material for schools, "Dis wo ich herkomm" [This is where I'm from]. These contributions and issues treat Hip-Hop relatively comprehensively, and they don't neglect the topic of gangsta rap but always place it in context and treat it as **one** part of Hip-Hop while, of course, critically examining it.

So to conclude: it's high time that Hip-Hop finds its way into music education, and I can only encourage every music educator to dive into the subject and firmly integrate it into their curriculum. Because, in the end, Hip-Hop is the largest and most relevant youth culture and unquestionably belongs in contemporary music education.

Characteristics of a Hip-Hop Pedagogy Based in Community Music Practices
A Nordic Bildung Perspective

Johan Söderman

Abstract *The article examines Swedish Hip-Hop pedagogy in community music practices, particularly within what are known as study associations. The emergence of a local Hip-Hop scene in Sweden has led to the institutionalization of Hip-Hop within study associations. The article aims to outline the characteristics of Swedish Hip-Hop pedagogy and its implications for music education. It also discusses how music teachers can incorporate Hip-Hop in the classroom, even without prior expertise. The article includes an introduction to Swedish Hip-Hop, its educational practices, and its connection to community music perspectives. It concludes by presenting the characteristics of local Swedish Hip-Hop pedagogy, focusing on three educational themes: disciple pedagogy, pedagogy of trust, and cipher pedagogy. The conclusion reflects on the relation of Swedish Hip-Hop pedagogy to community music perspectives and the tradition of Nordic Bildung, and it discusses the implications of this relation for music teaching and overall music education.*

Introduction

In contemporary Sweden, Hip-Hop is part of popular mainstream culture and appeals to young people with different backgrounds—although the public perception of a rapper still tends to be that of a young man with an immigrant background (see Dankic 2019). This cultural image dates back to the emergence of Swedish Hip-Hop as intertwined with the transformation of Sweden from a predominantly homogeneously white nation into a multicultural society (Sernhede/Söderman 2010). Trädgårdh (2018) asserts that since the 1990s, Sweden has become a Nordic version of English-speaking immigrant societies such as the United States, Canada, and the United Kingdom. Hip-Hop music

can be understood as a soundtrack to this change primarily because it allowed Swedish youths with immigrant backgrounds to identify with the experiences of Black Americans depicted in Hip-Hop lyrics and MTV music videos (Sernhede 2002; Söderman 2007; Sernhede/Söderman 2010; Snell/Söderman 2014). For young people residing in Swedish multicultural suburbs, known as "million program areas" (to counteract the housing shortage in the 1960s, the Swedish government decided to build one million apartments, often on the outskirts of major cities, with inspiration from housing construction in Eastern Europe), a clear comparison could be made with American residential areas that were also segregated from the white majority population. In Sernhede's (2002) account, these multicultural suburbs were described as reservations by the young residents who observed their separation from the white majority population. Through their popular songs, the Swedish Hip-Hop group Latin Kings established new words in the Swedish vocabulary in 1994, derived from the cultural language of the Swedish multicultural suburbs, which incorporated Arabic and Spanish words and influences from other languages. A new sociolect, a type of dialect within a specific socioeconomic group, emerged in the Swedish multicultural suburbs and became known as Immigrant Swedish and/or Kebab Swedish (Kostinas 1998). Therefore, the Swedish interpretation and development of American Hip-Hop are closely tied to how Forman (2004), for instance, depicts Hip-Hop as an extremely localized phenomenon. When young people outside the United States began creating their own Hip-Hop music, they did not merely imitate American Hip-Hop, but rather developed new variations of Hip-Hop with a distinct, local flavor (see Bennett 1999).

In Sweden, Hip-Hop culture has also vitalized music activities in what are called study associations, which are organizations that provide and facilitate nonformal education within after-school or after-work settings for youths and adults. Hip-Hop in study associations has also gradually become a means for reaching out to new groups of youths, such as young people with immigrant backgrounds. In this article, I aim to analytically outline characteristics of Swedish Hip-Hop pedagogy in order to discuss its implications for music education in general. I first present the intersecting field of community music and Swedish Hip-Hop. This is followed by an introduction to the ideals and philosophy of the tradition of Nordic Bildung, which leads to a presentation of the characteristics of Swedish Hip-Hop education. I then discuss these characteristics in a way that paves the way for a concluding section centered around lessons for the music classroom drawn from Swedish Hip-Hop education.

Swedish Hip-Hop—Educational and Community Music Perspectives

In the early 2000s, pedagogical and institutional aspects of Swedish Hip-Hop were highlighted by scholars such as Sernhede (2002) and myself (Söderman 2007). At the same time, notable practitioners, including breakdancers, rappers, and DJs, were employed to impart their Hip-Hop skills and knowledge to other young individuals. Throughout Sweden, after-school activities that centered around the elements of Hip-Hop were organized. These activities typically take place within civil society, primarily through study associations. Swedish study associations receive state funding but are also connected to nongovernmental organizations (NGOs) and popular movements within civil society, such as labor (the biggest study association, the Arbetarnas Bildningsförbund, or Workers' Educational Organization, has strong ties to the Social Democratic party), temperance (runs the oldest study association, NBV, formed in 1894 in order to promote sobriety), and evangelical movements (connected to one of the smallest study association, Bilda, and related to the struggle for religious freedom from the former Swedish state church). Political parties and churches are also involved as membership organizations in these study associations. For instance, the Social Democratic party, with its connection to labor movement, is still involved in the study association ABF, the Church of Sweden (the former state church) runs the study association Sensus, and Muslim organizations operate the study association Ibn Rushd. Today, there are ten established study associations in Sweden. These are all national organizations with local branches spread across all parts of the country.

All in all, approximately 800,000 people participate in different forms of cultural and artistic activities organized and funded by study associations, such as dancing, playing music, or visual arts (Folkbildningsrådet 2015). In addition, there are 156 folk high schools in which adults can study to acquire various competencies, either aiming toward further formal education or to specialize in a certain field, such as the arts (ibid.). These folk high schools are some of the main actors for dealing, in particular, with the long-term unemployed. Study associations are also encouraged by national and local government to engage newly arrived refugees in their activities. Regardless of political affiliation, Swedish politicians over time have tended to agree on the role of *folkbildning* ("public education") as a means to create a more socially sustainable society and to contribute to a higher national standard of education (Göransson 2010). Sweden has a tradition of advocating for holistic ideals of education and learning in which voluntary self-learning by the general

public is an essential part. In the Swedish context, the prefix "folk" ("people" in English) indicates a focus on Bildung of the masses, in contrast to the more elitist traditional education system. One essential component of folkbildning is nonformal ways of learning.

Today, an extensive musical infrastructure consequently exists within study associations in Sweden, consisting of local/community music halls run by various study associations. In the beginning of the 2000s, organized leisure activities connected to Hip-Hop occurred in Swedish study associations. Now, in the 2020s, there are many opportunities for young people interested in Hip-Hop to be creative and develop their skills in different kinds of pedagogical activities which are state funded and therefore free of charge. The Hip-Hop activities of the study associations that take place in young people's leisure time have an organized form but no strict curriculum, which means that they can be considered a case of nonformal learning (Eshach 2007). Although Hip-Hop activities have a definite framework, there are no definite objectives or policy. Study associations provide many young people with opportunities to be involved in Hip-Hop-related-artistic activities. In these Hip-Hop activities, young people can develop their interests in dancing, writing lyrics, or engaging in music production.

The values present in Hip-Hop culture, primarily the "each one teach one" philosophy, to a large extent tend to parallel the ideology of the Nordic welfare-state model and its folkbildning politics, which has also been criticized for being utopian and related to the strive for social engineering (see Trädgårdh 2010, 2018). Following this type of critique, Ringsager and Madsen take on a critical stance toward "rap programs" from a Danish context (Ringsager/Madsen 2022: 276). In their view, this fostering of education within after-school Hip-Hop activities forms part of a (potentially pernicious) social technology "that involves the risk of reproducing societal marginalization, particularly of racialized youth" (ibid.: 259). Rather than treating Hip-Hop as emancipatory and having intrinsic value, Ringsager and Madsen address the risk of it being reduced to a social measure. It can, however, which this article will argue, be countered that the institutionalization of Hip-Hop can still contribute to the development of a highly valuable interest in teaching and pedagogy for its participants and consequently contribute to personal and lifelong arts learning.

Hip-Hop pedagogical settings within these study associations not only exist within established movements and organizations but are also influenced by the "each one teach one" philosophy, derived from the global origins of Hip-Hop (Chang 2005). The notion of elders teaching younger peers aligns

well with the Swedish folkbildning ideals of social justice and emancipation through self-directed education. Hip-Hop has been perceived and referred to by scholars as "Folkhemsrap," in reference to the Swedish word "Folkhem," which politicians used as a synonym for "the welfare state" during the 1900s (Bredström/Dahlstedt 2002). This metaphor suggests how effectively global Hip-Hop messages resonate with the Nordic welfare state ideology focused on equality and social rights. The educational ideals within this welfare state ideology are considered part of the educational tradition known as "Folkbildning" in Swedish, which can be translated into English as "popular" or "public" education and is also referred to internationally as "Nordic Bildung" (Andersen/Björkman 2017; Brooks 2020). This phrase, in turn, harks back to the German word *Bildung* (education, formation, cultivation) in differentiation from the closely related concept of *Ausbildung* (as a kind of training or professional instruction). Folkbildning in Sweden encompasses and promotes a form of pedagogy that has developed over hundreds of years within Swedish civil society, particularly in study associations and folk high schools, and which has to do with promoting *Bildung* rather than *Ausbildung*. In contemporary Sweden, Folkbildning has, however, evolved into an alternative education sector, which, like the formal education system, receives state funding (Nordic Bildung and Folkbildning are used interchangeably in this chapter). However, Swedish folk high schools, rooted in the tradition of Nordic Bildung, still do not conduct testing or grading of their students. In present-day Sweden, folk high schools are considered an equal and more nonformal alternative to formal education (such as in high school and university programs), the latter being often viewed as more utilitarian and exclusive.

The Tradition of Nordic Bildung

Seen from the perspective of educational philosophy, Bildung differs from education in several aspects: it lacks temporal boundaries and can therefore be seen as an ongoing process throughout one's life. Moreover, Bildung is noninstrumental in that it cannot be justified solely by generating direct utility. Consequently, the concept of Bildung is built upon the unpredictability of learning and a belief in the pathways of knowledge, as it is impossible to anticipate what will be valued as useful or important in the future. In contrast to upbringing and education, Bildung emphasizes "the individual's autonomy and responsibility in a lifelong process of learning" in contrast to formal education (Rolle

2014: 34). For individuals, the concept of Bildung highlights the significance of pursuing knowledge hand in hand with quality of life, while at the societal level, it can be seen to revolve around safeguarding the kind of creative knowledge environments that foster innovation. This perspective aligns with the views of the American philosopher and educator John Dewey (1997) from the early twentieth century, who argued for the intrinsic value of Bildung, asserting that the ultimate purpose of "education" is indeed "education" itself. Hence, there is no need for any utility beyond "education," meaning that the focus should not be on learning anything specific but on the act of learning or Bildung itself. Dewey's use of the term "education" implies a viewpoint closer to Bildung than education, which often implies a clear start and distinct end. The notion of Bildung also encompasses ideas about knowledge and learning as a relationship between the familiar and the new, the unknown and the foreign. Human beings break away from the everyday, venture into the unknown, and thereby acquire new experiences. Therefore, the journey serves as a central metaphor for Bildung, which in this context can be regarded as a steady process without purpose or end, where the journey itself is the sole objective (Varkøy 2017).

All these perspectives are embedded in the challenging-to-translate concept of Bildung, which originated from the philosophical and pedagogical discussions of the late eighteenth century and the German term "Bildung." Immanuel Kant's ideal of enlightenment, involving humanity's emancipation from its "self-imposed immaturity," is central in this context. Kant, the philosopher Johann Gottfried Herder, and the founder of the first modern research university, Wilhelm von Humboldt, were all interested in Bildung during the eighteenth and nineteenth centuries, initially as an academic concept that eventually spread beyond the university setting (see Varkøy 2010). In Sweden, when the discussion of Bildung first emerged in the nineteenth century, the term acquired particular significance through the three classical Swedish popular movements: the temperance movement, the revival movement, and the labor movement (Burman/Sundgren 2010). The Swedish translation of Bildung (bildning) is related to the popular understanding of the term, suggesting that Bildung can involve both shaping or creating and serving as a role model (Gustavsson 1996). On one hand, Bildung thus encompasses a perspective from below in the sense that individuals shape themselves (collectively and individually). On the other hand, there is also a top-down perspective indicating that there are role models and others who should emulate them. Historically, Bildung has primarily been applied to foster the improve-

ment of lower social classes. When discussing the contested and debated nature of the concept of Bildung, it relates precisely to the often-unspoken normative assumptions about the knowledge that can be considered part of Bildung. This inherent tension is often referred to as the "double function of Bildung," encompassing both emancipatory ideals associated with Bildung as part of, for example, social mobility, and a philanthropic ideal where those who have already been elevated promote the importance of Bildung for those who do not yet possess it (see Rydbeck 1997).

By broadening the frameworks of understanding, Bildung fosters greater tolerance and openness in society, contributing to both democratic and personal development (Gustavsson 2012). Since Bildung can be a slow process, it rarely yields immediate economic rewards, which means it does not harmonize with, or even that it challenges, our current discourse on values such as "efficiency," "knowledge society," and "employability." However, individuals perceived as educated in contemporary social life are considered cultured precisely in contrast to what is perceived as tasteless, narrow-minded, vulgar, or uncivilized in the present time. Investing in Bildung, therefore, means planning for learning with highly uncertain outcomes. Swedish advocate of Bildung, Sverker Sörlin, defines Bildung from a historical perspective as, among other things, a concept that involves "the individual undergoing personal development towards greater knowledge, nobler spiritual faculties, and a certain refinement" (Sörlin 2000: 39). This definition also demonstrates that Bildung is about more than just knowledge; instead, it points to a process of constant becoming as a human being. This meaning in the concept of Bildung is also shared with the Greek term "paideia," which, like Bildung, signifies a comprehensive view of human physical, intellectual, and artistic capacities.

When it comes to Hip-Hop education, grounding it in Bildung allows for the recognition and support of different processes in various contexts. For example, music educator Gunnar Hirdman advocated during the mid-twentieth century for Bildung to involve critical thinking and for individuals to gain insights rather than simply expressing opinions (Burman/Sundgren 2010). At the same time, Varkøy (2017) cautions against a naive belief in the aesthetic realm, where good art automatically creates better people: just because someone can recite Shakespeare does not automatically mean they have understood, interpreted, or been influenced by the meaning. While cultural Bildung can be emancipatory when based on young people's own interests, there is also a tendency for middle-class parents, for instance, to view cultural engagement as a means to learn self-discipline through playing instruments (Palme 1992).

However, placing Hip-Hop within the tradition of Nordic Bildung implies a foundation in what Brändström, Söderman, and Thorgersen (2012) refer to as musical folkbildning, characterized primarily by a learning process where self-education is central, and music contributes to people's liberation and educational journey. The core of musical folkbildning is self-education that contains informal learning processes. In the following section, I will delve into the characteristics of local Swedish Hip-Hop education and its relation to the tradition of Nordic Bildung.

Characteristics of Local Swedish Hip-Hop Education

In this section, I draw upon my own previous research on Swedish Hip-Hop education conducted over three decades. The cited empirical excerpts, however, stem from interviews and observations (from Lundin/Söderman 2014; Söderman 2018) and have been selected to encapsulate what I have found to be pivotal educational themes and characteristics of Swedish Hip-Hop education. The themes form the basis for concrete advice for the music classroom as well as a concluding discussion.

Disciple Pedagogy

In Söderman (2007) I use the term "disciple pedagogy" to describe an apprentice-based learning or peer learning that derives from Hip-Hop's "each one teach one" philosophy, which is a key concept in Hip-Hop education. This philosophy emphasizes that experienced individuals within the Hip-Hop community should take on the role of mentors or teachers, passing down knowledge, skills, and cultural values to younger generations. As a pedagogical approach, it is deeply rooted in the traditions of Hip-Hop culture, where learning and artistic development occur through observation, imitation, and practice within a community of practitioners.

In the context of ideals of Nordic Bildung, which emphasize lifelong learning, personal development, and the pursuit of knowledge beyond instrumental utility, disciple pedagogy aligns well with the idea of "each one teach one" and the notion of continuous learning throughout one's life. The tradition of Nordic Bildung promotes the idea that individuals should take responsibility for their own education and personal growth, while also valuing the role of community and collective knowledge. In Swedish Hip-Hop education, disciple pedagogy

manifests through various practices such as mentorship programs, ciphers, and community-based learning environments. Mentors, who are often more experienced Hip-Hop artists, share their skills and knowledge with aspiring artists, guiding them in areas such as rapping, beatmaking, DJing, graffiti art, and dance. This mentor-student relationship fosters a sense of community, respect, and collaboration within the Hip-Hop culture.

Moreover, disciple pedagogy in Hip-Hop education goes beyond traditional educational structures and provides an alternative approach for young people who may have struggled within formal schooling systems. It offers a "second chance" for individuals to engage in meaningful learning experiences that are relevant to their interests, passions, and cultural expressions. In Söderman (2018), an educational leader of Hip-Hop activities within a study association expresses the essence of disciple pedagogy:

> We have tried to tell the older ones, "you're in charge." Some of the younger are also put in charge, but only for a few days to try it out. They can come in here and try to run the studio. But most importantly is that the older kids are responsible and in charge, because they were here longer. Those who are active, run the place. They basically have the mandate to rule and it affects people. Like one guy he was like "shit, I'm important, I can't just go about doing anything." Then others think that they want to be important too. (Söderman 2018: 254)

One participant in the Hip-Hop activities talked about the importance of mentors:

> To be honest, I've been quite lucky to have mentors around me. Lifestyle has always been in focus and you've always been told what hip-hop is really about. (ibid.: 212)

Learning in civil society is often organized by having slightly older youth teach the younger ones. This is evident in the entire sports movement where youth leaders are a natural part. The same applies to the context of churches, where youth leaders are also utilized. It is clear that they serve as role models for the younger ones. In the context of Hip-Hop education, it is natural for slightly older youths to guide the younger ones. Sometimes, age is not the determining factor; rather, it can be based on those who have been involved in Hip-Hop for a longer time teaching those who have just started. As a music teacher, one

can approach students who excel in one of the aesthetic elements of Hip-Hop, such as rapping, producing beats, or dancing. In the classroom, students who engage in one of the elements of Hip-Hop can act as coteachers and older students can visit classes with younger ones and take the lead in dancing, beat-making, or rapping. As a music teacher you then both follow the tradition of Nordic Bildung's more holistic educational ideals and philosophy of "each one teach one."

In summary, a disciple pedagogy is a fundamental aspect of Hip-Hop education and aligns with the ideals of Nordic Bildung, of lifelong learning, personal development, and community engagement. By embracing "each one teach one," Hip-Hop education empowers individuals to become both learners and educators, fostering a sense of responsibility, creativity, and cultural preservation.

Pedagogy of Trust

Pedagogy of trust is an approach to education that emphasizes the establishment of trusting relationships between educators and learners. It recognizes the importance of creating a safe and supportive learning environment where students feel valued, respected, and empowered. This pedagogical approach is particularly relevant in the context of Hip-Hop education, which often draws on the lived experiences, cultural backgrounds, and artistic expressions of the participants. The above-quoted Hip-Hop leader expresses the core of this pedagogy of trust when he explains how the participants "can come in here and try to run the studio" (Söderman 2018). Responsibility and obligation to take care of the Hip-Hop activities are also embedded within the pedagogy of trust:

> You need to learn to be considerate of others, avoid damage. It's important so that the activities can continue. If the studios and premises are damaged, or used for selling drugs, we won't be able to continue. That's why there has to be rules. (Lundin/Söderman 2014: 252)

In the ideals of Nordic Bildung, which emphasize personal development, critical thinking, and democratic participation, pedagogy of trust aligns well with the notion of nurturing a supportive learning environment. It recognizes the potential of every individual to learn and grow, and it values their unique perspectives and contributions. In the realm of Hip-Hop education, a pedagogy of trust involves creating spaces where young people can express themselves au-

thentically, explore their creativity, and develop their artistic skills (Söderman 2018). This approach acknowledges the cultural significance of Hip-Hop as a form of self-expression, identity formation, and community building.

To implement pedagogy of trust in Hip-Hop education, educators adopt an inclusive and nonjudgmental attitude, actively listening to the voices and experiences of the participants. They strive to create a sense of belonging and mutual respect, fostering an environment where learners feel comfortable taking risks and engaging in open dialogue. Furthermore, pedagogy of trust in Hip-Hop education recognizes the importance of recognizing and validating students' existing knowledge and cultural backgrounds. It encourages educators to incorporate students' diverse musical preferences, experiences, and cultural references into the learning process. By doing so, it not only enhances students' sense of ownership and engagement but also promotes cultural diversity and inclusivity within the educational setting (Söderman 2018).

When the pedagogy of trust permeates music education in schools, it also emphasizes the role of collaboration and collective learning. It encourages students to work together, share ideas, and engage in meaningful dialogue. This collaborative approach mirrors the cooperative nature of Hip-Hop culture, where artists often come together to create music, dance, and visual art forms. When a music teacher allows (or trusts) the students to use the music classroom outside the lessons or just lends the school's Hip-Hop enthusiasts "keys" to a recording studio room if there is one at the school, a pedagogy of trust is truly being practiced. This can be seen in relation to its opposite, which is often the case in regular school settings.

In summary, pedagogy of trust is an approach to education that emphasizes the establishment of trusting relationships and supportive learning environments. In the context of Hip-Hop education, it acknowledges the cultural significance of Hip-Hop as a form of self-expression and community building. Inspired by the ideals of Nordic Bildung, pedagogy of trust promotes inclusivity, diversity, and collaboration, while valuing students' voices, experiences, and cultural backgrounds. By embracing this approach, Hip-Hop education, whenever it is practiced in study associations or in music classrooms, empowers young people, fosters their personal development, and promotes democratic values within educational settings.

Cipher Pedagogy

The cipher or circle is highly significant both in overall Hip-Hop culture and in Hip-Hop non-formal activities within Swedish study associations. It is often utilized in dance and Hip-Hop music. Embracing the circle as a pedagogical method is not typical for Hip-Hop overall. But its usage in Swedish Hip-Hop can serve as a model for formal education settings. When general educators approach holistic Bildung ideals as alternative to traditional "one-way" communication in the classroom, they tend to find an increase in interactive and mutual learning processes. For instance, within the tradition of Nordic Bildung the study circle is used as method to achieve reciprocal learning collaboration in contrast to lectures and traditional lessons. Irizarry (2009) writes that "cipher" in Hip-Hop is used as a verb meaning "to share." As a participant in a cipher, you share your skills and knowledge with others. It can also help participants to find individual or collective creativity; Rivera (2003) describes the cipher as "the ultimate brainstorming session."

Cipher pedagogy is something that a music teacher can incorporate and draw inspiration from. It is possible for a music teacher to create a cipher in his classroom and then present a drumbeat (prerecorded or with a human beat box) and then present some sort of a chorus which can be certain rhythmically spoken words or within a melody. Between the chorus, students can be encouraged to improvise rap lyrics. Similarly, this approach can be applied to dance, where the circle serves as a stage for individual performances of dance moves. Cipher pedagogy in Hip-Hop education embodies the principles of collaboration, creativity, and community engagement. It represents a transformative approach to learning and teaching within Hip-Hop culture, emphasizing the importance of collective knowledge construction and self-expression.

In the context of the ideal of Nordic Bildung, cipher pedagogy aligns with the notion of lifelong learning and the recognition of the individual's autonomy and responsibility in the learning process. It goes beyond traditional educational settings and offers a space for experiential and participatory learning. Within a cipher, which can refer to a circle of individuals engaging in various elements of Hip-Hop such as rap, dance, and beatboxing, participants take turns showcasing their skills and improvising, creating a supportive and collaborative environment. This pedagogical approach fosters mutual respect, active listening, and appreciation for diverse voices and talents. Cipher pedagogy encourages the sharing of knowledge and skills among participants, with more experienced individuals guiding and mentoring novices. This dynamic

challenges traditional dichotomies of educator and educated, as the roles intertwine and create opportunities for organic learning and the development of teaching abilities.

The pedagogy of trust is central to cipher pedagogy, as participants trust and respect each other's creative contributions. This trust allows individuals to take risks, experiment, and grow as artists and learners. It also fosters a sense of belonging and identity formation within the Hip-Hop community. Cipher pedagogy extends beyond the boundaries of formal education, providing a realistic "second educational chance" for young people who may have struggled within traditional schooling systems. It offers an alternative space where young learners can engage in meaningful and culturally relevant activities, tapping into their passions and talents.

Furthermore, cipher pedagogy often occurs within the realm of Swedish civil society, which is connected to governmental and municipal funding. This support recognizes the educational and societal value of Hip-Hop culture and its potential for empowering marginalized communities. In the music classroom, the cipher method can be used in both rapping and dancing and can be combined with coteachers among the students who can act like leaders for the music activities.

In summary, cipher pedagogy embodies the values of collaboration, creativity, trust, and community in the context of Hip-Hop education. It aligns with the ideals of Nordic Bildung by promoting lifelong learning, individual autonomy, and the holistic development of learners. This pedagogical approach offers an inclusive and transformative educational experience that goes beyond traditional classroom settings, fostering personal growth, cultural expression, and social empowerment.

Lessons for the Music Classroom Drawn from Swedish Hip-Hop Education

In this section, I aim to elucidate the implications of knowledge about disciple pedagogy, pedagogy of trust, and cipher pedagogy for the music classroom, extending beyond the Swedish context.

Incorporate elements of disciple pedagogy. While Hip-Hop culture often emphasizes self-expression and freedom, it is essential to instill discipline and structure within the learning process. Set clear expectations, establish routines, and encourage students to take ownership of their musical development.

Teach them the importance of respecting history, taking care of equipment, and adhering to ethical practices in music production.

Foster a pedagogy of trust. Create a classroom environment where students feel safe to take risks, express themselves, and explore their creativity. Build trust by actively listening to students, valuing their perspectives, and providing constructive feedback. Encourage open dialogue, respect diverse backgrounds and experiences, and create a space where students feel empowered to share their thoughts and ideas freely.

Embrace the principles of cipher pedagogy. Cipher pedagogy, rooted in Hip-Hop culture, emphasizes the collaborative and participatory nature of learning. Encourage students to engage in group activities, such as freestyle sessions or ciphers, where they can collectively create music, share ideas, and build upon each other's skills. This approach fosters a sense of community, collaboration, and mutual respect among students.

Connect with the cultural heritage of Hip-Hop. Teach students about the historical and cultural roots of Hip-Hop, including its origins in African American and local communities. Explore the sociopolitical context that gave rise to Hip-Hop and discuss its impact on society. By understanding the cultural significance of Hip-Hop, students can develop a deeper appreciation for the music and its message.

Encourage critical thinking and social consciousness. Hip-Hop has long been a vehicle for social and political commentary. Encourage students to explore the themes of justice, inequality, and identity through their music. Help them develop critical thinking skills by analyzing and discussing lyrics, exploring different perspectives, and challenging societal norms. Empower students to use their music as a platform for advocating positive change in their communities.

Seek partnerships and funding opportunities. Collaborate with local Hip-Hop organizations, community centers, and cultural institutions to enhance the learning experience. Seek out funding opportunities to support resources, equipment, and guest artists or educators who can provide unique perspectives and expertise in Hip-Hop music. By forging partnerships, music educators can create a broader network of support and enrich their students' learning journey.

By following these pieces of advice, music teachers can create a learning environment that fosters creativity, critical thinking, cultural awareness, and personal growth. By integrating ideals of Bildung with influences from Hip-Hop-based education, they can empower students, nurture their musical tal-

ents, and prepare them to become active and engaged citizens in both the musical and broader societal contexts.

Conclusions

In conclusion, music teachers can effectively base their teaching on ideals of (Nordic) Bildung and incorporate influences from Swedish and international Hip-Hop-based education by embracing the principles of disciple pedagogy, pedagogy of trust, and cipher pedagogy. When combined with the rich cultural heritage and democratic ethos prevalent in ideals of Nordic Bildung, these approaches can create a unique and empowering type of Hip-Hop education. Nordic Bildung, deeply ingrained in Nordic and Scandinavian forms of self-perception, offers a specific perspective on the learning process. While its institutions may vary across countries, the underlying idea and philosophy remain consistent. This tradition aligns closely with the concept of empowerment and encompasses comprehensive educational ideals rather than narrow views that focus solely on employability. The study association structure within the Hip-Hop community serves as a platform for imparting these values. Active members act in accordance with the principles of respect for history and equipment, establishing rules that contribute to a sense of discipline and responsibility. The philosophy of "each one teach one" within the association-based learning environment aligns well with the tradition of Nordic Bildung, blurring the lines between educators and learners.

This educational alternative provides a realistic "second chance" for young individuals who have faced difficulties in traditional schools. By intertwining the roles of experienced individuals as teachers and novices as learners, the educational process organically develops the skills of both parties. Moreover, these endeavors often receive support from Swedish civil society, including government and municipal funding, highlighting the significance and recognition of such educational initiatives. By incorporating elements of cipher pedagogy, pedagogy of trust, and disciple pedagogy into their teaching practices, music teachers can create a learning environment that fosters creativity, critical thinking, collaboration, and personal growth. They can engage students in active participation, encourage them to express themselves through music and lyrics, and nurture a sense of trust and respect among students and teachers. Through this intersection of Hip-Hop culture and Nordic Bildung heritage, music teachers have the opportunity to shape a unique type of education that

empowers students, cultivates their musical talents, and prepares them for active participation in society. By embracing these principles and ideals, music teachers can create transformative educational experiences that go beyond vocational training, emphasizing holistic growth and the development of responsible, engaged citizens. In conclusion, music educators who wish to base their teaching on ideals of Bildung and Hip-Hop-based education can take several distinct pieces of advice to create a meaningful and transformative learning environment which is presented in this article as final lessons for a music teacher.

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What Germany's Educational System Can Learn from Sweden's Engagement with Hip-Hop Culture
A Response to Söderman

Michael Kröger

Johan Söderman's insights into how Swedish Study Organizations have engaged with the foundational values of Hip-Hop culture reveal that, in Sweden, Hip-Hop was swiftly embraced as a significant enrichment. In Germany, meanwhile, it has often been perceived through a superficial, stereotypical, and demeaning lens—a view that persists in certain social segments. In contrast to Germany's historical focus on issues such as linguistic degradation and the glorification of violence, Sweden recognized and harnessed opportunities offered by Hip-Hop for identity building, integration, and language development, as well as creative and artistic education.

Söderman points out that since the early 2000s, Sweden has cultivated a robust network dedicated to Hip-Hop pedagogy. By contrast, it is only recently that Germany has slowly begun to see the educational potential in Hip-Hop, moving beyond its sometimes justified criticisms. This change, however, seems more a reaction to Hip-Hop's growing mainstream popularity than a result of internal motivation. The past decade has seen a significant increase in school workshops focused on graffiti, rap, DJing, and breakdancing in Germany, yet the area still lacks comprehensive networking.

The notion of a "pedagogy of trust," highlighted by Söderman, strikes me as a vital approach to working with young individuals. Unfortunately, however, the everyday reality for educators and students often revolves more around restrictions and rules than fostering trust. For instance, classrooms are locked instead of being offered as sanctuaries for students, smartphones are banned and seized rather than guiding students toward a constructive engagement with digital technologies, and any behavior that strays from the "norm" is labeled as disruptive or provocative.

I am deeply hopeful that with Germany's inaugural "Hip-Hop Class" (Hip-Hop as a formal school subject for three years, featuring four weekly hours and graded evaluations; see the response to Hein and Blackman in this volume), we can tackle the educational opportunities Söderman outlined and fully capitalize on the myriad possibilities that stem from offering Hip-Hop as an elective. The ethos of "each one teach one" is as essential as it is challenging, given its contradiction by the educational emphasis on uniform qualifications, grading, and the resulting competitive environment among students. It is thus even more crucial to convey and exemplify this spirit of solidarity to students. In the Hip-Hop Class, "each one teach one" became our rallying cry, animated by the students' interactions and numerous workshops conducted by the Hip-Hop Class students for peers from other schools or countries. The trust extended by the teacher was consistently reciprocated by the students, not only facilitating trips to Berlin, Frankfurt, and New York but also fostering a lasting and positive bond between the students and the educator who was leading the class. Working on projects that the students had chosen themselves not only enhanced their teamwork but also fostered the individuality, creativity, and personal growth of everyone involved, including the teacher. The teacher then evolved into more of a guide, providing the students with ample freedom to pursue their projects, while carefully avoiding any undue influence on their creative journey. In this incredibly vibrant process, the final year of the Hip-Hop Class saw the students independently producing a range of projects including a rap album, a graffiti book, a fashion line, a Hip-Hop escape room, various podcasts, and a documentary about their class. These creations were later showcased and celebrated at a public event at the end of the term.

Pairing the school setting with Hip-Hop culture turns out to be exceptionally effective for bringing to life the educational themes Söderman highlighted. As a subject in the curriculum, Hip-Hop ignites an extraordinary level of engagement, leading to heightened motivation and even a newfound excitement for school. This enthusiasm has been shown to boost student achievement across the board, strengthen bonds among peers, and significantly enhance everyone's sense of agency.

Building Hip-Hop Music Educators

Personal Reflections on Rap Songwriting in the Classroom

Ethan Hein and Toni Blackman

Abstract *In order to prepare preservice music education students to engage with Hip-Hop in their classrooms, it is not enough for them to learn it as subject matter. We argue that Hip-Hop educators should also be active creative participants in the music. Learning by creating original beats and verses fosters personal expression, growth, and transformation, along with engagement in larger social and political issues. Writing and producing rap songs forces music education students to confront issues of identity formation, cultural appropriation, and the politics of race, class, and gender. As an antiauthoritarian street music, Hip-Hop fits uncomfortably in formal institutions. Hip-Hop music educators must be prepared to create "brave spaces" that can be used to confront harsh and caustic language, depictions of violent and antisocial behavior, and general defiance of authority and convention.*

Introduction

How should university-level music education programs address and include Hip-Hop? How should they prepare preservice music teachers to engage the music and its culture? And why is it important that they do so? We address these questions using examples from our experiences teaching Hip-Hop songwriting and production. We begin by introducing our own approaches to learning and teaching the music. We then define Hip-Hop music education as a specialized form of culturally relevant pedagogy, and we discuss its potential as a tool for both personal and societal development. We also ask what our responsibilities are as educators when teaching Hip-Hop; for example, how should we handle problematic or offensive rap lyrics? Finally, we argue that to be a Hip-Hop music educator, that is, a teacher of Hip-Hop in music education, it is not

enough to have second-hand subject matter expertise; educators must be active creative participants in Hip-Hop culture.

Before Hip-Hop music educators can identify practical approaches to teaching Hip-Hop, we believe that they must first ask how to do so without doing violence to the music and its meanings, and indeed, whether such a thing is even possible. As an antiauthoritarian street music, Hip-Hop fits uncomfortably in formal institutions. To create a welcoming environment for Hip-Hop, universities must enact larger changes to the culture of their music education programs, to challenge their white racial frame and general aversion to political controversy. Hip-Hop music educators must be prepared to create "brave spaces" in order to confront harsh and caustic language, depictions of violent and antisocial behavior, and general defiance of authority and convention.

In the following, we present an overview of our teaching practices so as to provide concrete illustrations of our larger themes. Ethan Hein teaches music technology, songwriting, and music theory in universities in the United States and online. Toni Blackman teaches rap songwriting and improvisation in a variety of institutional, informal, and private settings around the world (including as a guest in Ethan's classes.) Ethan is white, and while he listened to rap as a child, he did not begin to create music in a Hip-Hop idiom until adulthood. Toni is Black and has been an active emcee and songwriter since she was a teenager.

Our Approaches to Teaching Hip-Hop in Music Education

About Toni Blackman

Toni Blackman is one of the world's foremost Hip-Hop educators. She is the first Hip-Hop Cultural Envoy with the U.S. Department of State, and has traveled to forty-six countries to give talks and perform in that capacity. Beginning in 2000, Toni began touring Africa with the State Department's American Cultural Specialist program. She was the first Hip-Hop artist to be hired by the program, and, according to Mark Katz, she "changed the course of US cultural diplomacy" (Katz 2019: 32). Toni has been a teaching artist for a variety of other institutions as well, ranging from the Soros Foundation to local community groups. She has been a practicing emcee for several decades and specializes

in the demanding practice of freestyling, that is, improvising rap songs in the moment.

Toni's Teaching Practice

Toni's practice draws extensively on ideas and approaches used in music therapy. She urges artists and arts teachers (not just musicians and music teachers) to focus on their mental health so that they are emotionally resilient, can manage anxiety and failure, and can model these same qualities for students. Toni presents freestyle rap as a method for building authentic confidence that comes from the soul, and to access greater vulnerability and creativity. Her approach to teaching freestyling is premised on the belief that if you are in the right frame of mind, feeling centered and connected and confident, then the music will flow effortlessly out of you.

Toni's goal in her workshops is to help participants "get open." Getting open means being fully connected to yourself, experiencing unity between your conscious and unconscious mind, living in the present moment, and not worrying about the past or future. It also means being open to the energy of the other people in the room. Toni encourages getting open by putting her participants "on a vibe," a heightened mental state shared among a group of people. The vibe is fostered by music, but is mostly a function of social and emotional connections. Creating a vibe is a necessary precursor to successful music creation. It is also the desired effect of Hip-Hop on listeners and dancers.

Toni's freestyle workshops take the form of a cypher, a circle of Hip-Hop improvisers. Participants in a cypher take turns performing, and each one picks up immediately after the previous one leaves off, to keep the flow steady. The cypher is simultaneously a competition and a community. Acceptance into this community is less a matter of technical ability, and more a matter of willingness to step into the circle, to tell your story, and to demonstrate your uniqueness. The cypher is emblematic of what Thomas Turino (2008) describes as participatory performance. In such performances, the audience/artist distinction is blurry or nonexistent; everyone listens, and everyone performs.

Toni brings cypher participants into the right frame of mind using exercises drawn from meditation practices, improv comedy, and theater games. One such exercise is a simple alphabet game. The first person in the circle lists all the words they can think of starting with A. Then the next person lists all the words they can think of starting with B, and so on. The point is not to compete

to get the most words, but rather, to establish flow from one person to the next. As soon as a participant hesitates, the next person is supposed to jump right in without needing prompting. There is no beat playing, and no pressure to make sense or say anything profound, and yet, sometimes the word lists can make for strangely effective lyrics. For example, one workshop participant came up with "mother, monster, martyr, maker," which would be a powerful lyric in and of itself.

Another exercise is to have participants rap introductions: say who they are and what they do, without a beat but having things rhyme. Toni likes to do the introduction exercise at every cypher, even if it is the same group of participants as the last time, because everyone will (ideally) have grown since then. A similar low-pressure exercise is to have everyone freestyle spoken word poetry off a prompt, like the word "summer." If participants get stuck or run out of ideas, then they simply pause and conclude: "... summer." Toni coaches performers to speak as if their words are profound and brilliant, and to keep an open, loose stance, with no locked body positions. These exercises have the "yes and" ethos of improvisational comedians (Halpern et al. 1994). After an hour of such exercises, Toni can put on a beat, and even first-time emcees find that they are able to come up with surprisingly strong rhymes on the fly.

Toni's teaching approach is premised on the idea that people rap best in a flow state: not self-conscious or "in their head," neither bored nor anxious, but connected and present. Without being in a flow state, it is possible to write music and lyrics that are clever, well crafted, and impressive. However, this music will not really grab listeners, because they will sense its underlying disconnection and anxiety. If the music is created in a state of flow, on the other hand, then it will place listeners in a similar state.

About Ethan Hein

Ethan Hein teaches music technology, songwriting, and music theory at New York University, the New School, Montclair State University, and Western Illinois University. He came to academia after spending fifteen years playing rock, country, jazz, and funk guitar and producing various kinds of electronic music. As an adolescent, he belonged to a category identified by Jo Saunders (2010) as a "disengaged alternative musician," whose creative goals and tastes were incompatible with the formal music education opportunities available to him. When Ethan began teaching music technology, songwriting, and music theory,

he wanted to use a culturally relevant approach that centers students' preferred music styles.

Ethan received a valuable confidence lesson during Toni's keynote address at the 2017 IMPACT Conference at New York University. As she does in all of her presentations, she concluded her talk by freestyling a verse, and she asked for a volunteer from the audience to do a beat for her. It was early in the morning, and no one raised their hand, so Ethan finally raised his. He had been beat-boxing in private for a few years, but he had never done it for an audience. Toni's shamanistic affect emboldened him, however. He climbed up onstage and beatboxed the Funky Drummer beat, and she conducted him in and out while she did her verse. Performing with Toni felt as easy and casual for Ethan as if they were just casually hanging out together.

Ethan's Teaching Practice

Ethan organizes his university-level music production classes around creative prompts that encourage students to develop individual voices that they can use to express their own ideas and thoughts (Kuhn/Hein 2021). While purely technical exercises have some value, the best and most culturally authentic way to practice using digital music production tools is to make original songs or tracks. By the end of a course, students should have a portfolio of music that they have produced and are proud of. The word "portfolio" may be a little too formal for students' tastes, though; they may prefer to call their collection of songs an album, an EP, a playlist, or a mixtape.

It is a constructivist axiom that music students work best when they feel like they are making something of value. Alex Ruthmann (2006) argued that the best curriculum activities derive from real-world activities, ideally retaining the essential values of the original. The objects and operations of the adapted activity should be genuine instances of the original activity, however simplified. Classroom music and "real" music should be one and the same whenever possible. Digital production is ideally suited to this goal, since student productions can sound quite legitimately "real."

For beginner-level students, the most profound change brought on by the advent of the digital audio workstation as a medium is how it encourages naive experimentation. The computer gives students immediate auditory feedback for their every move, so trial and error is a practical way to approach learning and creation. Songs on the radio are increasingly likely to be produced by musicians who learned their craft by sitting in front of the computer and figuring

everything out by ear. As Adam Bell put it, "purchasers of computers are purchasers of an education" (Bell 2018: 207). The main service that teachers can offer young producers is to save them tedious effort, by directing their playful experimentation more efficiently.

One of the best ways to scaffold creativity in the digital studio is to give students raw material to work with, so they are not paralyzed by the terror of a blank screen. Every DAW comes with a library of royalty-free loops, and some of these loops have featured in well-known songs. For example, the beat in Rihanna's Grammy-winning hit "Umbrella" (2007) is a GarageBand loop called "Vintage Funk Kit 03" (Sorcinelli 2016). Third-party loop libraries are available as well, for example from Splice.com.

Digital audio tools also make it possible to create music by sampling and remixing existing tracks. Sampling is an aesthetic choice consistent with the history and values of the Hip-Hop and electronic dance music communities, an exercise of intellectual, social, and artistic power. Through sampling, fans can enter into a conversation with their favorite recordings and use their visceral familiarity to create intertextual reference and shocks of recognition. Looping a sample does not only refer to the original; it creates new musical meaning as well. The loop repeatedly juxtaposes the end of a phrase with its beginning. "After only a few repetitions, this juxtaposition, along with the largely arbitrary musical patterns it creates, begins to take on an air of inevitability. It begins to gather a compositional weight that far exceeds its original significance" (Schloss 2014: 137). This way, familiar recordings can be made strange, and, then, through repetition, strange sounds can be made familiar.

Sampling copyrighted songs is more complicated, morally and legally, than using royalty-free loops, but this very complication makes sampling a culturally significant act. Simply knowing that sampling is possible changes the experience of listening to music—listeners can attain "DJ consciousness" (Sinnreich 2010: 202), a state of alertness to the creative possibilities of every recording, rather than hearing them simply as consumer products to be passively listened to.

What Is Hip-Hop Music Education?

We organize our understanding of Hip-Hop music education around two central themes: Hip-Hop as a subject matter, and Hip-Hop as a value system. Music educators should know the subject matter as a matter of cultural rele-

vance and inclusion. Hip-Hop values have significance that extends far beyond classes in music technology, songwriting, or popular/commercial music. It is possible to approach any musical subject or activity using Hip-Hop values: to investigate its potential for expressive sampling and remixing; to seek out its freshness and realness; and to ask how it might be repurposed for youth self-expression. Embracing Hip-Hop values also involves an ethical commitment to understanding the music's social and political contexts, particularly with regard to the history of American race relations. Here, again, we should not limit this engagement to Hip-Hop: music educators should consider these same issues in whatever we do.

Our work is informed by social identity theory (Lamont/Hargreaves 2019), the idea that young people form their identities by exploring various possible social selves, and by forming different configurations of ingroups and out-groups. Expressions of taste are crucial markers of adolescent ingroup and outgroup status. Music listening and creation is a crucial tool for identity building, because it offers a space to try on identities and group memberships in a low-consequence setting. Young people also use music as a way to give voice or outlet to complex individual emotions. "Music is the playground and the kingdom of young people, in which they can shout and be silly, be fragile and search to understand themselves, and identify their own, personal, choices" (Saarikallio 2019: 92). The process of identity formation is a tumultuous one, and adolescents rely heavily on music to regulate multiple affect dimensions simultaneously: emotions, moods, motivational impulses, stress responses, and arousal (Baltazar 2019). Young people rely on music to release or control difficult emotions, and this can be literally lifesaving (Campbell et al. 2007). Even in less extreme situations, music is an essential emotional support.

Adolescents around the world use Hip-Hop to build their emotional and social selves, particularly in racially or economically marginalized communities. Hip-Hop is a cultural space that "allows for the development of a privileged everyday life to those who do not have one" (Schneider 2011: 5). A middle school student in Chicago describes the experience of participating in a songwriting and production program: "At first I didn't really like my voice because it didn't sound like the radio but now I like hearing my voice so much. It's like addictive to me to hear my thoughts real loud in the speakers. I feel alive and worth something" (quoted from Evans 2019: 28). Andrea Frisch-Hara describes Hip-Hop as potentially functioning as a "musical transitional object" (2012: 18), a symbolic anchor point that young people can use to support a sense of safety within

themselves. The process of music-making is a proving ground for growth and development. Producers and emcees practice "maintaining agency, developing identity, regulating mood, and working through individuation and group belonging challenges" (Viega 2013: 14). While any kind of music creation can potentially support adolescents in their developmental work, Hip-Hop has some unique features that make it especially useful. It is a lingua franca of alienated youth (Wright 2021: 321), widely heard and enjoyed. Its embrace of sampling and remixing enable young people to critically repurpose the products of commercial popular culture for their own expressive ends. Finally, its irreverent stance and preference for emotional directness encourages openness.

Rap is not simply a collection of techniques; it is inseparable from the emcee's own voice and experiences. To support rap songwriting, music educators must help young people learn to assert their voice in the world. This ability is useful not just for emcees, but for songwriters of any kind. Our vision of the ideal music educator is a person who is strong enough to help students confront their feelings of inadequacy and incompletion. Toni likes to tell students that they can acquire discipline and understanding through training, but that they will acquire self-actualization through creation. Rap both demands self-confidence and builds it. In order to become proficient, emcees must overcome their fear of being judged by others. "Emcee" originally meant "master of ceremonies," and emcees need to be able to lead a room.

Improvisation is an especially useful method for developing an emcee's confidence. Toni's own emcee practice was profoundly influenced by learning about the free jazz movement in a college jazz history course. The chaos of Cecil Taylor and Ornette Coleman's group improvisation would seem far removed from the steady grooves of Hip-Hop, but the philosophical similarities are more profound than the differences. As Valerie Wilmer (1977) puts it, the freedom of improvisation is the "birthright" of Black musicians, not in the sense of genetic inheritance, but rather in the sense of shared cultural heritage. Improvisation has been at the heart of Toni's Hip-Hop practice since her childhood, and it continues to be central to her identity as an artist and educator. Ethan does not have Toni's mastery of Hip-Hop improvisation, but he has had parallel experiences playing jazz and funk, and they are similarly central to his musical identity. Improvisation was not part of Ethan's upbringing; it is a competence that he had to develop slowly over many years. After developing it in his musical life, he found that he was able to effortlessly improvise in his teaching practice as well. Improvisation is a valuable technique in a variety of musical styles, but we find that it is most meaningful (and most challenging) in

the Hip-Hop context. Many more students can readily engage with (and judge) a rap flow than a bebop saxophone solo. In-the-moment creative practice has been personally transformative for us, and we hope to give our students the opportunity to have similarly transformative experiences.

Education should prepare students to be informed and responsible citizens. Because popular music is both culturally significant and ideologically contested, its study can be a site of contesting and developing democratic virtues (Bowman 2004: 39). Hip-Hop education affords the opportunity to teach cultural competence, "students' deep understanding of their culture of origin, coupled with fluency in at least one additional culture" (Ladson-Billings 2015: 415). For white students, cultural competence entails learning to recognize their culture as one among many, and not as the sole or universal "right" way of being. We do not mean to imply that Hip-Hop represents the cultural origins of all minoritized students, but it does speak to many of them. If music education is able to make space for Hip-Hop, then we are hopeful that doors will open for the musical expressions of other marginalized groups as well.

Hip-Hop's tradition of sampling, remixing, quotation, and signifying comprise a worthy toolkit for speaking back to and critiquing commercial culture. However, mainstream rap songs are themselves a product of commercial culture, and they should be the object of critique as well, particularly when they communicate negative messages about crime, drugs, or misogyny. This makes it all the more urgent for educators both to explore the form's liberatory potential and to mitigate its sometimes antisocial content. Tricia Rose (versusdebates 2012) blames commercial pressures for emphasizing Hip-Hop's most socially destructive aspects, and for suppressing its consciousness-raising aspects. Toni agrees, and she therefore impatiently dismisses the idea that music is "just entertainment." Hip-Hop itself is a valuable tool for critical thought, because its vocabulary is so familiar, and because it can be created using inexpensive and accessible tools such as digital audio workstation software, mobile apps, synthesizers, drum machines, and samplers. However, Hip-Hop is also frequently problematic, so young people need to take a critical stance toward it, the same way they should be critical toward every aspect of mass culture.

As part of a critical approach to Hip-Hop culture, we urge music educators to examine the deficit narratives surrounding rap. Both Hip-Hop fans and detractors repeat the cliché that young people in the Bronx began rapping over sampled beats because they were too deprived to be able to play "real" instru-

ments (see, e.g., Remington 2000). This narrative is complicated by the fact that samplers and turntables were more expensive than "real" instruments in the early days of Hip-Hop. More to the point, sampling is a form of cultural wealth, not poverty. We can attest to the sense of empowerment that comes with the ability to use the products of the commercial music industry as raw material for our own expression.

Analyzing popular music is valuable for developing students' ability to be responsible citizens, because doing so can

> develop the kind of critical awareness that makes people less vulnerable to totalizing (universalizing, or totalitarian) thought, to capitalism's voracious need for willing consumers, or to the potent semiotic forces at work in the musics that now pervade almost every aspect of everyday life. (Bowman 2004: 39)

When presented with well-produced and catchy pop songs that promote antisocial attitudes, students need to be able to recognize what makes such songs so compelling, while still resisting their harmful messages.

Since we cannot teach everything, music educators must make choices about inclusion and exclusion, and those choices are inherently political. We believe that as long as music education is going to be political, then the politics should be antiracist and decolonized (Hein/Abrahams 2022). It is not enough to include Hip-Hop in the curriculum for "diversity," or as a special topic during Black History Month. Nor should we add a class on antiracism to the music education curriculum. We believe that it is necessary to thread radical inclusiveness throughout everything we do. White students in particular need to understand Hip-Hop to be an outgrowth of Black American culture, not simply a consumer product to be enjoyed out of context. However, conversations about race and class are not automatically constructive or beneficial; educators must handle them with care.

How Do We Teach Hip-Hop Responsibly?

Hip-Hop education is a specialized version of culturally responsive pedagogy (Ladson-Billings 2015), which uses "the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning more relevant to and effective for them" (Gay 2000: 29). The

meanings of music derive as much from its social context as from its content (Elliott/Silverman 2015). Hip-Hop educators must find a way to maintain the positive delineations of students' music in the social context of school. This challenge is not only a matter of curriculum design; it requires educators to rethink the social roles and relationships in the classroom as well.

In their survey of "Hip-Hop academicization," Johan Söderman and Ove Sernhede (2016) describe an effort by university scholars to advance the use of Hip-Hop culture as a pedagogy, with the goal of highlighting and empowering marginalized people. The authors also examine the risks of Hip-Hop academicization: that including Hip-Hop as a diversity move may keep it safely marginalized; that the demands of street authenticity are directly at odds with the norms of academic prestige; and that inviting less-privileged students into Hip-Hop pedagogical spaces will shut them out of the opportunity to climb the social hierarchy.

If students are to be meaningfully creative, then they must maintain the freedom to be their authentic selves. We can understand authenticity to be a "plausible narrative of the self" that enables us to struggle against external social pressures (Spicer 2011). The word "authenticity" derives etymologically from the Greek "authentes," meaning both "one who acts with authority" and "made by one's own hand." Its usage has evolved to mean freedom from outside influence, resistance to the dominant culture and institutions, or a more general sense of rootedness and genuineness. In this last sense, authenticity is synonymous with Hip-Hop's norm of keeping it real. Students' desire for authority over their creative selves is likely to conflict with school authority.

Because the school context is by definition an inauthentic one for popular music, it is difficult for Hip-Hop educators to maintain authenticity (Parkinson/Smith 2015: 195). Lucy Green warns that teaching popular music inauthentically defeats the purpose of including it:

> If its authentic production and transmission practices are missing from the curriculum, and if we are unable to incorporate them into our teaching strategies, we will be dealing with a simulacrum, or a ghost of popular music in the classroom, and not the thing itself. (Green 2006: 107)

The challenge for Hip-Hop educators, then, is to create space in a formal curriculum for the informal and personal nature of Hip-Hop creativity.

In a study of Hip-Hop educators who work for the U.S. State Department (including Toni), Mark Katz (2019) found that they are often ambivalent about

being agents of a government whose policies they may disagree with. Some adopt a stance of subversive complicity, "in which a traditionally marginalized or subjugated group participates within an exploitative system in order to resist or reform a hegemonic power" (Katz 2019: 130). This stance is a pragmatic recognition that exploitation with partial benefits is better than exploitation without them. Perhaps the best that Hip-Hop educators can hope for is to accede to the authoritarian culture of school enough to be accepted, while still maintaining enough subversive autonomy to be able to represent the culture authentically.

We have a specific political agenda in our Hip-Hop education practice: to empower students to be critical thinkers and to advocate for themselves. Paulo Freire (2000) draws a distinction between authoritative educators, who show mastery of subject matter, ethics, and mentoring ability, with authoritarian educators, who drum knowledge into students without ethical considerations. Music education in the United States has an authoritarian history, as it is rooted in the "distinct yet overlapping cultures" of military bands, church choirs, and European classical orchestras (Cremata 2017: 66). Each of these cultures values perfection and uniformity, values that are at odds with the constructivist values of individuality, differentiation, and freedom.

Students who reject the authoritarian aspects of school music culture may do so overtly via classroom disruption, skipping class, or other misbehavior. But most students who find school music unappealing simply muddle through required classes and then opt not to enroll in available electives. Ethan and Toni both experienced versions of this resistance. Resistance theorists urge us to see such nonparticipation as a form of political opposition rather than mere apathy or disinterest:

> The concept of resistance […] depicts a mode of discourse that rejects traditional explanations of school failure and oppositional behavior and shifts the analysis of oppositional behavior from the theoretical terrains of functionalism and mainstream educational psychology to those of political science and sociology. […] [I]t has little to do with deviance and learned helplessness, but a great deal to do with moral and political indignation. (Giroux 1983: 289)

Skillful and culturally responsive music educators can overcome otherwise implacable school resistance. Martin Urbach, for example, has several particularly troubled and challenged students who only come to school to attend his classes.

Martin welcomes these students by taking a culturally responsive approach, and he encourages them to use music itself as a form of political resistance. He places a higher priority on his students' well-being than on imparting information to them.

We share Martin's commitment to an ethic of care for students. In Hip-Hop slang, to *school* someone means to teach them a lesson. This is the sense that Jay-Z uses in "Hello Brooklyn 2.0" (2007): "Like a mama, you birth me; Brooklyn, you nursed me; schooled me with hard knocks better than Berkeley." Del The Funky Homosapien equates schooling with punishment and shame in "Mistadobalina" (1991): "Teacher used to put me on a stump and then he schooled me." By contrast, to *build* in the Hip-Hop sense means to collaborate creatively. Building is not just a matter of creating a product; it is a process of learning from and about each other. Building in this sense is a collective process, not an individual one. Hip-Hop educators may work in schools, but they should not aim to school their students; they should work to foster the conditions for building.

Some of our friends and colleagues in the Hip-Hop world are skeptical about bringing the music into schools. There is a widespread fear that if we succeed, we will crush the life out of it. Besides, the music seems to be doing just fine without institutional support. We recognize the validity of these objections. Nevertheless, we can see several ways that schools can better support Hip-Hop culture. The commercial mainstream represents only a narrow slice of Hip-Hop as a culture and an art form, in the same way that Hollywood blockbusters represent only a small part of cinema, and airport bookstores represent only a small part of literature. Institutions such as schools can introduce students to voices from outside the mainstream, to more marginalized and experimental creators, and to the music's rich fifty-year history.

We also believe that while the risks of institutionalizing Hip-Hop are real, the costs of not doing so are far greater. By excluding Hip-Hop from formal educational spaces, we send the message that our cultural institutions do not value it, and that it is implicitly either not important enough to merit inclusion, or of insufficient aesthetic quality. We did not study music in college because our preferred musics were either unavailable or openly disdained. How many would-be Hip-Hop music educators are being deterred from pursuing teaching credentials by similar attitudes?

American Hip-Hop artists who do want to obtain teaching credentials face severe institutional obstacles. Music teachers in the United States are drawn from a self-selecting population: participants in school ensembles, usually hav-

ing taken private lessons from early ages. In an ideal world, every Hip-Hop course would be taught by emcees and producers, but that world is remote from the one we live in. Few Hip-Hop musicians are willing or able to meet the Western classical music requirements, and few classical or jazz musicians are well-versed in Hip-Hop's creative methods.

Among all of the music education majors we have taught, there have been many rap lovers, but few emcees, producers or DJs. Hip-Hop and formal music education hardly ever make contact, and it will be some time before the split can be rectified. In the meantime, how should we prepare existing music education students to engage Hip-Hop responsibly? One answer is to bring people like Toni into the classroom whenever possible. But what should Hip-Hop outsiders do when there are no available culture bearers? The best we can suggest is that outsiders should be as informed and self-reflective as they can be.

Ethan's music education students are almost all Hip-Hop outsiders, and they feel significant anxiety about teaching it. For example, while they are eager to embrace rap songwriting as a method, they struggle with the question of whether or not to police student language. We ourselves both feel a responsibility to push back against casually profane and misogynistic language, though we both use profanity in our own casual speech. Hip-Hop uses vulgarity to express "disdain for established norms and rejection of what 'decent' adult culture declares is acceptable" (Taylor/Taylor 2007: 211). In other words, the offensiveness is the point. How could such deliberately unacceptable language exist in the censorious environment of school? Either we would have to present a sanitized version of the music, or school would have to become far less censorious. Even educators who are enthusiastic about Hip-Hop (ourselves included) find it difficult to bring caustic, sexually explicit and profane language into the classroom. The "dirtiest" forms of rap will be the last to find an institutional embrace. We might want to teach "For Free? (Interlude)" (2015) by Kendrick Lamar as the virtuosic musical work that it is, but its opening line is "Fuck you, motherfucker, you a ho-ass n***a." The song uses its harsh language in a complex spirit of irony, but it still uses it.

As an outspoken feminist, Toni has struggled with the male-dominated culture of rap throughout her career. There have been female emcees since rap's inception—Toni cites Sha-Rock of Funky Four Plus One as the first. But women have been consistently overlooked within Hip-Hop culture, and rap is broadly perceived to be intrinsically masculine. Toni has worked to create Hip-Hop spaces that are welcoming to women. For example, when she ran freestyle workshops in Washington, DC, she insisted that participants not use the

word "bitch," and forbade them to battle each other. In response, rap bloggers complained that she was "feminizing Hip-Hop." The implicit assumption that feminizing the art form is harmful to it speaks to the challenge that Toni has undertaken.

In some spaces, Toni forbids misogynistic language outright. In others, she allows it, but asks emcees whether they would speak that way to their grandmother or their little sister. Toni is concerned about the moral harms of profanity, but also the creative harms. She wants to make sure that emcees are not trying to hide unimaginative writing, or to avoid taking emotional risks. For example, she dislikes overuse of "motherfucker" in lyrics because she regards it as a lazy space-filler. She recognizes the word's satisfying rhythm and its internal rhyme. However, it is exactly for those reasons that she discourages emcees from using it. Toni wants to create congenial spaces for creativity, and in such spaces, she sees artistic laziness as being as destructive as hateful speech.

Schools do not police all offensive or controversial language. Vajra Watson (2013) points out that core curriculum texts are full of graphic violence, debauchery, sex, suicide, and, in the cases of Twain and Faulkner, the n-word spoken in anger. When Ethan first read D'Aulaire's *Book of Greek Myths* (1967) to his children, a classic from his own childhood, he was shocked to find brother-sister incest described in the opening chapter. "Inappropriate" language and content is a matter of cultural context. Young people are alive to contradictions and hypocrisies of this kind. As a young teaching artist from an innercity background puts it:

> The problem is not the profanity. The problem is the source. The source is not the youth. We did not make this world, we were born into it just like every other poet, student, teacher, human being. And in many ways, it's a fucked up world! This is the environment that raised us so what kind of adult criticizes our attempt to release, reshape, and create our own identity? (quoted from Watson 2013: 400)

A profane reality demands profane expression. As an educator, Ethan has had to confront the question of how much his desire to protect young people from bad language is actually a desire to protect himself from it.

Among all the harsh words in common use in Hip-Hop, the n-word is the hardest point of contention. The fact that we are unwilling even to type out the word in full speaks to how sensitive it is. In any study of Hip-Hop, however, there is no avoiding the word. A Tribe Called Quest, a famously "conscious"

group, has a well-known song called "Sucka N***a" (1993). The song critiques the casual use of the n-word, but its hook also continually repeats it. White Hip-Hop fans like Ethan are witness to Black artists' and listeners' working through a complex and contradictory process of reclaiming the ugliest racial slur in the English language. It does not feel appropriate for white people to even listen in on this process, much less to participate in it. However, the alternative is to avert our gaze from Hip-Hop entirely, and that is equally unacceptable.

A Hip-Hop course will necessarily make its participants uncomfortable, as they confront issues of race, class and gender, and as they engage with caustic language. The movement to create "safe spaces" is a well-intentioned effort to support participants as they address controversial topics. However, majority-group participants too easily conflate safety with comfort, which defeats the purpose of hard conversations. Brian Arao and Kristi Clemens (2013) suggest that we reframe the ground rules of learning spaces to minimize harm rather than risk, creating brave spaces rather than trying to guarantee safe ones. We first heard the term "brave space" from Martin Urbach:

> In my kind of music education, [students'] choice of music that they bring will never be policed and censored. I have to be willing to do the labor of what it means to have an uncensored space. I have to help build the space so that it's a brave space. If we're listening to a song that is, like, deeply misogynistic, and a student is, like, "Stop that, that's hurtful," we can stop it, and I will be there to help open the wound and then heal it back together. (Personal communication 2018)

Martin is candid about his own stumbles as an educator, and he knows that hurt feelings are inevitable whenever real issues are on the table. His hope is that his classroom will be a space where he and his students can feel like they are struggling side by side, rather than against one another.

We have our own approaches to creating brave spaces, by modeling braveness ourselves. Toni regularly opens up to classrooms full of strangers about her personal struggles and tragedies. This is more of a growth area for Ethan, but whenever he is able to show vulnerability to students, they respond in kind.

Conclusion

We are passionate about Hip-Hop music education in part because we love the music itself, but mainly because when we invite the music into educational spaces, it brings with it so much else. Writing and performing rap songs and making beats puts us in touch with our own individual identities and perspectives, connects us with the other people in the room, and puts us face to face with large and difficult social issues.

Hip-Hop artists mainly learn through creating original music. We believe that producing beats and writing songs is the most effective method for preservice music teachers to learn Hip-Hop music as well. Learning in this way makes the technical aspects of the music more vivid and meaningful, and more importantly, the creative process also opens up opportunities for personal expression, growth, and transformation. Hip-Hop is not only an avenue of individual expression, however; it is an expression of cultural politics as well. The music is both hugely popular and contested in its meanings, making it a natural starting point for larger conversations about culture and identity. Writing and producing rap songs forces music education students to confront issues of identity formation, cultural appropriation, and the politics of race, class and gender. These issues are present in any act of music creation or performance, but Hip-Hop throws them into unusually stark relief.

Beyond the value of "art for art's sake," participation in music is a way to rehearse ways of being in the world, and to rehearse ways of being within oneself. Director-led ensembles teach students to be part of an organization, to follow direction, to subsume individuality into a collective, and to exercise discipline and focus. Hip-Hop prepares rappers and beatmakers to be part of small, ad hoc peer networks, to assert individuality, and to make the most of the resources at hand. If educators wish to prepare students to succeed in society as it is, playing in ensembles will serve them well. However, if we want students to imagine alternative ways of being, we believe that they will find more opportunities for doing so in approaches such as Hip-Hop music education that allow them to create music for themselves.

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Hip-Hop Doesn't Need School, School needs Hip-Hop
A Response to Hein and Blackman

Michael Kröger

Currently, there are very few institutionalized paths for education or further training in the field of pedagogy and Hip-Hop. As a result, in most music teachers' curricula, Hip-Hop often only appears as a brief topic within a broader unit, despite the fact that Hip-Hop is exceptionally suitable for a comprehensive approach to youth engagement. Hip-Hop belongs not only in the music classroom. Fully harnessing the cultural strengths of Hip-Hop—enabling students to engage with it both theoretically and practically, to cater to their interest in Hip-Hop while critically and constructively examining its multifaceted social and political dimensions—requires more than a mere unit. It needs an entire curriculum.

We established Germany's first "Hip-Hop Class" at the Ida-Ehre district school in Hamburg Eimsbüttel: here, Hip-Hop is an official subject (a "profile subject") for three years (grades 8 to 10), including academic grading on the students' report cards. Following the ethos of "each one teach one," the twenty-three students of one current tenth-grade class delve into the various elements of Hip-Hop culture both theoretically and practically, while also regularly collaborating with artists. Beyond teaching foundational values and addressing stereotypes and prejudices, the curriculum emphasizes personal development and the confident handling of one's strengths and weaknesses. In the years ahead, the Hip-Hop educational program at the Ida Ehre School will be expanded, allowing an increasing number of students to choose Hip-Hop as a subject. Similar plans exist for schools in Berlin and Cologne.

Hip-Hop doesn't need school; that much is clear. The concerns about the bureaucratization of Hip-Hop through educational frameworks and the po-

tential for distorting its cultural elements are legitimate. Yet, when considering whether schools need Hip-Hop, the answer is a resounding yes!

The academic exploration of Hip-Hop culture has less to do with the top-down dissemination of knowledge, as Hein and Blackman argue, and more with empowering students to develop their identities, encouraging them to speak out, engage, pose critical questions, and enter into conflicts with the aim of finding meaningful resolutions. It seeks to acquire a deep understanding of Hip-Hop culture and its elements and to apply this knowledge practically, both in social discourse and in discovering and leveraging personal strengths and talents. It's about buildling.

The greatest challenge for incorporating Hip-Hop into education, aside from its often clichéd portrayal in German mass media, is a lack of understanding of the culture, leading to educators' reluctance to confront Hip-Hop's challenging aspects. For instance, students' existing knowledge can force teachers to step out of their comfort zones and confront their own ignorance. The issue of language, including the use of swear words and discriminatory expressions, often leads to the avoidance of Hip-Hop in the classroom setting. Yet it is precisely at this juncture where I see the distinct approaches of "safe space" versus "brave space" come into play. To authentically and sustainably weave Hip-Hop into the educational fabric, it's imperative to embrace both concepts. This approach requires teachers and students alike to engage in, and even seek out, controversial discussions, thereby fostering personal growth and refining one's own identity within the safe confines of the school environment. Safety here should not be mistaken for mere comfort or triviality. After all, if not in the educational sphere, where else can young people learn to navigate conflicts? Without such critical exposure, how can they evolve into conscientious citizens, ready to advocate for their values and stand against injustices and discrimination?

So, what does it take to become a Hip-Hop educator? I argue that one crucial trait should unite aspiring Hip-Hop teachers with all passionate educators: a fervent love for their subject. Contrary to Hein and Blackman's view, I believe that Hip-Hop educators don't necessarily need to have active roots in the Hip-Hop scene, as long as their teaching synergizes with external expertise from the scene itself. This opens doors for teachers to discover new experiences alongside their students, who, in turn, benefit from the diverse perspectives of various outside artists and Hip-Hop experts. The foremost qualifications for a Hip-Hop educator, in my opinion, are thus the desire to take on this role and the readiness to tackle its challenges together with students. In our

school's Hip-Hop Class, we dedicate ourselves to collaboratively seeking solutions over competition, adopting a solution-focused mindset over a problem-focused one, and highlighting strengths by underscoring what we are doing right, rather than marking errors to show where we fall short.

Hip-Hop Is More than Music
A Response to Hein and Blackman

Puya Bagheri in conversation with Linus Eusterbrock

Abstract *Puya Bagheri is a graffiti artist as well as the founder and leader of Outline e.V., an association for urban youth culture located in the Chorweiler district of Cologne (www.instagram.com/outline_ev/). The association offers open creative workshops in graffiti and rap, in addition to Hip-Hop based arts education projects where young people engage with their lives and their neighborhood—which has long been portrayed in the media as a tough neighborhood, but whose cultural diversity, as Bagheri points out, is a valuable resource. Bagheri himself grew up in Chorweiler after fleeing Iran with his parents and founded Outline e.V. in 2014.*
The interview was conducted by Linus Eusterbrock. It took place in December 2023 at the association's premises in Chorweiler. While we talk in the studio, about ten young people aged twelve to eighteen are working on their drawings in the open writing workshop next door. Rap and Afrobeat music are playing.

Linus Eusterbrock (LE): We've talked a lot about it, but could you briefly summarize for the interview: What do you do here at Outline, and what distinguishes your work?

Puya Bagheri (PB): Outline is an association for urban youth culture. Our main focus here is on graffiti, so writing, as well as rap. We have a studio here—we do rap production, lyric writing, etc. But we also do a lot of cross-over stuff, for example with photography. All of it, though, is clearly embedded within Hip-Hop culture. And one thing that really matters to us: Hip-Hop culture means creating. You should be the one painting, rapping. That's why we don't have participation fees or sign-up lists or anything like that. What matters is whether you create. And: we are not a youth center, we are not a school, but precisely something in between. You can come in, and I want you to learn something.

Sure, it's fine to hang out, do a bit of trash-talk, a bit of ciphering, that's all okay, it's all part of our culture. But in the end, everyone should leave with something, knowing they've created something, they've made their drawing, recorded their rap. But of course, it's also about the community.

LE: One issue that many educators grapple with when working with Hip-Hop are problematic lyrics. How do you deal with that?

PB: You can't forget where Hip-Hop comes from. For me, Hip-Hop is the rebel. It's showing the musical middle finger toward a majority society, and sometimes toward yourself, too ... Sometimes the kids just want to act tough, just to show off, even though they're not really tough. They paint themselves a gangster fantasy, an illusion. I don't tell them: "You can't do that," but rather: "That's not you." Being authentic, realness, is super important in Hip-Hop. And most kids are not gangsters in reality. So, as the leader and someone who has lived Hip-Hop long enough, I take it upon myself to say: What's up with you? You've painted so many fantasies, how many more? That's not authentic, that's not real. At some point, there must be a maturation process. When we make an EP, I also take the liberty to look over the lyrics again. Like a friend. As someone who is part of the scene. For me, this is part of "Each one teach one." This only works because I know what I'm talking about.

LE: Do you see ways to integrate what you're doing at Outline into a school context?

PB: It's difficult ... starting with the grading system! It's such a tool of power. I love teaching people. But I know that I can show you everything I know, and you'll still not be me, you'll make your own thing out of it. So what are the standards I should use to evaluate you? Hip-Hop means taking what came before you and making something unique out of it. Something new will always emerge. And then there's the fact that we Hip-Hop heads, when we're serious, also see ourselves as ambassadors of Hip-Hop, as guardians of the holy grail. And the guardians of the holy grail don't want everyone to join in. Hip-Hop is something special, something exclusive. We want people to come to us and ask: Can you decode this secret for me? Can you show me how to cast spells? [laughs] That's the aspiration. But of course I also want as many people as possible to understand Hip-Hop culture. And I want to convey its values. That's perhaps the most important thing, especially when you look at the mainstream

and see what has become of rap [...]. Hip-Hop has taught me a lot. Hip-Hop has made me into a person who thinks deeply and critically. Perhaps the most important thing is passing on values, knowledge [...]. Hip-Hop is more than rap, than breakdance, than painting a tag. I visit a lot of schools. And they call Puya to put on a cool show, then I'm the clown, the entertainer [...], but Hip-Hop is so much more. If you want Hip-Hop in schools, then you have to pay tribute to Hip-Hop. Hip-Hop is more than music: of course, I understand if you, from your perspective as a music educator, say you're primarily interested in Hip-Hop music. But hey, the music requires knowledge. How much knowledge do you have? Why do you have the right to rap just now, you crazy fool? [laughs] To put it quite harshly [...]

LE: In our book, there's a text by Ethan Hein and Toni Blackman, where they write that it's crucial for educational work with Hip-Hop that educators themselves are or become actively involved in the artistic scene, in performing and creating themselves. What's your view on this, what experiences have you had?

PB: I absolutely agree. The only thing that counts in Hip-Hop is creating, doing. Walk the walk, talk the talk. You can talk as much as you want, but if you can't deliver, if you can't perform, there's no point [...]

LE: Hein and Blackman also write that Hip-Hop practice offers the opportunity to develop a critical stance towards racism, sexism, and exploitation, and to empower young people who have experienced discrimination. What's your take on this? And could this also be something that works in schools?

PB: It depends on how often Hip-Hop classes are held. How much can Hip-Hop take hold within the school? If we only have two forty-five-minute sessions, I don't know where there would be room to talk about these important topics. So, it can definitely be done in schools, but you need time for it. This would also mean critically engaging with mainstream rap and its values. You need time for this and also the right people. When it comes to criticism of racism, when it comes to other forms of discrimination, it really depends so much on the people. I wouldn't leave it to people who have just briefly read something about it, especially because of the importance of the matter. They need to be idealists. And they need to be people who have experienced discrimination themselves. Because only then can they understand the experiences of the young people. These are very serious issues; you can't just deal with them on the side. Then

you really need the right people. It's not just like: "Hi, I'm here to teach you the notes, here they are, C-D-E-F-G …" It's about very emotional topics. I don't want to sound presumptuous, but that's why it works so well with me and the guys at Outline. They are nice, they are friendly, but they've also messed up a lot, gone through a lot of crap, have experiences of having to flee, etc. And I have that too. I understand them. Unlike you. You are no doubt an empathetic person. But there's a difference between saying: I'm an empathetic person, and saying: I know what it's like […]

LE: What would you say, how do schools, how does the university need to change to be able to integrate Hip-Hop into the curriculum?

PB: It depends on the willingness of professors, of educators, to accept that Hip-Hop is not just music. Otherwise, you'll stay on the surface. But I think it's good that you're even asking this question. It shows that you're not putting yourself above us just because you work at the university. When it comes to Hip-Hop in schools, the question is, of course, how ready is a music teacher—who may not come from the Hip-Hop culture—to say: it's not just about rap, about developing rhyme schemes, and maybe making some beats with Fruity Loops, but to say: Hip-Hop is more than rap. That's the challenge of Hip-Hop—and it's enormous strength, too. That's the power that lies within the culture.

Making *Dope Shit*

How Does One Learn (about) Flow? And (How) Can It Be Done in a Formalized Education Setting?[1]

Kjell Andreas Oddekalv

Abstract *With Hip-Hop being perhaps the dominant aesthetic flavouring of popular music and general culture in the 2020s, it is inevitably finding its way into formalised educational settings. This chapter presents methodological tools for the analysis of flow—rap's rhythmic structure—and suggests how this type of analysis can be utilised in higher education. Some of Hip-Hop's cultural tenets, like "keeping it real" and a focus on individual expression and "not biting" might seem at odds with the typical structures of formalised music education, and the chapter foregrounds these discussions. Hip-Hop's cultural and social values are intimately connected with its aesthetics, all the way down to the organisation of the tiniest rhythmic units in a rap flow, and this chapter provides educators with a toolbox capable of letting students unpack what makes the shit dope, and in turn make some dope shit themselves.*

Introduction

Flow—"The Rhythmic Voice in Rap Music" (Ohriner 2019); "the song a rapper's speech sings" (Bradley 2009: 9); the "ability to move easily and powerfully through complex lyrics, as well as of the flow in the music" (Rose 1994: 39); or more matter-of-factly "the rhythmic delivery of MCing" (Kautny 2015: 103)—is one of many foundational concepts within the Hip-Hop element *emceeing*. It's rich with meanings, connotations, layers, and apparent contradictions that are, in reality, deeply meaningful. This simple one-syllable word evokes references to overarching flow *styles* that can be personal or tied to group (geographic, subgenre, etc.; see, for example, Krims 2000); flow *types* characterized by musical parameters such as "triplet flow" (Duinker 2019) or "stutter rap" (Komaniecki 2019: 33); and the quite concrete musical rhythm and form of the words and rhymes in a specific piece of rap.[2] For the purposes of analyzing, learning, and teaching flow, which is the main topic of this chapter, it is the latter understanding of the term that should be taken as the default meaning. However, it should be stressed that when the term is encountered "in the wild," it contains all these aspects—and more—to some degree or other (see also Kautny in this volume).

As for Hip-Hop and music education, the questions around flow as concrete musical rhythmic structure are multiple and multifaceted. The ability to flow—or more modestly/realistically *the ability to create rap flows* by phrasing and structuring words, syllables, vocables, and rhymes in a way that is stylistically appropriate—is a *learned* skill. Can we as educators facilitate this learning in our students? Can it be *taught*? Perhaps more pressing: *should* it be taught? Is it culturally appropriate? What do we do to and say about Hip-Hop by institutionalizing emceeing? In this chapter, I will make the argument that it *can* be taught, and I will raise and discuss some questions about potential dangers and implications educators should be aware of and reflect upon. Building on my own experience as a rap analyst, emcee, and university music educator,[3] I will present flow's multiple interacting levels of rhythmic form and structure and relate them to essential rhythmic techniques. I will argue for musical analysis as a performative act and as a tool for learning—here, specifically, at an

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2   For an extended discussion on the term, its variants and epistemological implications see Oddekalv (2022b: 7–18).

3   The author has been (and is at the time of writing) an active recording and performing Hip-Hop artist in the Norwegian group Sinsenfist.

academic/higher secondary education (university and high school) level.[4] And to briefly conclude, I will then discuss *what makes shit dope*, and how the central aesthetic aspects of rap (and Hip-Hop and other Black art forms) are intimately connected to Black cultural heritage and progressive social values—something I believe is one of the better arguments for "teaching rap" in educational institutions and to people from outside "the culture."

Learning (about) Flow

The idea of flow being a learnable skill is not uncontroversial. In a public panel conversation in conjunction with the launch of the book *Flytsoner: studiar i flow og rap-lyrikk* (Flow zones: studies in flow and rap lyrics; Diesen, Markussen, and Oddekalv 2022), rapper Linni said "it's never something that's being learned, and it happens instinctively" (NTNU Samfunns- og utdanningsvitenskap 2023: at 35:22), when prompted to muse about the word "flow." However, he added that a definition of flow as an interplay between musical rhythm and speech rhythm (which was given as part of an introduction to the topic) is a good one "when one is listening to a track and thinking about flow" (ibid.: 35:40). A rapper's own rhythmic repertoire and personal expression should not be the subject of too much conscious reflection, and one does not "rehearse" flow, as another panelist, Jaa9, states later in the conversation: "if one would come to a session and say, 'I've rehearsed a cool flow'—that would be looked down upon" (ibid.: at 41:43). Of course, rappers have built up their rhythmic repertoire by (most often first) listening to *a lot* of rap music and writing, recording, and performing their own verses and songs, and Linni and Jaa9 state this clearly too. But it is interesting how—unlike for most other professional instrumentalists—it seems culturally inappropriate for rappers to systematically learn or "transcribe" other rappers' verses to build vocabulary. The "proper" way of internalizing the tradition's rhythmic language seems to be through subconscious osmosis, where analytical reflection should be actively subdued.

Of course, this specific way of encoding the cultural tenet of "keeping it real" deserves some pushback and unpacking. There are certainly rappers who are open about having an analytical mindset while engaging with other rappers' flows. For example, Norwegian rapper, Runar Gudnason, wrote about

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4   Similar arguments and related explorations from the Hip-Hop practice of sample-based music production can be found in Exarchos (2018)

how he superimposes other rappers' flows onto his own organizing mental schema when listening to/studying their tracks.[5] While it is certainly imperative to uphold the ideals of originality and individual expression and to avoid "biting" (copying a style or song), "keeping it real" can easily be misconstrued as a gatekeeping tool to "mystify" the acquisition of vocabulary for fledgling rappers. While the concrete transcription, analysis, and rehearsing of others' flows might well feel contrived and not "real," the application of an analytical mindset towards *one's own material* is something that seems more common amongst rappers than it might seem from the keeping-it-real discourse. To take my own "learning biography" as an example, something really "clicked" when I first began jotting down rhythmic details along the lyrics in my notebook on the many "transit writing sessions" (on the bus, train, metro, or airplane) where I was not able (or at least would have found it socially awkward to) to rap out loud over a beat. In Paul Edwards' seminal "How to Rap: The Art and Science of the Hip-Hop MC" (2009), many of the interviewed emcees explain in varying degrees of detail how they include rhythmic and performative details or cues in their writing process. I will argue that engaging an analytical mindset and employing analytical practices such as transcription to others' music is one of the best ways to develop one's own musical vocabulary, and—if anything—to reflect upon how learning from and being inspired by others might safeguard against unconsciously "biting another's' style." In an academic or higher education setting, where students and analysts will inevitably have varying exposure to Hip-Hop culture and rap practice, these analytical practices and modes of reflection can be particularly valuable.

Interestingly, the near-codification of the individual rapper's "authentic" voice "uncontaminated" by structured, intellectual study starkly contrasts with the way in which beatmaking practice is culturally coded. Video tutorials and educational livestreams for beatmaking have proliferated in web communities such as YouTube and Twitch, and practices such as reverse engineering hit tracks and showcasing common techniques are ubiquitous. While educational beatmaking content attracts millions of views spread amongst a huge host of so-called content creators, very few individuals make similarly educational content about rapping.[6] And while it might seem natural to consider

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5   See Oddekalv (2022b: 70–71) for an extended Norwegian translation and discussion.

6   A rare and notable exception is Aotearoa New Zealand–based, UK-born Nigerian artist/educator Mazbou Q, whose TikTok account has proved that well-made educational content on rap can most certainly go viral.

rapping to be a musical practice like any other, and that the strategies for learning and developing the skills and repertoire of the tradition could be the same as for a metal guitarist, jazz trombonist, or gospel singer—we as music educators should reflect on why there is sociocultural pushback against "copying" vocabulary in Hip-Hop. The interconnectedness of rap's constituents—for example divided into *content, flow,* and *delivery* (which also includes melody/pitch content, a parameter whose significance is often rarely discussed) like in Edwards (2009)—means that it is particularly crucial to reflect upon how a rapper's musical voice is intimately connected to their person, the stories they tell, and their cultural background. Hip-Hop "foregrounds identity" (Krims 2000: 9) more than any other mainstream art form, and there is no doubt that *keeping it real* is a guiding principle behind why any explicit reference to where one's rhythmic vocabulary stems from is a Hip-Hop faux pas—fundamentally *wack*. Kruse (2018) brings up these issues as regards Hip-Hop in the classroom, discussing how to "confront Hip-Hop authenticity" in ways that are socially/culturally responsible and meaningful for students. (On this point, see also Ethan Hein and Toni Blackman's chapter in this volume.)

To foreground and stress the importance of these fundamental issues of Hip-Hop's cultural values, cultural appropriation, and exploitation, I would urge educators (particularly those that to some degree or other are "outsiders" to Hip-Hop culture[7]) to begin any "learning rap" class with an open discussion, ideally discussing difficult cases, such as "the problem of the white rap cover" covered (pun intended) by Hein (2020).[8] On the surface, it might seem that there are so many potential pitfalls for White educators and non-hip-hoppers wrestling with rap music that it would be safest to avoid it altogether. But that would be a grave mistake. Hip-Hop is the leading idiom of mainstream

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7   I would strongly push back against any sort of "Hip-Hop purism" dictating who can or cannot engage with or teach Hip-Hop. That said, there are certain aspects of the culture which are clearly felt or understood differently depending on one's background. As a White man, I have no lived Black experience; as a Norwegian, I have no true understanding of Hip-Hop's roots in the Bronx, the United States, or the Black Atlantic. Still, I would argue that this does not disqualify me from considering myself a part of Hip-Hop culture—and indeed that the ways in which I am an "outsider" (cultural background, etc.) are equally important, albeit in different ways, than those that make me an "insider" (history of listening, practice, reading, involvement in various communities).

8   I consider Hein's article an obligatory reading for any White educator teaching the performance/making of rap.

art—meaning that students (of any nationality and background) are not only interested in it but have been raised on and molded by it—and it would be seriously negligent for music educators to not engage with and attempt to understand such an important cultural influence and movement. As chronicled by Greg Tate (2003), there is a history of White people wanting to take on "everything but the burden" of Black culture. This is something we (meaning White educators) should aim to combat. As Hein and Blackman puts it "Before Hip-Hop music educators can identify practical approaches to teaching Hip-Hop, we believe that they must first ask how to do so without doing violence to the music and its meanings, and indeed, whether such a thing is even possible" (this volume). Looking at our own communities and their engagement with Hip-Hop, we should reflect on if and how violence is being done to the music and its meanings, and do our part in tearing down colonialist structures and educate our communities about Hip-Hop's values.

As for learning/making/transcribing/copying/decoding flow, Eileen Southern makes the point that "serious study of African-American music requires getting to know the music, which means listening to it and, if possible, performing it" (1997: xx). This "serious study" through listening and performing (that is, by embodying the musical practice, and not necessarily getting on stage in front of an audience) is clearly what emcees have been doing for decades. However, while a blues guitarist might learn and perform an entire B.B. King track—meticulously working on getting each bend right—an emcee will from the very beginning *write* their own lines. Heeding Southern's call for performance for learning rap means that educators should encourage students to create their own original material and foster an environment conducive to doing so, while also stressing the performative nature of analysis. Kofi Agawu argues that "analysis is like performance and also like composition" (2004: 279), and in encouraging an analytical approach and an analytical mindset for students, we, as educators, are able to nurture these fundamentally creative and pleasurable aspects of the learning experience. The knowledge and skills imparted by analysis are only positive by-products of the process; "the more fundamental motivation [for analysis] lies in the desire to inhabit temporarily a certain sonic world—and to enjoy the sensuous pleasure of so doing" (Agawu 2004: 274–275).

Analyzing Flow

The field of rap analysis is populated by scholars and publications from many different disciplines, following various approaches. Along with musicologists (here I include those who would be called "music theorists" and "ethnomusicologists" in the United States), literary scholars and linguists are the most prolific, and the study of flow in particular is often a fundamentally interdisciplinary affair. While flow is a feature in analyses of all music with lyrics, it is particularly important for rap, as certain parameters—such as rhyme and syllable stress or prosody—are especially significant for rap's rhythmic and formal structure. In exemplifying analytical approaches and rhythmic techniques in this chapter, I will primarily draw upon my own extensive work in my 2022 dissertation "What Makes the Shit Dope? The Techniques and Analysis of Rap Flows" (Oddekalv 2022b).

Every listener and every *listening* are unlike any other. Music is a temporal art form, and while we inevitably attempt to inscribe and represent music in timeless form—words on pages, musical notation, figures, and images—what must never be forgotten is that music always unfolds through time. It *flows* forward. For the purposes of learning flow and stressing the performative dimension of analysis, I believe it makes sense to start with a foundational question—*what makes the shit dope?* Finding and dwelling on the moments that fascinate us is fundamental analysis in itself, and while there is much value in more statistical and overarching studies of rap's global features,[9] I do not think this is where one should start when encouraging students to become analysts themselves. Zooming gradually inwards on individual flows, passages, lines, rhythms, and moments also invite different tools, approaches, and theoretical orientations, and I will present a selection here. If one were to consider the following section as a blueprint or suggestion for topics/methods for a class focused on learning flow, I would recommend spending the most time on the first topic, and progressively less on the subsequent, slightly more intricate concepts.

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9   The study of rap's global features is often done using corpus studies, of which many have been published. See, for example, Condit-Schultz (2016), Ohriner (2016), Hirjee and Brown (2010), Katz (2008; 2015), Duinker and Martin (2017), and Gilbers et al. (2019).

Line-Bar Interactions—Phrasing on/in Meter

Whenever anyone puts rap into written form, whether it be in a creative writing process (in the—somewhat romanticized—notebook or, more commonly, on a smartphone) or through transcribing a favorite verse, the placement of line breaks quickly reveals its structural significance. Fundamentally, the division of text into *lines* is what "defines poetry" and "distinguishes all poetry from prose" (Fabb, Halle, and Piera 2008: 1), and most literary analyses of rap is clear on defining rap as a form of poetry (Perry 2004; Pate 2010; Bradley 2009). The structuring of poetic lines within a musical metrical framework of bars and larger units comprised of (most often) symmetrical groupings of bars, typically coinciding with the structure of the musical background—"the beat" in Hip-Hop vernacular (not to be confused with the rhythmic pulse unit sharing the label)—has been the subject of analytical scrutiny by many a rap analyst (see, for instance, Condit-Schultz 2016; Ohriner 2016; Katz 2008; 2015; Mattessich 2019; Adams 2020; Duinker 2021). Most commonly, a poetic line will coincide with a musical bar, but there is great room for variation—and the variations against the norm are often foundational to the aesthetic of a flow. Many common techniques that are part of the rhythmic vocabulary of rappers from different eras and different scenes are based on line-bar interactions.

There are some important considerations as to what constitutes a *line*, and how this structural unit is experienced by listeners. Again, this is primarily due to a flow's continuous unfolding through time. Nigel Fabb makes the argument that lineation (the division of text into lines) is an *implied form* (2002: 136), and that there are multiple different types of *evidence for lineation* that in combination reveals the "dominant lineation" of a text. For printed poetry, the graphic line is only one type of (strong) evidence for lineation, and "inferences about lineation need more than one type of evidence" (ibid.: 137). Such evidence could be, for example, (poetic) meter, grammatical syntax, relative length, and stylistic convention. For many styles of poetry and rap in particular, *rhyme* is a strong type of evidence. As rap is not printed poetry, the graphic line is not an available structuring parameter for a listener, so we rely on other types of evidence. While the convention of the line-bar coincidence has been a part of rap since its very inception, I argue elsewhere (Oddekalv 2022a) that musical meter is not particularly strong evidence for lineation in itself (although the convention is, to a certain degree). Rather, (primary) rhyme and grammatical syntax are much stronger indicators of a potential line break. It is important to keep in mind that lineation is often either ambiguous or continuously influenced by

the presence of alternative lineations that are weak, or at least weaker than the dominant ones. And as the flow gradually reveals itself, a listener will interpret, anticipate, and reinterpret the dominant lineation. This is an important factor in the overall aesthetic expression of a rap flow.

Beginning with a simple transcription of the lyrics, one should encourage students to reflect on what influences their choices of graphic line breaks. Figure 1 shows an example from an excerpt of CHIKA's "SONGS ABOUT YOU" (2019), highlighting some types of evidence for lineation.

I sound too fuckin' pressed, man, let's backtrack   *Could be 1 long line?*
The accolades, I have that

The pressure fuckin' stacked at the weight of a gravel backpack
And shit I wrote a month ago, outdated just like snapbacks
And Seven told me if I want that body, I can snap back
And go'n' attack rap and hit 'em so hard they wonder what happened   *Could be divided differently?*
No cappin', hoes lackin', I said it, what's crackin'?
I set the precedent, at this point I'm your president
Now, how you sick as me, but come and function as the medicine?

Fig. 1: Transcription of part of verse two from CHIKA's "SONGS ABOUT YOU" (2019, from 1:58) with highlighted evidence for lineation. Different primary rhymes underlined in red, blue, and brown, with potential alternate lineations demarcated by green bracket/stippled lines.

As can be seen in the figure, the lineation of the initial transcription lines up with a combination of grammatical syntax and primary rhyme position. Every line ending is after a complete sentence and a (multisyllable) rhyme instance. Notice the potentially ambiguous lineations in the first two lines and in the sixth and seventh. As lines one and two are the first of the section, any patterns of additional evidence for lineation such as *similarity of length* and *structural similarity* (here: two sets of primary rhyme instances in each line, positioned at beats 2 and 4) have not yet been established for the listener. Until "have that" appears, "backtrack" is not yet a rhyme, and the syntax and breathing pause in CHIKA's delivery suggest a line break, which perhaps is reinterpreted after the

full two-bar line pair is finished (after "backpack"). In lines six and seven, the change of primary rhyme is a complicating factor, as is the change in CHIKA's delivery mode from rapped to sung and the lack of a rhyme on "so hard" (which we might be induced to expect by syntax and phrasing). Here, I chose to inter-pret/transcribe the sixth line as one long(er) syntactical unit, but placing line breaks after "so hard" and "happened" also aligns with closed syntactical units and is a perfectly feasible interpretation.

Continuing the analysis, the relationship between lines and bars (musical meter) highlights how the flow uses variations against the convention of the line-bar coincidence to challenge a listener's expectations and create imbal-ances and ambiguity. I suggest using only a quite rough demarcation of beat positions and superimposing a visualization of the lines on a musical metrical grid, as shown in Figure 2.
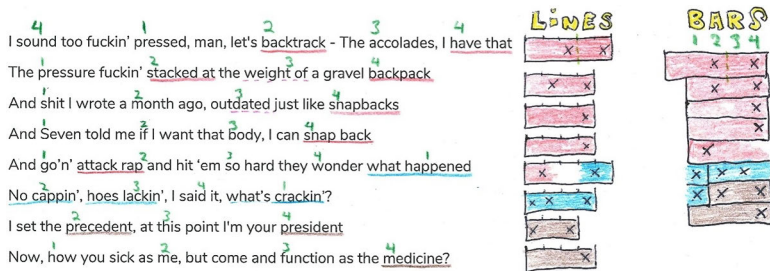

Fig. 2: Line-bar interactions in an excerpt from "SONGS ABOUT YOU." Beat num-bers in green, primary rhymes underlined in red, blue, and brown. Line graphs colored corresponding to rhyme complexes and organized as lines and superimposed on musi-cal meter respectively, with primary rhyme positions indicated by crosses.

The visualization of lines and how they fit over the musical meter showcase certain patterns, such as the aforementioned two primary rhymes on two and four of lines one and two, as well as a section of *one-rhyming*—the placement of a primary rhyme on beat one rather than the more conventional beat four (Oddekalv 2022a: 242–243; 2022b: 137–144)—in the lines ending on the one of bars six and seven. Techniques such as these, and how rappers play with rhyme density and structural conventions, are the first I would introduce students to when they begin analyzing flow. I would suggest that analysis of (the position

of) primary rhymes, *rhyme complexes* (a section dominated by a particular rhyme class; see Krims 2000: 43), and the symmetry or lack of symmetry of groups of bars/lines is the main focus rather than specific rhythmic phrasing.

Stress Interactions—(Quantized) Rhythmic Surface Structure

Zooming in to the rhythmic structure of syllable placement is the next step in analyzing rap flows. The ways in which stressed syllables are placed on unstressed metrical positions and the patterns created by syllable stress is a prime analytical concern for rappers and rap scholars, and here, too, the interactions between the framework of the musical rhythm and the poetic/linguistic rhythms are what creates and defines rap's rhythmic language.

Fig. 3: Transcriptions of an excerpt from CHIKA's "SONGS ABOUT YOU" (2019, starting at 2:11).

In analyzing this level, various considerations inform how detailed the transcription needs to be. Transcribing entire verses can be highly informative (and I would recommend that students do so—particularly as it offers excellent ear training), but often analysis is better served by identifying specific passages/sections and transcribing only those into musical notation or a grid-based system. Depending on the analyst's proficiency, the potential

readership of the analysis, and/or which rhythmic features are to be analyzed, these systems can be used interchangeably. Figure 3 shows how I work when transcribing a section of flow and how the transcription looks when "cleaned up" in musical notation and a grid-based representation, respectively.

As the figure illustrates, my own transcription process is based on traditional music notation, largely because I am proficient in and comfortable with this system. It is also the method I initially used to notate rap when I was working out the details of some of my own flows during the writing process (while writing on the bus/train/plane and not wanting to bother other passengers). I advocate using music notation with students as well, as it proves to be both a flexible and surprisingly straightforward system when (musical) pitch is not a factor. However, the choice of system should be adapted to what both the student group and the teacher are comfortable with.

The "cleaned up" transcriptions showcase the rhythmic feature most prominent in this section: the consistent syncopation of the primary rhyme motifs. Here again, whether this is most easily discernable in the music notation or the grid system depends on one's proficiency, but both systems effectively capture the nuances in emphasis. For the grid-based system, I prefer to include clear references to the musical meter and the hierarchy of subdivisions, with beats and the relatively "heavy" (metrically stressed) eighth-note positions indicated. I use visuals aids such as arrows, dots or crosses (any such mark will do) to mark instances where a stressed syllable has been placed on a metrically weak sixteenth-note position. For the excerpt shown in Figure 3, I added a small slur on the sustained syncopated syllable, indicating that no syllable follows in the subsequent sixteenth-note box. This creates a contrast to the one instance of a stressed syllable in a metrically weak position that *is* followed by another syllable—an unstressed one in a metrically strong position—whose rhythmic effect is quite different and warrants reflection.

Many lessons can be taken from an excerpt like this. For example, it demonstrates how rap rhymes almost always "rhyme rhythmically" as well as phonetically (Komaniecki 2019: 46), or how the repeated syncopations create a "tendency towards cross-rhythm" (Danielsen 2006: 62). The relationship between musical background and flow can be explored in detail, particularly when using a grid-based setup, and other types of more or less consistent rhythmic patterns can be analyzed, as Ohriner (2019) does with his concept of "vocal groove."

Microrhythm—Timing and Degrees of Ambiguity

One area that many rap scholars advocate studying is the rhythmic phrasing "below" (or even "between") the quantized rhythmic units of beat subdivisions. Much has been written on how "hip-hop music resists traditional modes of musical analysis" (Adams 2015: 118), and how its elusive magic rests in "expressive timing" (see Ohriner 2018, Duinker 2022), swing, and microrhythmic phrasing in general.[10] To a certain degree, this sentiment is warranted—microrhythmic analysis has much to unpack, and microrhythmic phrasing is certainly an integral piece of rap's aesthetic puzzle. However, there is no need to throw the baby out with the proverbial bathwater and focus primarily on microrhythmic analysis to decipher rap's rhythmic language. Not that anyone is advocating this, of course, but a rhetoric implying that microrhythm holds particular importance, and that a lack of microrhythmic analysis is the reason why rap has not been satisfactorily understood, is just as reductive as leaving it out of the equation entirely. There are many different microrhythmic features in a rap flow that can be relevant to analyze (although some might consider phrasing at a subquantized level part of "delivery" rather than flow; see, for example, Edwards 2009: 256–257), and different methods of measurement and interpretation are suitable for different features. General tendencies in microrhythmic phrasing—such as the "laidback" lagging behind the beat of Snoop Dogg or Big Boi's seemingly unsystematic speech-like phrasing—are important characteristics of a rapper's personal rhythmic style. However, I do not believe students should conduct the types of broad, zoomed-out global feature analyses that quantify such tendencies. Rather, for students to better understand flow, I advocate analyzing passages where microrhythmic phrasing creates ambiguity regarding the quantized rhythmic structure. Microrhythmic analysis, in other words, should be done in tandem with the analysis of quantized transcription.

Measuring the exact position of a syllable is not necessarily a straightforward process, and substantial research efforts have gone into exploring the position and variability of different sounds' *perceptual center*(s) ("p-center")

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10   I use the term "microrhythmic phrasing" to make a distinction both between "micro-timing" which is strictly temporal and "microrhythm" which encompasses other sonic features than onset positions (see Câmara 2021 for an extended discussion), and between microrhythmic phrasing that is *structural* and not strictly *expressive* (Oddekalv 2022b: 118–122).

amongst different listeners (see, for example, Danielsen et al. 2019). One consequence is that any microrhythmic analysis inherently involves fundamental epistemological choices. Using only software-measured onsets creates "objectivity," but at the cost of compromising fidelity to the analyst's perception. A subjective interpretation of p-center positions, by contrast, means that other analysts cannot (exactly) reproduce the analysis, but it does preserve important dimensions of analysis focused on performative (and subjective and interpretative) acts. I advocate for this latter approach. In this process, an analyst zooms in on waveforms and spectrograms, repeatedly listening to single syllables and slowing the audio down to place individual p-centers and compare them to a ruler of some sort, be it a mechanically quantized grid like in most DAWs or the p-centers or beat bins, of the compound rhythmic events in the musical background (see Danielsen 2010; 2018; Haugen and Danielsen 2020). And this procedure is not just a methodological step, but a valuable exercise in its own right.

Figures 4 and 5 show examples of microrhythmic analysis from my dissertation (Oddekalv 2022b), both of which home in on the interaction between musical background/metrical frame of reference and the microrhythmic phrasing of the rap.

Figure 4 shows an edited snapshot of the analytical working process, using waveforms and spectrograms of separate tracks from a recording (obtained directly from the artists through the project TIME—Timing and Sound in Musical Microrhythm at the University of Oslo). Note that there are no exact syllable p-centers indicated in the illustration (while the less ambiguous drum hits are marked). Yet it should be visually apparent (at least to someone proficient working in a DAW) that the syllables mostly do not line up with the obvious subdivision positions. And yet that does not stop the listener from interpreting the rhythmic structure "as" (cognitively) quantized rhythmic units.

Figure 5 is an example of a microrhythmic analysis transformed into a different visual representation. The gridded line in the middle of figure represents a (straight/not swung) sixteenth-note grid, and the red dots indicate the (quite precise, though still subjective/interpreted/approximate) syllable p-centers. The purpose of this particular analysis is to show how the different layers/musical streams can give conflicting metrical cues to a listener. Here, the metrical anchor (a stressed syllable functioning as a marker of a metrical beat) "-dur-" presents a "downbeat" much later than the downbeat position indicated by the musical background.
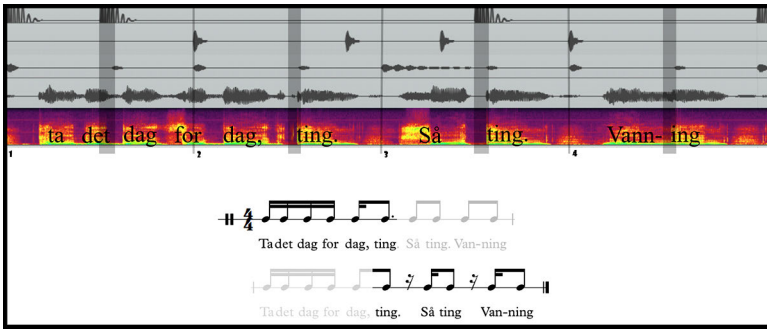
Fig. 4: *Waveform and spectrogram analysis and transcription of rhythmic ambiguity—"bothness" (a rhythmic event invites first one structural interpretation before requiring a reinterpretation—both interpretations are part of the listening experience)—in Neste Planet's "Eple" (2018, starting at 0:53). Cited from Oddekalv (2022b: 193).*

Fig. 5: *Microrhythmic analysis and example of a listener's interpretation of an excerpt from Lisa "Left Eye" Lopes's verse on TLC's "Waterfalls" (1994, starting at 3:31). Cited from Oddekalv (2022b: 183).*

Extended microrhythmic analyses can be nuanced and intricate and are probably not where one should focus the most time in a class devoted to learning flow. This section of the present essay is thus intended as a short teaser of

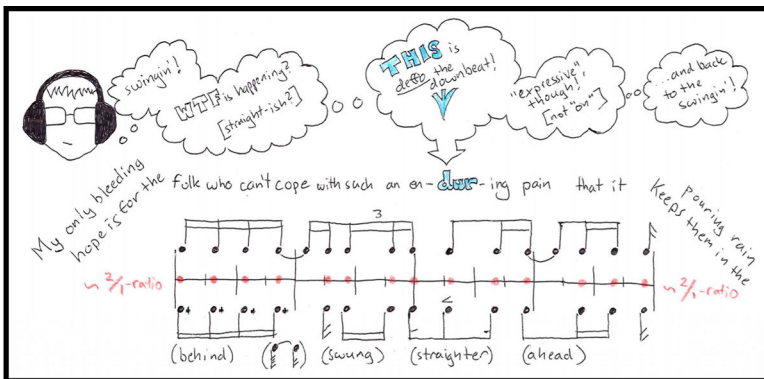the subject, with an invitation to refer to the original source (Oddekalv 2022b, track B3) for a deeper dive into microrhythmic analysis of rap.

What Makes the Shit Dope?

The three levels of rhythmic analysis presented above are only some of the topics one might touch on when analyzing flow. If I were to live the dream of designing an entire rap analysis/performance module, other mandatory topics would include melodic analysis and production/arranging of vocal layers, for example. For educators looking to get inspired, the most important takeaway should be the focus on analysis as a creative and performative process. The question students (and educators) should ask themselves is "what makes the shit dope?" and they should trust their own aesthetic preferences in identifying focus areas for analysis.

A common thread throughout the examples in this chapter is that standout moments in flows revolve around some sort of ambiguity—"friction" between rhythmic or formal layers or hints or tendencies towards some sort of parallel rhythmic structure competing or interacting with the main metrical framework. I encourage reflection on this tendency and urge educators to make connections between rap's cultural heritage and social values—including nudging students towards the same types of reflection without spelling it out, so to say. Tricia Rose identifies three aspects—*flow, layering*, and *ruptures in line*—as foundational for Black art (Rose 1994: 37). Think of how these aspects are evident in the art of Signifyin(g) (Gates 1989), another concept that permeates Hip-Hop and other Black art forms. The aesthetics of Black art are intimately connected with the history and culture in which they originate, and it is no coincidence that proficiency in manipulating and maneuvering layers of meaning, form, and structure develops amongst those of a "double consciousness" (Du Bois 1903). Many scholars have explored these connections between aesthetics and cultural values in depth (see, for example, Moten 2003 and Perry 2004), and as Hip-Hop conquers the world, the interconnectedness between social and aesthetic dimensions of the practice is evident outside of the American context, as well (see Rollefson 2017). Think of how the layered poetic lines and musical bars flow forward in parallel, while sometimes rupturing at diverging moments; how the cross-rhythmic tendencies evoked by the positioning of stressed syllables in unstressed metrical positions hint towards layered rhythmic patterns in symbiotic competition; how the performative

phrasing of timing-cognizant emcees can make a beat feel wider/longer or even present at two different "places" at once; and how the layered meanings and Signifyin(g) in the lyrics can express multiple stories, histories, cultural references, and emotions that might not even be intuitively related (yet they are). Getting a feel for what makes the shit dope inevitably requires insight into the cultural heritage and inherent values of Hip-Hop—or at the very least, students of Hip-Hop music will develop skills that might aid in understanding and adopting these values. In a way, the order is flipped. While young European students might not come to Hip-Hop through their cultural background, the cultural and social values Hip-Hop contains might come to them through their engagement with its aesthetics.

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Hip-Hop and Intersectional Music Education: Learning from Hip-Hop Feminisms[1]

Shanti Suki Osman

Abstract *The concept of intersectionality stems from Black feminist theory and recognizes the reality of multiple and simultaneously existing forms of discrimination (Crenshaw 1989; Hill Collins 2008; Combahee River Collective 2017). Intersectionality as an approach and consideration in music education in Germany has experienced a recent surge, and researchers and practitioners from this field are also addressing Hip-Hop culture and music, including its accompanying problems and possibilities, in the classroom (Honnens 2012, Siedenburg 2022). Among the currents that were developed from Black feminist theory is Hip-Hop feminism, a feminism that seeks to create a more nuanced and practice-based approach to dealing with intersectional marginalized perspectives and knowledge production (Morgan 1999; Lindsey 2015; Knight Steele 2021). I consider four developments of Hip-Hop feminist theory—digital Black feminism's threading and stitching (Knight Steele 2021); bringing the wreck (Pough 2004); kinetic orality (Gaunt 2006); and melodious misogyny (Lindsey 2015)—and suggest how these methods and concepts can contribute to a critical, intersectional Hip-Hop music education.*

Introduction: Intersectionality and Hip-Hop

The concept of intersectionality stems from key developments in Black feminist theory that recognize the reality of multiple and simultaneously existing forms of discrimination (Crenshaw 1989; Hill Collins 2008; Combahee River Collective 2017). The importance of intersectionality in research (Walgenbach

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1   Thank you to the many students whose bachelor's and master's theses on gender, race, and Hip-Hop I was asked to supervise. It forced me, as a feminist scholar, to finally grapple with the big messy mountain of discourse surrounding it, which I had honestly been trying to avoid. Thank you also to Treva B. Lindsey for inspiration and teaching.

2007; Winker/Degele 2010) and in educational contexts (Riegel 2016) has been, and is being, thoroughly explored, internationally and in the German-speaking discourse, notably by Black feminists such as Denise Bergold-Caldwell in her work on social, racial, and gender contracts (Bergold-Caldwell 2020). This paper will focus on examples that consider the importance of intersectionality when working with Hip-Hop within music education, which I expound upon below.

Treva B. Lindsey accurately declares that, "[u]sing intersectional analyses to access and engage Black women and trans* people as violable subjects, Hip-Hop feminism's elasticity allows for a wider range of people to figure as hip-hop subjects" (Lindsey 2015: 69). Jasmine Hines argues for the inclusion of intersectional musicians and musical sources in the music classroom to create more space for marginalized students to self-identify (Hines 2020), and Siedenburg likewise expounds the importance of intersectionality (Siedenburg, 2022). Referring to its origins in African American culture and its continued practice by racialized, classed, and discriminated actors, Siedenburg points out the potential of Hip-Hop culture for intersectional positioning and identity construction, despite its often-problematic lyrics, content, and contexts (Siedenburg 2022: 45). With regards to working with Hip-Hop in schools in socioeconomically deprived areas, she warns of a practice of essentialism based on what teachers think students of that school will like (ibid.: 46). Whilst understanding the need to counter stereotypes and essentialist depictions (Hines 2020: 323), Hines nevertheless centers her approach in the suitably "gray" area (Morgan 1999: 59) of Hip-Hop feminism and contends that sometimes the ability to self-express and self-identify, here specifically referring to Black female students and Black queer students, is just as important (Hines 2020: 318). Indeed Leila Haghighat (2018) discusses the clash between a government-led garden project intended to improve the standards of a so-called deprived neighborhood in Marseille and the counternarrative of rap and Hip-Hop that is characteristic of and celebrated by the inhabitants of the neighborhood, but ignored and not incorporated in the decisions and execution of this community arts project. Here the members of the community were denied a practice of representation when Hip-Hop was not employed as a vehicle for engagement (Haghighat 2018: 101).

Intersectional approaches to music and arts education require accepting and considering contradictions and sometimes, as an educator, not knowing exactly what to do, or better still, having to unlearn ideas about what we thought was given, true, standard, and correct (Osman 2023). Morgan's

concept of embracing contradictions (Morgan 1999) and the abovementioned problems and possibilities of essentializing practices encourage a similar approach and are key steps forward in using Hip-Hop in music education. They indicate, however, only the surface level of theories and concepts that have grown from Hip-Hop feminism. Indeed, further potential of Hip-Hop in music education can be unlocked when we as music educators not only rethink how we approach it, but actually reshape what our understanding of Hip-Hop is. Alongside the characteristic elements of Hip-Hop—"emceeing, deejaying, graffiti, and b-boying/b-girling" (Lindsey 2015: 59)—what other components are there? Where do they come from and how could this reshaping contribute to an intersectional music education?[2]

When I started writing this article, I was convinced that digital Black feminism, with its focus on redefining what technology is from the perspective of Black women, would constitute the bulk of the text. However, on my journey through the offshoots and developments of Hip-Hop feminism since its inception by Joan Morgan in 1999, I have discovered that a myriad of theories and concepts exist that can help music educators rethink and reshape what Hip-Hop is, and therefore, the role it can play in the music classroom. To that end my paper will take the following form: after a brief introduction to Hip-Hop feminism followed by examples from the burgeoning field of intersectional music education in Germany, I want to present four developments of Hip-Hop feminism theory and practice that can help us to rethink and reshape what we understand Hip-Hop to be:

a) Digital Black feminism's concept of *threading and stitching* (Knight Steele 2021) as part of how Black women redefine technology will trouble the notion of *technology and tools* in Hip-Hop.
b) Gwendolyn Pough's concept of *bringing the wreck* (Pough 2004), with its focus on self-articulation, will redefine whose *image* represents Hip-Hop.
c) Kyra Gaunt's adaption of *kinetic orality* (Gaunt 2006) will redefine the notion of *storytelling* in Hip-Hop.

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2   The German Hip-Hop and gangsta rap researcher and lecturer Martin Seelinger also critiques that the narrow focus on these reified aspects of Hip-Hop culture prevent a more nuanced examination of the power relations surrounding and indeed producing them (Seelinger 2013). The idea of Hip-Hop as a culture of the four elements is also critically discussed in Kattenbeck (2022).

d) Finally, the controversially named *melodious misogyny* (Lindsey 2015: 63) will focus on how Black women and girls experience sound, allowing us to re-define and rethink the role of *sound* and *listening* in Hip-Hop.

Hip-Hop Feminism

"Hip-Hop feminism" is a term that was coined by Joan Morgan (1999) to de-scribe a concept for the difficult position held by those who embrace Hip-Hop culture but acknowledge and detest the misogyny and overt patriarchy that ac-companies it. Hip-Hop feminism seeks to acknowledge, accept, and hold the "gray areas" (ibid.: 59) between empowerment, self-expression, and the ampli-fication of marginalized voices; and the often misogynistic, homophobic, and violent content, as expressed though lyrics and video images, and context of Hip-Hop culture and music. In the United States, Morgan's pivotal book *When Chickenheads Come Home to Roost* was viewed by many young Black women as a way for them to define their own feminism, distinct and yet still developed from scholars such as bell hooks and Patricia Hill Collins. Indeed, a key feature of the burgeoning Hip-Hop feminist generation was its embrace of a feminism that included nonacademic standpoints (Morgan 1999; Knight Steele 2021) as a way to make space for the contradictions of political standpoint and lived expe-rience (Lindsey 2015: 56)—for example, by taking pleasure from listening and dancing to music which is often misogynistic (Gay 2014). With her concept of *melodious misogyny* (Lindsey 2015: 63), which I will expound upon below, Treva B. Lindsey maintains that Hip-Hop feminism addresses and works against the devaluation of women and girls in Hip-Hop, which accordingly has a positive effect on the marginalization of girls in community projects, urban education, and schools.

   There has also been scholarship on and development of Hip-Hop femi-nism in Germany. German Hip-Hop feminist researcher Heidi Süß has most recently expounded upon Hip-Hop feminism in the German rap scene in relation to gender roles and masculinities (Süß 2022). Reyhan Şahin does not explicitly refer to Morgan's notion of Hip-Hop feminism but still characterizes her own version of it in *Yalla Feminismus* as intersectional (Şahin 2019: 36 and 124). This important contribution to the German discourse on Hip-Hop feminism disquiets stereotypical images of Muslim women in Germany, hijab wearing or otherwise (Şahin 2019: 161). Similarly, Penelope Braune coined the

term *Pussytionierung*,[3] creating a vocabulary for postmigrant female rappers in Germany to situate their experience, knowledge, identity, and artistry (Braune 2022). Noam Gramlich's intersectional analysis of wealth, racialization, and queerness (Gramlich 2021) can also be situated in the genealogy of German Hip-Hop feminist discourse.

Intersectional Music Education in Germany

Before exploring the abovementioned theories and concepts of Hip-Hop feminism and their potential to allow us to reshape what we understand as the characteristic elements of Hip-Hop, I want to focus on intersectional approaches in music education and music education research. The international discourse on intersectionality and music education is broad and varied and an overview would be beyond the scope of this article (see, e.g., Escalante 2020; Koskela et al. 2021; Talbot 2023). As Vincent Bates shows, systematically employing intersectional frameworks to pursue social justice objectives in music education refocuses the music classroom as a political microcosm (2022). Despite my own academic socialization in Anglo-North American discourses, I situate my music education research and practice in the critical and intersectional discourse in Germany. An overview of current developments is therefore necessary to address the questions of how far along we are, so to speak, with regards to critical approaches in music education, as well as my insistence that the growing field of intersectional music education in Germany offers an appropriate place to house new critical developments in Hip-Hop and music education.[4]

Stemming from considerations of transcultural music education, including Lehmann-Wermser's focus on whiteness and racism in the music classroom (Lehmann-Wermser 2019) and Blanchard's critical perspectives on cultural diversity in music classrooms (Blanchard 2019), there has been a recent, welcome increase of intersectional approaches in German-language music education and music education research. Particularly noteworthy are Dunkel's

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3   Braune uses the word Pussytionierung—a play on the word "pussy" and the German word for positionality—to focus the presence of gender and sex in identity construction for postmigrant female rappers in Germany (Braune 2022).

4   An earlier version of the following paragraph appears in German in Osman (2023) and in English in Osman (2022a).

reflections on how the concepts of intersectionality and diversity in music education can be dealt with together, so as to mutually benefit each other—as opposed to considering intersectionality as a completely new concept that supersedes and negates previous work (Dunkel 2019). Honnens's research on hegemonic masculinities and music tastes in school-aged male adolescents as expressions of right/successful or wrong/failed forms of integration (Honnens 2021) is another significant example. Here, the intersectional examination of young people's own categorization of degrees of apparent integration illustrates how much this is related to performances of gender and power, with the young people determining that people who listen to gangsta rap are immature and disobedient, and therefore not properly integrated, whereas those who listen to Arabesque music are mature, considerate, well-mannered and therefore well integrated into German society.[5] In a recent article (Osman 2022b) I explicated the concept of *diskriminierungskritische*[6] Music Education. *Diskriminierungskritisch* is a term used increasingly in German speaking arts and music education. It describes an approach that does not only expose, name and work against forms of discrimination and develops a sensitivity towards them, but also wants to examine the conditions and interdependence of these discriminatory aspects (ibid.). A *diskriminierungskritisch* approach includes a self-reflection of the actors of the situation (be it teachers, workshop leaders, organisers or participants). I emphasize here that the notion of intersectionality does not mean merely adding up the characteristics of a person, but looking at how these different factors interact with each other and influence a person's experience and perception of a situation (ibid.: 31). In her work on Black fem-

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5   Arabesque describes a genre of Turkish music which was first developed after the 1920s when Ataturk banned classical Ottoman music from radio to make room for Western music. Turkish musicians and music lovers then turned to Arabic influences and sounds to create this new genre. Whilst discussing this text with music education and music teacher training students at the University of Arts in Berlin in 2023 during the seminar "Postmigrant Music and Music Education," one student who identified himself as having a migrant and possibly postmigrant background pointed out the irony of Arabesque—a very traditional music often linked to national identity—being associated with a migrant's successful integration into the host country.

6   There is no direct English translation for the term *diskriminierungskritisch*. Carmen Mörsch uses this German language term as a translation of the concept of critical diversity (2023). See also Josties and Gerards (2020/2019) for an in-depth discussion of this approach in Music Education in schools and extra-curricular settings.

inist epistemologies,[7] Patricia Hill Collins discusses this notion as standpoint theory. Standpoint theory forms a key part of many developments of Hip-Hop feminism; however, it is suitably remixed and reshaped to include not just an adult academic woman's perspective, but also that of a girl or nonacademic woman (see Brown 2008, 2013 and Black Girl Standpoint Love 2012).

A recent article by Ilka Siedenburg is worth looking at more closely here since it considers Hip-Hop and intersectionality in school music education (Siedenburg 2022). Focusing on race, gender, and class (Winker/Degele 2010), Siedenburg acknowledges the importance of approaching Hip-Hop in music education from an intersectional perspective to create a more nuanced site for gender identity construction (Siedenburg 2022: 43). She defines intersectional music education as striving to counter discrimination and support children and young people to reach their potential without being limited by stereotypes and attributed assumptions about their gender identity, social background, or other aspects of who they are or where they come from (ibid.: 47). Siedenburg suggests that Debus's strategies of approaching gender in education (Debus 2017) can be used in intersectional music education with varying degrees of how explicit the topics and relevant categories are named. This ranges from explicitly mentioning and addressing the topic of gender (*Dramatisierung*), to explicitly mentioning gender but allowing for nuance within the category (*Entdramatisierung*), to not explicitly mentioning gender at all but rather allowing aspects of gender to be evident in and affect pedagogical decisions and actions (*Nicht-Dramatisierung*) (Siedenburg 2022: 47). Siedenburg centers the article around the problems and possibilities of what she calls, overstepping the lines of difference (ibid.: 48), suggesting that intersectional approaches can allow for this more easily. In some ways, I support this conclusion, for example in the cases of marginalized students being able to break stereotypical and essentialist images of themselves (Osman 2022, 2023) and self-identity within or without the lines of categorization and difference (Hines 2020; Siedenburg 2022). However, the emphasis on the ease of overstepping lines of difference to enable intersectional approaches is less valid when used as a justification for cultural appropriation. It is beyond the scope of this article—and my academic interest—to dive into the topic of cultural appropriation. I do, though, want to

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7   See Dunkel et al. (2022: 20–21) for a description of my dissertation research, in which I describe the concept of intersectional epistemologies as influenced by Black feminist epistemologies.

point out the misgivings I have about conclusions drawn by Siedenburg. Referencing the arguments made earlier in her article with regards to how hegemonic masculinity dictates that a girl playing the drums strengthens their societal position, whereas a man doing ballet is thereby weakened in their societal position (Siedenburg 2022: 44; Cornell 1995), Siedenburg concludes that a male ballet dancer and a white person taking part in Afro-American cultural practices are both examples of overstepping lines of difference and taking part in a culture that is maybe not official theirs (Siedenburg 2022: 48). I would however argue that this likening lacks the very hegemonic critique surrounding the former mentioning of the male ballet dancer: namely that, whilst a man doing ballet is thereby arguably weakened in their societal position, the white person taking part in Afro-American cultural practices is arguably strengthened by this cultural "win." It is precisely these power relations in cases of cultural (mis)appropriation that need to be considered, and since Hip-Hop is an oft-cited and used vehicle for such exploration of difference and nuance in identity construction and expressivity (Hines 2020; Gramich 2021; Süß 2022), I strongly believe that considering new ways of forming the components of what we understand Hip-Hop to be could contribute to further intersectional approaches to music education. I propose an overstepping of the lines of difference that necessitates a redrawing of them.

Developments of Hip-Hop Feminisms

In the following section I will turn to the four theories and developments of Hip-Hop feminism that I propose can contribute to working with Hip-Hop in critical music education by ultimately guiding us in reshaping our idea of what Hip-Hop is.

a) Threading and Stitching—Redefining Technology and Tools

The concept of *threading and stitching* belongs to a range of components of digital Black feminism, as expounded by Catherine Knight Steele (2021).[8]

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8   Other aspects of digital Black feminist "Praxis" detailed by Knight Steele are *capturing* and *publishing* (Knight Steele 2012: 95–122). Key principles for a digital Black feminism include *agency*, *the right to self-identify*, *gender nonbinary spaces of discourse*, *complicated allegiances*, and the *dialectic of self and community needs* (65–93). Many of these resonate

Digital Black feminism aims to redefine technology from the perspective of Black women, including defining technology as not only referring to hand-held practical tools but to tools of social practice, too. The process of tracing the relationship between Black women and technology includes navigating racial and gendered stereotypes, historical erasure, storytelling power, and epistemic injustice (ibid.). Beginning from what she refers to, with a humanizing intention, as the time when people were *enslavers* and people were *enslaved* (Knight Steele 2021: 162n2), Knight Steele details the historical relationship that Black women have had—and have not been allowed to have—with technology. The colonial notions of both being a woman and being a laborer excluded Black women, since *women* were white, and *laborers* were Black men (ibid.: 25). However, it was within the realms of household labor and physical labor that they developed their technologies.[9] Since these realms of household and physical labor were not places where Black women's presence or power were acknowledged, neither were the technological tools, tricks, methods, and means that they developed within them:

> Black women have always engaged in technology; it is the definition of technology and technical expertise that shifted. Black women, as purveyors of the home, had to master many forms of technology. However, if the everyday use of the term *technology* shifts to no longer include their tools, systems of labor, and modes of communication, their labor, bodies, and expertise could be devalued. (Knight Steele 2021: 29)

Knight Steele also states that with the advent of the image of the technical expert being white and male, Black women's technological practices and any records of them also disappeared from history (ibid.: 30).

The concept of *threading and stitching* (ibid.: 116) allows for a rethinking of the definition of technology to include further tricks and tools of social practice,[10]

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with notions of intersectional music education and with the possibilities of using Hip-Hop in music education (see in particular Hines 2020).

9   Referring to the film *Hidden Figures*, Megan Thee Stallion laments in a New York Times op ed that she "wish[ed] [she]'d learned in school about this story as well as more earthly achievements: Alice H. Parker filed the patent for the first home furnace, or that Marie Van Brittan Brown created the first home security system" (Stallion 2020).

10   The imagery and metaphor of *threading and stitching* in relation to Black feminist epistemologies and methodologies is a longstanding theme, with one recent example being Katherine McKittrick's work (2021) on Black methodologies and storytelling.

which can contribute to a critical employment of Hip-Hop in music education contexts. Here Knight Steele directly explains this as the quality of interweaving artistic persona or/and working persona with personal persona—including biography, positionality, action, and everyday experiences. In her explication of intersectional Hip-Hop feminism, one of Reyhan Şahin's most pointed digs at German gangsta rap is that misogyny is often argued away as being part of the artist persona, and not representative of the actual opinions of the rappers (Şahin 2019: 70). Indeed, there is the argument that rappers and Hip-Hop artists subjected to an intersection of marginalization use this artist persona as a way to vent frustration and to stage successful and empowered identities, which may not reflect their actual everyday lived experience, namely, when they are not seen as a rap artist (Oğlakcıoğlu 2019). Here the principle is a separation of self and artist persona, but Knight Steele's discernment of the digital Black feminist technology of *threading and stitching*, suggests exactly that—a sewing together and intertwining of actual lived experience with artistic expression (Knight Steele 2021: 116). I suggest that a more concrete use of this approach can, on the one hand, further validate the situated knowledge and lived experience of marginalized groups, and on the other, allow users of misogynistic language and tropes to not just reproduce them, but add their own voice and views in critiquing and countering them in Hip-Hop practice. Both of these notions allow for more nuanced experiences of Hip-Hop in music education settings.

b) Bringing the Wreck—Redefining Representation and Image

Gwendolyn Pough's theory of *bringing the wreck* (Pough 2004) addresses the public gaze on Black women and considers how Black women in Hip-Hop employ techniques of causing a stir and creating a spectacle in order to redefine how they are represented within the field and beyond (Lindsey 2015: 57; Pough 2004). The action of Black women inserting themselves and demanding visibility is characteristic of many offshoots and developments of Hip-Hop feminism. Knight Steele (2021) identifies aspects of digital Black feminist practice that involve the curated self. This performance of self is simultaneously very real, in the sense that it is an intended and chosen representation of themselves in a space that would rather render them invisible (ibid.: 103). Morgan too, in the retrospectively added afterword to the original book,[11] wrote

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11   This comprises a conversation between Treva B. Lindsey and Joan Morgen (2017).

of the selfie as being the perfect way for Black women to plant themselves in a world that does not want them while addressing the dichotomy of being *hypervisible* and simultaneously *invisible* (Morgan, 1999 and 2017).

Understanding self-identification in Hip-Hop music education as *bringing the wreck*—a need to insert oneself into the dominant discourse, which simultaneously asserts agency of self-representation and counters the dominant gaze and its accompanying stereotypes—could offer a new perspective on how the image of Hip-Hop in music education is understood, and indeed, who forms it. One example of the practice of *bringing the wreck* is the 2020 hit "WAP" by Cardi B and Megan Thee Stallion, which caused an outcry of double standards on who can express desire and pleasure in Hip-Hop and who cannot. The articles, comments, and op eds written by female and male Hip-Hop actors and non-Hip-Hop actors either defending or attacking WAP is too vast to mention or even list. Noteworthy is perhaps Snoop Dogg's critique that the song is "too rude" (Murray 2022)—this coming from a rapper who sang, in "Ain't No Fun (If the Homies Can't Have None)": "Guess who's back in the muthafuckin' house?! With a fat dick for your muthafuckin' mouth!" (1993).

Referring to intersectional music education, Siedenburg rightly points out that the images employed here as self-empowerment are visually identical to those seen in cases of objectification of the female Black body (Siedenburg 2022: 46). Understanding this method of making a spectacle and disturbing the norms of Hip-Hop imagery, however, as an attempt to insert oneself into the dominant epistemology of Hip-Hop that until now has failed to create a nuanced space in which to exist (see discourses on the Madonna-whore dichotomy, Şahin 2019: 74) could contribute to an intersectional music pedagogy, especially one that is willing to reflect, examine, and unlearn the given norms within the field (Osman 2023). One simple way that this can be incorporated is by finding ways for pupils and students to create audio or audiovisual interventions on long-term school displays, or for video and audio material to be used in class, not unlike the antiracist archival interventions that formed Karina Griffith's works *Proposal #1: Intrude* and *Proposal #2: Obtrude* (2022) at the International Short Film Festival Oberhausen.[12] Here, Griffith projected

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12   From Karina Griffth's artist statement: "*Confrontation of Cultures* was a special film and
      discursive program of the 1993 Oberhausen Film Festival. The event was, in part, inter-
      ested in exploring Black aesthetics in film. To that end, festival director Angela Haardt
      invited Black filmmakers and films from the United States, U.K. and the Caribbean
      along with guest curators Coco Fusco, June Givanni and Monica Funke-Stern, and

images and made handwritten suggestions to a film festival program from 1993 that failed to include any Black German filmmakers and German film-makers of color. One artistic intervention from the critical race and schools project "Die Remise" included a group collaging session with textbooks of various subjects being cut up and rearranged.[13] This resulted in new images and stories literally being imposed upon the standard, old, uncritical, and at times discriminatory material (Diallo et al. 2021), forcing a disruption in the narrative. Vincent Bababoutilabo's study on racist imagery in school music textbooks concluded that the majority of images of nonwhite bodies appeared as racialized stereotypes and with that, never in association with images of a "proper" musicians (2019). Such findings are almost a direct invitation to intervene with uninvited insertions of different selves, collaged or otherwise.

c) Kinetic Orality—Redefining Storytelling

The term *kinetic orality* was first used by Cornell West to describe how, in Black popular culture, the interplay between rhythm and language provides a way for the marginalized to speak (West 1989; cf. Jenike 2023). Looking at jazz mu-sic, West described this method of storytelling with words and movement as "the concrete, everyday response to institutionalized terrorism" (West 1989: 93), with "terrorism" here of course referring to racism, discrimination and the per-secution of Black people in the United States. Similarly, in *The Games Black Girls Play*, Kyra Gaunt (2006) explicates children's chants and games as being further forms of storytelling that create spaces for marginalized childhood histories to

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keynote speaker Diederich Diederichsen, among others. While Black European film was a geographic category for the programming selections, no films authored by Black Germans were shown. At the time, participants such as Fusco and historian Tricia Rose raised the question, 'where are the German Black and POC filmmakers?' In 2022, Karina Griffith curated ON ALL FRONTS for the International Short Film Festival Oberhausen, a speculative film program imagining Black-authored German films as part of the orig-inal 1993 screenings."

13   "Die Remise" was a critical race and schools project initiated by Carmen Mörsch in 2018. Pupils from a primary school in Kreuzberg, Berlin, and critical art and music educa-tors created projects, artworks, and exhibitions based on an antiracist and empowering reworking and retelling of a written school archive dated back to the 1950s. Through songs, radio, and other media, the school children of quite varied socioeconomic and cultural backgrounds exchanged ideas about racism, injustice, storytelling, and his-tory, and were thereby encouraged to claim space with their own, new, perhaps un-heard narratives—countering the texts they found in the archive.

be produced, and therefore contribute to a counternarrative of history (Jenike 2023; Gaunt 2006). *Kinetic orality* here is understood as the social tools with which Black girls form and express their musical and social identities creating a "background of relatedness" where "performances of race, ethnicity, and gender are embodied through song, chant, and percussive movement" (ibid.: 3). The use of movement in music education is nothing new,[14] but the potential of Gaunt's application and theorization of *kinetic orality* is that it is a Black girl-authored form of storytelling (Lindsey 2015: 59), which is a distinct departure from established Black feminist thought and epistemologies, which focus on the female adult perspective (Collins 2008, Lindsey 2015: 59). Adultism is the assumption that adults are superior to children and are entitled to enact power and control over them (Ritz 2013). The actors of the Hip-Hop feminist generation were not explicitly accusing elder Black feminists of this, but rather wanted to add strands to the theory of Black feminist standpoint and knowledge production that included the perspective of children.

Adultism is a form of discrimination that social workers and early years educators and scholars have been researching in schools and youth work contexts in Germany at its intersection with aspects of race, gender, and class (Ritz 2013), including the notion that marginalized bodies experience epistemic violence, microaggressions, and structural discrimination (ibid.). Colonial continuities dictate what constitutes aspects of adult gender categorization. Accordingly, the Hip-Hop feminist notion of *kinetic orality*, which provides a basis for Black girl authorship, highlights that aspects of adultism coming from perspectives formed by dominant norms do not just dismiss or determine whose voice in the classroom is considered valid and heard, but who is even treated as a child.[15] It is precisely this that can have an impact in the classroom, namely the question of who are seen as and treated as producers of knowledge or even

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14   Most famously in the work of Orff (Haselbach 2011) and Dalcroze (Juntunen 2016) and in more recent work that has built on these scholars.

15   To my understanding the term "adultism" has not been directly used in this scholarship, but the concept and problematization has been expounded upon, such as by Gaunt (2006). In *Hood Feminism*, by contrast, Mikki Kendall highlights the reality of Black girls not being seen as girls, but rather treated as adults. This is not the opposite of adultism: treating children as if they are adults in situations such as Kendall describes removes their agency and renders them equally unheard. The killings of Trayvon Martin, Latisha Harlins, and Renisha McBride are just a few famous examples of children not being viewed as such, but rather as a threat because of how they are seen and thereby racialized.

innovators (Lindsey 2015: 59). If performance of race, gender and other dimensions of diversity can be situated in this dynamic form of storytelling from a marginalized perspective, I ask if taking a closer look at and incorporating this method of storytelling with words, movement, chant, and game playing could also increase the presence of (intersectional) child-authored knowledge in the intersectional music classroom.

Kruse and Gallo's work on rethinking the canon for elementary school music to incorporate Hip-Hop rightfully points out the importance of child-authored songs and chants not being stifled by parameters set by music teachers (Kruse/Gallo 2020: 62). Rather than attempting to distil parts of this informal creativity for a classroom setting, an approach using the notion of *kinetic orality* could include moments of children exchanging games and songs with each other with the simple purpose of just listening and learning. With its focus on movement, speech, and dance, the Orff approach is similarly inspired by a child's world of play. Yet to my—albeit nonexpert—knowledge of the method, it still begins with the educator determining which musical models will first be imitated and then repeated and developed. What might we learn if the starting point were to be the lived experience of a marginalized child as expressed through their storytelling and games? And what might that reveal to us about the different constructions of childhood simultaneously existing in a classroom or other educational setting?

d) Melodious Misogyny—Redefining Sound and Listening

"How can he sound so good and it be so toxic at the same time!?" were the words cooed by Radio 1 Xtra DJ and presenter Fee Mak after having played the Bryson Tiller's 2015 song, "Sorry Not Sorry,"[16] a rhetorical question which precisely depicts a much-discussed point of contention in Hip-Hop and Hip-Hop in music education (Morgan 1999; Gay 2014; Lindsey 2015). Referring to the blatant misogyny in Hip-Hop lyrics and videos, Pough exalts the importance of Hip-

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16   This was heard by the author on Friday 9 June 2023 during the radio 1 xtra breakfast show (CET 8:00–11:00). Celebrating its twenty-year anniversary in 2022, Radio 1 xtra is a digital radio station based in the UK that celebrates and promotes what is described as Black music. As well as music, they increasingly provide a platform for issues concerning marginalized communities, including toxic masculinity and mental health, empowerment, institutional racism, and career and exams advice for students.

Hop feminism in tackling the issue of "what it means to be a woman who participates in and loves a culture that doesn't always love you" (Pough 2007: 90). For this development of Hip-Hop feminism, I want to visit the notion of *melodious misogyny* to consider how focusing on the sonic narrative in Hip-Hop does not necessarily render the listeners uncritical and impervious to discriminatory or controversial lyrical and visual content (Lindsey 2015: 63).

Contributing to the notion of *melodious misogyny* is Love's concept of *sonic pleasure* (Love 2012). In her ethnographic study of Black middle and high school girls in Atlanta,[17] Love centered on the expressivity and experience of Black girls and their relationship to Hip-Hop culture (Love 2012; Lindsey 2015: 62). A significant finding was that these young listeners were very much conscious and critical of negative content, but simultaneously derived great pleasure from the sound—the melodies and the beats—of the music (Love 2012: 92). *Melodious misogyny* expresses this difficult dichotomy, whilst giving prominence to the aspect of sonic pleasure. Lindsey and Love both insist not only that we need to focus on the aspect of sonic pleasure to understand the complex relationship Black girls have with Hip-Hop, but also that focusing on the sonic pleasure does not detract from efforts to combat sexism and misogyny (Lindsey 2015: 63). But what significance could this have for a music classroom setting?

To answer this question, I want to briefly address Kautny's discussion of the role of children's physical and aural enjoyment of music when working with rap in school music education (see Kautny in this volume: 137-158). Kautny refers to Wallbaum (2009), who suggests that enjoyment of musics can occur when an intrinsic sense of identification is experienced, including a felt connection to the musicians (ibid.: 145). This process of identification can also create an opportunity for students to interpret and conceptualize the pieces being played within their existing social context (ibid.: 146). Using the example of Queen Latifah, Kautny briefly suggests the possibility of dealing with questions of "gender and racism" through rap music in classroom settings (ibid.). I would argue that using examples such as Queen Latifah, who is a Black woman with a female partner,[18] can not only provide opportunities to talk about wider social issues, but also create opportunities for a wider range

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17   In the United States, middle school ages are eleven to thirteen and high school ages are fourteen to eighteen.

18   Queen Latifah has never directly addressed or labelled her sexuality publicly.

of students to experience an intrinsic sense of identification, and therefore enjoyment of the music.

In her consideration of intersectionality and music education, Jasmine Hines (2020) focuses on the importance of using what she describes as "intersectional musician[s]" to provide a wider opportunity for the self-identification of marginalized students (Hines 2020: 317). She highlights the need for these diverse musicians to break stereotypical portrayals of Black women and Black girls in Hip-Hop, yet also acknowledges that whilst essentializing can occur when using Hip-Hop in music education (Haghighat 2018; Hines 2020; Siedenburg 2022), such as assumptions of which children from certain backgrounds like Hip-Hop and which do not, an assumed essentialized practice, such as playing Black female Hip-Hop artists to a group of nonwhite young women in an inner city youth club, can sometimes result in positive self-identification for Black girls in music education. (Hines 2020: 324). *Melodious misogyny* adds to the dilemma of which songs are suitable for children when using Hip-Hop in music education (see Kautny in this volume: 147) by suggesting that not using certain songs which would be deemed inappropriate could potentially mean preventing moments of pleasure—enjoyment—for the students.[19] But if music education is to utilize children's physical and aural enjoyment of music in direct relation to opportunities for their identification with (ibid.: 145) and possible ability to contextualize and interpret the musical culture (ibid.: 146), then the sonic pleasure as experienced by Black girls when listening to Hip-Hop, even to the songs which may reproduce essentialized and stereotypical images of women and use explicitly sexual, sexist, and misogynistic language (Love 2012), needs to be considered. Imagine listening to the previously mentioned example of "WAP" by Cardi B and Megan Thee Stallion alongside Snoop Dogg's "Ain't No Fun (If the Homies Can't Have None) sang" (as discussed above). Could that allow for sonic pleasure, possibly moments of identification and a chance to look at the wider social issues that are contained within—including reading the article that Megan Thee Stallion wrote about Black women and empowerment in the wake of her song's release (Stallion 2020)? Admittedly, the crudeness of lyrics in both songs renders my suggestion questionable, but it is the idea behind the suggestion, the confrontation with the messy grey areas of Hip-Hop feminism, that can encourage us to

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19   It is interesting here to compare the notion of protected childhood (see Kautny in this volume: 149) to my previous comments on Black children not being allowed to be children, and consider who would be in fact protected and who would not.

employ more nuance in our understanding of contexts. Including musicians who are intersectional and possibly imperfect as argued by Hines (2020) could provide a larger surface for students with differently classed, gendered, and racialized ears to experience a sense of intrinsic identification and enjoy the experience.[20]

Conclusion: Redrawing the Lines of Difference

The main goal of this paper was to demonstrate how four key developments of Hip-Hop feminism could contribute to intersectional Hip-Hop music education. It was important to focus on more than one aspect of Hip-Hop feminism so as to proffer a range of theorization and concepts, which however negated the possibility to fully scrutinize each aspect in detail. Approaches of *threading and stitching* can lead to a demystification of the apparent artist persona and the notion of *bringing the wreck* can disrupt normative imagery in Hip-Hop. Combined with an awareness of gender and race construction in children's embodied storytelling that comes with *kinetic orality* and accepting the power of sonic pleasure described as *melodious misogyny*, even in songs with deplorable

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20   Common to each of these suggested theories and methodologies is the centering of marginalized experience, voice and knowledge. Positionality also affects what and how we hear and how we perceive sound. Positionality can be understood as the various social positions we are located in in relation to others. Our gender, class, race, age, and physical ability comprise our positionality, which then affects how we experience the world, including how we are differently and variously privileged or discriminated against. Our ears are as gendered, classed, racialized, and sexualized as we are and we therefore hear sound and listen as a result of the experiences we have from our positionality. In *Whiteness and the Ontological Turn in Sound Studies*, Marie Thompson (2017) describes two very different sound art pieces created as a result of two very different experiences of listening at an airport. The first are the field recordings of airports by white Australian sound artist Lawrence English in *Airport Symphony*. The second is the work *Airport Music for Black Folk* (2019) by Chino Amobi, a Black American sound artist and musician with Nigerian parents. Describing the pieces and extracts by English and those by Amobi, Thompson points out that the interpreted experience in airports is for the former, ephemeral, seemingly universal, abstract, and calm; whereas for Amobi, the music and sounds he created depict the anxiety, isolation, danger, and stress he experiences as a Black male body in the airport. With this comparison, Thompson is fundamentally highlighting that people experience sound differently and that positionalities, whether marginalized or more privileged, also affect this.

lyrics, could be a courageous step forward in achieving intersectional music education through using Hip-Hop. Teachers and school contexts are bound by curriculum, deadlines, targets, and evaluations and often the necessary infrastructure is lacking to support drastic changes or new approaches that require a whole rethinking of how things are done. I still, however, hope to encourage the idea to—sometimes—"fuck with the grays" (Morgan 1999: 59) to allow contradictions, marginalized perspectives, and unknown knowledge to take center stage, as messy as it might be.

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Eco Hip-Hop Education
Rap Music, Environmental Justice, and Climate Change in Music Education

Linus Eusterbrock

Abstract *Hip-Hop music's history as a paradigmatically urban form of music might make it seem far-fetched to explore a connection with themes such as nature, the environment, and climate change. But Hip-Hop has a tradition of addressing environmental questions. The essay seeks to draw from this tradition by exploring practices in Hip-Hop music that provide opportunities for music education to engage with environmental issues. It focuses on environmental justice, discussing works of Black and Indigenous artists Common and Supaman about access to water; place-based pedagogy, as in DJ Cavem's tracks on access to nature and healthy food; and normative contradictions in the climate crisis, as Hip-Hop artist Conny negotiates in his work.*

Introduction

Hip-Hop did not originate in the countryside but in New York, in the Bronx, and its history as a paradigmatically urban form of music might make it seem far-fetched to explore a connection with themes such as nature, the environment, and climate change. But Hip-Hop has a rich tradition of addressing environmental issues (Müller/Durand 2022a).[1] The present essay seeks to make

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1   Examples from the history of Hip-Hop include the celebration of rain as spiritual cleansing from oppressive conditions and the beginning of a new relationship between human beings and nature in Arrested Development's "Raining Revolution" (1992), and the reflection on the cultural significance of and struggle for (drinking) water in "New World Water" (1999) by Yasiin Bey (formerly known as Mos Def). More recent tracks are discussed in this essay. Further examples of Hip-Hop tracks that explicitly engage with ecological issues can be found in Müller and Durand 2022b and Nocella II et al. 2017.

this tradition useful for music education by exploring practices in Hip-Hop music that provide opportunities for engaging with environmental issues. In particular, I would like to spur a discussion on the idea that the particular ways in which Hip-Hop music engages ecological themes offer an opportunity for music education to address questions of environmental justice, place-based pedagogy, and normative ambiguity.

In the following, I will focus solely on Hip-Hop *music*, with an emphasis on rap lyrics. Seeking connections to Hip-Hop practices of graffiti and breaking would certainly be worthwhile but would go beyond the scope of this text. My considerations are not limited to a specific educational area but pertain to all fields of music education, whether it be school music classes, higher education, or music programs in youth and cultural centers. I will refer to Hip-Hop *cultures* "to reflect the notion that a monolithic hip-hop culture does not exist" (Kruse 2016: 248). Since I am mainly familiar with US and German rap, I will only engage with these two traditions, well aware that this focus narrows the perspective and fails to do justice to the diversity of global Hip-Hop cultures. Furthermore, I will mainly address conscious rap, which is predominantly aligned with progressive values. This is another limitation that allows only a very narrow view of Hip-Hop cultures, and which opens me as an educator to criticism that I have taken the easy route by excluding uncomfortable language and genres like gangsta rap from music education (see the chapters by Jabari Evans and Charlotte Furtwängler in this volume). Moreover, my perspective is inevitably shaped by the fact that I am a White, male, European, able-bodied researcher holding a privileged social position. As an example: when I write about the Indigenous rap that arose during the protests against the Keystone XL pipeline in the United States, I do so not as someone with intimate knowledge or lived experience of local Indigenous cultures.

Ecological issues have so far played only a minor role in scholarly discussions about music education. As US music educator Daniel J. Shevock observes: "The 21st century has been defined by ecological crises, and these crises have been absent from most critical conversations in music teaching and learning" (Shevock 2020: 174). Beginning around 2018, and further inspired by the first (and, to date, only) monograph on the subject, Shevock's *Eco-literate Music Pedagogy* (2018), a debate is emerging about how music education might engage with ecological issues. Space constraints prevent this text from providing an overview of the debate (see instead Bates, forthcoming). It should be noted, however, that several authors understand ecological music education as a place-based pedagogy (Gruenewald 2003), deriving from and

engaging with the place where one lives, works, and learns (see Bates 2011: 118; Shevock 2018; Smith 2021). The hope is that place-based pedagogy can make global crises tangible in everyday life and lead to concrete material changes following the principle of "think globally, act locally." Moreover, discussions here are increasingly pointing out that the (intersectional) dimensions of justice in today's ecological crises need to be addressed more directly in music education than has been the case (see Eusterbrock 2022).

I consider it necessary for music education to engage with ecological issues in all their cultural complexity, normative ambiguity, and implications for justice. Hip-Hop practices offer opportunities here, as I will attempt to show in the following. I will begin by making some general observations about the relationship between Hip-Hop cultures, music teaching, and environmental education, to then discuss three thematic areas of focus where I see particular opportunities, namely, addressing environmental justice, engaging in place-based pedagogy, and negotiating normative contradictions.

Eco Hip-Hop Education

As this essay examines the potential of Hip-Hop practices for ecological music education, it is important to ask how the relationship between music education, Hip-Hop cultures, and environmental education should be understood in such an endeavor. Adam Kruse (2016, with reference to Hill 2009: 119–126) has distinguished three different approaches of working with Hip-Hop in educational contexts: "hip-hop as bridge," where Hip-Hop practices are used as a tool to achieve other educational goals, such as language acquisition; "hip-hop as lens," where learning through Hip-Hop uncovers and reflects upon power structures within the cultural artifacts of Hip-Hop cultures and beyond; and "hip-hop as practice," where Hip-Hop practices themselves are understood as practices of generating and disseminating knowledge, i.e., as a pedagogy (see, for example, Dimitriadis 2009).

Ecological music education aims to engage with the relationship between humans and the natural ecosystem against the backdrop of its current state of crisis; at the same time, it of course also pursues other music educational goals, such as cultural participation and the imparting of knowledge and skills in various musical practices and cultures (see Eusterbrock 2022: 387–388). Addressing ecological issues through Hip-Hop practices in music education operates in a field between two demands. First, it aims to have students learn about basic

Hip-Hop practices such as beatmaking and rapping and gain knowledge about Hip-Hop cultures and history. Second, it aims for children and adolescents to learn to engage with environmental issues such as climate change through listening to and creating Hip-Hop tracks.

At first glance, one might think that this second aim could be categorized under "hip-hop as *bridge*," suggesting that Hip-Hop is being instrumentalized here for a separate educational aim—as we find, for instance, in the use of Hip-Hop for media education. But I would like to argue that the use of Hip-Hop practices to engage with environmental issues in educational contexts corresponds at least as much to the second and third modes identified by Kruse, meaning that Hip-Hop functions here as a *lens* to examine the cultural dimensions of ecological crises in Hip-Hop songs and beyond, and that Hip-Hop is to be understood as its own *practice* of ecocritical knowledge generation and dissemination (see above). As I attempt to show in this essay, there have been and are many actors within the ultradiverse field of global Hip-Hop cultures who explicitly engage with ecological issues; there are, moreover, many shared characteristics of Hip-Hop cultures, such as the engagement with the material conditions of one's own place, that are relevant for productively confronting ecological crises. Hence, the topic of the environment would not be *externally* imposed on Hip-Hop, and Hip-Hop would not simply be *instrumentalized* for ecoeducation. Rather, what I am proposing is that we engage with Hip-Hop practices themselves as a public pedagogy that poses ecological questions. What is needed here is for us to transfer this informal environmental pedagogy that is inherent to Hip-Hop to educational institutions.

That said, a certain degree of instrumentalization ("hip-hop as bridge") is probably unavoidable when focusing on ecological issues in Hip-Hop-based music pedagogy, if only because of the fact that we have chosen this focus. Here, however, it is important for educators to critically reflect and minimize the degree of instrumentalization as much as possible, as any unreflective and excessive instrumentalization of Hip-Hop practices for other educational purposes carries several risks.

First, it can represent a cultural appropriation of Hip-Hop cultures that might even undermine the sociocritical concern inherent in many Hip-Hop cultures. For example, Oliver Kautny has shown in his essay in this volume how elements of the classic song "The Message" by Grandmaster Flash & the Furious Five (1982) were appropriated as a parody used in German music education during the 90s, taking the music out of context and neglecting the sociocritical message of the original lyrics. Second, a crude instrumentalization of Hip-Hop

for educational purposes typically results in music that does not meet the aesthetic criteria that are associated with the appropriated Hip-Hop music styles. This can also be observed in the numerous pieces of ecological rap produced for school use. (Many educators have probably encountered such teaching material before—and if not, a quick online search will lead to relevant examples.) Third, rap music not meeting the aesthetic standards of the respective genre might deter learners and make it difficult for them to relate, with the result that it hardly offers students the artistic means of expression it hopes to provide. Hence the aim of any Hip-Hop-based pedagogy in working with ecological themes must be to address the ecological crises of our times through the expressive forms of Hip-Hop music, while taking seriously the concerns and artistic means of the Hip-Hop cultures from which it draws.

Hip-Hop and Environmental Justice in Music Education

Criticizing social injustice is an integral part of conscious rap. Accordingly, Hip-Hop songs that address environmental themes often address them as a justice issue, such as the issue of unfair distribution of environmental burdens and their consequences within society (Harrison/Pace 2022).

To provide an example of the potential that the exploration of environmental justice issues in Hip-Hop holds for ecological music education, I would like to take a look at two Hip-Hop tracks from recent years that are dedicated to the cultural and material significance of water (based on a 2022 analysis by Stefan Benz): Common's "Trouble in the Water" (2014) and Supaman's "Miracle" (2018). I will focus here on the subjects to whom the tracks attribute agency vis-à-vis ecological crises. What do the tracks tell us about who can do something to fight environmental destruction—individuals? the government? corporations? everyone? This question of *agency* is crucial for determining who bears *responsibility* to act. Negotiating how responsibility is to be assigned for ecological destruction and its consequences is a central part of the debate on climate justice and environmental justice (Gardiner 2011).

"Trouble in the Water," which rapper Common recorded together with Malik Yusef, Kumasi, Aaron Fresh, Choklate, and Laci Kay, appeared in 2014 on the collaborative album *HOME* (an acronym for "Heal Our Mother Earth"), which is marketed in the liner notes as a "soundtrack for the climate movement." *HOME* is produced and distributed by the Hip-Hop Caucus, a collective of music activists that aims to "connect […] the Hip Hop community to the

civic process to build power and create positive change" (Hip-Hop Caucus: n.d.). The album prominently denounces the lead contamination faced by marginalized, and in particular Black, communities in the Rust Belt city of Flint, Michigan, in the United States (Benz 2022).

The track "Trouble in the Water" warns against environmental destruction, and especially water pollution, caused by humans and calls for environmental activism. It also explicitly frames water pollution as a matter of justice, as evident in the following two bars: "Contaminate the ocean / Now the water is lethal / Four bucks for two liters / That should be illegal." Here, the track addresses both the dangers of water contamination and the commercialization of clean drinking water.

As Benz (2022: 26–29) shows, the track inconsistently attributes agency and thus responsibility for the consequences of water pollution. It primarily establishes an anthropocentric human-nature dualism, with humanity as a whole being held responsible for environmental destruction. For instance, the text refers to the biblical narrative of nature as God's gift to human beings, whose greed proves that they are unworthy of this paradise they have been given, and which they are destroying: "In the beginning was the word / And then He made water / Then He made man / And then came the slaughter."

However, such an indictment of all humanity risks obscuring the different kinds of agency and responsibility among individuals and communities in today's ecological crisis—whether between the so-called Global North and Global South or resulting from discriminatory factors such as race, class, or gender. Such a generalization might make sense in the context of the track's intention: to motivate as many individuals as possible to act, all listeners must first be held accountable. In educational spaces, however, the song should be taken as an opportunity for a critical discussion about responsibility for environmental destruction. At times, the text holds all listeners accountable to "heal our mother earth"; at other times, it refers to an unspecified "they," who, for example, are responsible for fracking and the pollution of drinking water (see Benz 2022: 28).

A different approach to attributing agency and responsibility for water pollution is followed by the track "Miracle" (2018), a collaboration between the Indigenous Apsáalooke rapper Supaman and the Black-Indigenous rapper Maimouna Youssef. The track is set in the context of Indigenous protests against the contamination of drinking water by the so-called Dakota Access Pipeline, which began in 2016 and continue to this day. This oil pipeline threatens the water supply of Indigenous communities living in and around the

Standing Rock Indian Reservation. "Miracle" understands the fight for clean water as a fight for Indigenous rights and survival. The chorus ends with Youssef citing the Stand'n'Rock protesters' battle cry "Water is life!," lamenting that "all around the world / My sisters and brothers hurt." Supaman and Youssef position themselves in a line with other struggles to preserve basic necessities of life worldwide, "From Flint, Michigan / To my Egyptian friends." The song seeks solidarity with the Black civil rights movement, for example by quoting Public Enemy's album title *It Takes a Nation of Millions to Hold Us Back* (1988). It emphasizes continuity with historical Indigenous struggles for environmental and food justice, for instance, by invoking the spirit of the "Ghost Dance," a nineteenth-century religious movement with which Indigenous communities protested against the U.S. government's reduction of their food rations. Finally, the song condemns not only environmental injustice against human beings. The video for the song (https://www.youtube.com/watch?v=C 9-VTggwePA) ends with a quote from Black Elk: "All things are our relatives / What we do to everything / We do to ourselves / All is really one" (4:42–47). This reveals the song's spiritual and ecocentric perspective (Kortetmäki 2013).

"Miracle" foregrounds various justice-related implications of ecological issues by identifying marginalized communities as particularly affected, naming the responsibility of governments and corporations, and revealing structures of colonialist, racist, and capitalist exploitation. This song, too, can serve as an opportunity in the classroom to think about agency in relation to environmental destruction. The sometimes vague attribution of agency in "Trouble in the Water" could be compared in the music classroom with the attribution of agency in "Miracle," which holds exploitative and racist practices of capitalism responsible for ecological crises. This would make it possible to ask questions about agency and responsibility in the climate crisis by engaging with various Hip-Hop tracks.

In addition to engaging with existing tracks such as those discussed above, and exploring the contexts from which they originate,[2] music educators can have students produce their own tracks on related topics. One goal might be for students to express and share their experiences of injustice through creative means and to employ musical tools to critically reflect on the underlying

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2   When songs by Indigenous musicians, such as "Miracle," are addressed in music education, it is crucial to pay due attention to the cultural context of the music to avoid the often-repeated mistake of "extracting ecological insights from Indigenous cultures without paying attention to colonial history" (Balestrini 2022).

ideologies (see Hess 2019: 6; Eusterbrock 2022: 391–393). Similarly, for example, Michael J. Cermak has set up a Hip-Hop songwriting project "that used environmentally themed (green) hip-hop to stimulate learning in an environmental science classroom" (Cermak 2012: 192). Cermak demonstrates how writing one's own lyrics can serve to reflect on the role of discriminatory categories such as race and class in environmental disasters (ibid.: 196–198). In such songwriting projects, it is important not just to adopt Hip-Hop practices, such as rapping, for environmental education but to seriously engage with Hip-Hop music and culture, to consider the questions of environmental justice posed in songs such as "Miracle," and to start from the lived experience of the students. To use Kruse's (2016) terminology, as introduced above, the point is to employ Hip-Hop not merely as a *bridge* to environmental pedagogy. Instead, Hip-Hop can offer students a *lens* to gain a clearer view of the systemic causes of climate change and related crises, just as Hip-Hop's *practice* of engaging with the intersectional justice-related implications of ecological crises can provide inspiration for teaching.

While some scholars in ecological music education have demanded a focus on environmental justice (see Shevock 2018, Smith 2021), a detailed and nuanced examination of the justice dimensions of environmental crises in relation to music education has only just begun (see Eusterbrock 2022). Since the expression of experiences of injustice and the critique of underlying ideologies have a long tradition in Hip-Hop, the integration of Hip-Hop practices into ecological music education could help to foreground the justice-related implications of ecological crises.

Hip-Hop and Place-Based Learning in Music Education

For most people, Hip-Hop may initially be associated primarily with urbanity (see above), unlike other musical genres that are traditionally associated with nature, such as folk music. However, the close connection of Hip-Hop cultures with urbanity is by no means contradictory to an engagement with ecology.

For one thing, rap music from *nonurban* areas that addresses locally situated nature certainly exists. To name just one example: in his track "My Sub" (2011), the rapper and producer Big K.R.I.T. incorporates the rural Mississippi landscape he calls home by using rhythmic cricket chirping instead of a hi-hat, into which he lays the massive sub-bass around which the piece revolves (see Burton 2017). What's more, the question of ecology is not only a rural but also

an urban one. Ecocritical cultural studies have long located nature primarily in nonurban landscapes (Müller/Durand 2022). Yet urban residents are equally part of ecology and exposed to ecological crises.[3] Even in a city neighborhood without a single tree, ecological issues arise, e.g., the very fact that there are no trees raises questions of environmental (in)justice; further questions might concern water quality, air pollution, heat resilience, and the availability of regional foods.

Scrutinizing one's immediate surroundings, the everyday spaces within one's own community, and their material conditions has long been a key element of Hip-Hop culture, for example, in regards to how the built environment of housing projects influences the thoughts and behaviors of their residents (see, for instance, Rüter 2022). The tradition of engaging with local (material) conditions in numerous Hip-Hop practices holds potential for ecological music education: a number of scholars who explore the prospects of an ecological music pedagogy see it as a place-conscious critical pedagogy. This pedagogy combines "place-based education, with its focus on local solutions and environmental consciousness, with a critical pedagogy that encourages and enables students to question the contexts and various forms of oppression within which they live" (Bates 2011: 118; see also Shevock 2018 and Smith 2021). Hip-Hop practices can highlight the role of *urban* ecology in place-based learning within music education. To date, ecological music education has shown a marked tendency to concentrate mainly on human-nature relationships in nonurban settings.[4] This trend can be countered by incorporating Hip-Hop practices into ecological music education, as Hip-Hop culture is traditionally linked with urban settings and experiences, though not exclusively.

As an inspiration for place-based work with Hip-Hop in music education, the work of DJ Cavem—which exists at the intersection of rap, environmental,

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3   Global urbanization (by 2050, an estimated 80 percent of humanity will live in cities) further underscores the significance of urban nature experience.

4   To take the influential work of Shevock (2018) as an example: while acknowledging that his place-based and ecoliterate music pedagogy is designed to be applicable to rural, urban, and suburban areas alike (ibid.: 28), his book predominantly features examples related to rural nature, and its philosophical-poetic reflections on the concepts of soil and wilderness (ibid.: chapter 1; 22–23, 70) suggest a similar orientation. This should not be viewed as a shortfall of the approach: it actually provides a counterbalance to the urban bias of music education research, which often regards urban conditions as the pedagogical norm (see also Bates 2016).

and food justice—can serve as a model.[5] DJ Cavem, whose real name is Ietef Vita, is a rapper, vegan chef, and environmental and nutrition educator from Denver, Colorado (USA). He grew up in a disadvantaged neighborhood predominantly inhabited by poor people of color, where there was a liquor store, a youth prison, and fast-food joints, but no access to either nature or healthy food (see Nocella II et al. 2017). As a young man, DJ Cavem developed community-based initiatives that foster organic urban gardening, work to protect the climate, educate about healthy and plant-based nutrition, and offer activities that include cooking, gardening, and music courses for children. He addresses these same themes in his work as a rap artist. His lyrics revolve around food and environmental justice, gardening, and sustainability, and his album *Biomimicz* was released with a seed pack and recipes for vegan dishes.

Nutrition and health are among the topics that are particularly suited to ecologically conscious place-based education, as they connect the global with the local dimensions of ecological crises and relate to the concrete experiences of people in the place where they live. Industrial agriculture and factory farming are not only driving the destruction of the climate and ecosystems globally, but their products are also harmful to the health of local communities; local solutions such as the decentralized, community-based production of plant-based foods through organic urban gardening, as advocated by DJ Cavem, combat both the direct local effects of unsustainable agriculture—obesity, diabetes, etc.—and their global impacts, such as climate change.

When ecological crises are linked to the behavior of citizens (such as their dietary habits), there is always the danger that systemic problems will be individualized: it is important not to suggest individual sustainable consumption as the main solution for climate change, while industry actors continue to produce even more emissions and fight against decarbonization. That's why it's crucial in education to consider the social dimensions of ecological crises and to ask questions about environmental justice, such as who bears responsibility for environmental damage and who suffers from its consequences. DJ

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5   Moreover, the songs mentioned in the previous section by Supaman and other Indigenous rappers, who dedicate their work to the defense of the Standing Rock Reservation, can be understood (despite all references to global struggles for environmental justice) as place-based public pedagogy for ecological justice. They discuss the *local* effects of environmental destruction and draw their resistance from the symbols, languages, and sounds of *local* Indigenous cultures.

Cavem's work is a good example of how the systemic and justice-related aspects of the link between environment and nutrition can be addressed in music. In his songs, he adresses the meager availability of locally produced plant-based organic foods in poor areas and communities of color, and the fact that marginalized communities often suffer disproportionally from environmental damage, such as poor air and water quality.

An example of the discussion of environmental justice in DJ Cavem's art is the video for his song "Pull Up on the Gate" (2021); in it, he is seen as a landscaper maintaining the gardens of predominantly White affluent suburbs. He draws attention to the fact that people of color in US cities often lack access to natural areas where they might relax or garden to produce their own food, while it is often people of color who work as landscapers tending the gardens of the privileged. In this way, a rap song about gardening can highlight the issues of justice inherent in access to nature and environmental protection.

Music like DJ Cavem's lends itself well to music educational contexts because it inherently embodies an educational stance: DJ Cavem calls himself an educator, and his album *The Produce Section* is "part album, part curriculum" (DJ Cavem: n.d.). As an artist with a national profile, his educational approach is per se not only place-based; and yet, his art provides material for place-based education because it deals with how food and environmental justice manifest in *local* contexts and what *locally* oriented activism might look like. The work of DJ Cavem can serve as inspiration for an eco Hip-Hop education as place-based education; in the actual pedagogical practice, teachers and learners would then jointly engage with their place (neighborhood, village, school environment, etc.) and draw on its resources: How is their place being affected by climate change? How do people eat and move, and how is this related to the ecological crises of our time? What alternative possibilities for nutrition and transportation could be imagined here? What access to nature do people have? What mechanisms of oppression are effective at this place with regard to access to nature and healthy nutrition? The answers to these questions will vary greatly depending on the place where such a place-based Eco Hip-Hop education is being undertaken. Methodologically, it would be possible, for example, for students to deal with these topics by writing rap lyrics or making beats in which they sample environmental sounds, thereby commenting creatively on the local situation.

Hip-Hop and Negotiating Normative Contradictions

In Hip-Hop, there is a tradition of playing with irony and ambiguity and of navigating and straddling normative contradictions (for instance, oscillating between embracing capitalist consumer culture and criticizing it). Hip-Hop's particular strategies for dealing with cultural complexity and normative contradictions also have significance for ecological music education. To support this claim, I would like to analyze a song by the German rapper Conny—"Schäm Dich!" (Shame on you!, 2020)—in which he deals ironically with climate shame, i.e., shame at one's own environmentally harmful consumer behavior and the defense mechanisms we have to suppress or ignore it.

The song repeatedly features samples from speeches given by climate activist Greta Thunberg, who is understood as a moral authority before whom the lyrical I wants to justify its environmentally harmful behavior.[6] In the verses, the lyrical I delivers a speech in its own defense, while the chorus concludes: "Schäm Dich, wenn Du Dich jetzt noch nicht schämst" ("Shame on you if you aren't ashamed already"). Because Conny intones the verses and chorus, the track creates the impression of an inner dialogue in which the lyrical I grapples with its contradictory feelings in light of its own consumer behavior.

The verses touch on many important aspects of the topic of environmentally harmful consumption: the conflict between hedonism and morality ("I'm at the grill and all I get is hate / Why are climate killers so much fun?"); defensive reactions against moral condemnation ("I won't be told I'm a criminal"); the difficulty of moving away from established and familiar, but unsustainable values and habits ("But why doesn't it work today if it worked before?"); a society that imposes a neoliberal work regime on its citizens and encourages consumption as recreation, while demanding individual sacrifice for climate protection ("First they feed you 60-hour work week hustle / Then they don't even want to let you have a vacation"). This last issue in particular provides space for engaging with the complex topic of individual responsibility in the climate crisis: Does the fixation of climate protection discourse on individual behavior shift responsibility away from politics and business and distract from the systemic nature of the crisis (Adams 2018)? Or is (more) sustainable individual consumption a necessary part of climate-conscious action, if only for reasons

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6   It should be noted that Conny's song, as well as this article, were written before Thunberg's controversial comments after the Hamas attacks on Israel on October 7, 2023, and the subsequent invasion of Gaza by the Israeli military.

of personal integrity and to make the issue something that matters in our everyday lives (Mark 2019)? Conny's song "Schäm Dich!" ventures into this normative thicket.

While Conny certainly takes a position by parodying and ultimately discrediting the defense of environmentally harmful consumption, he also questions the practice of climate shaming by exaggerating it. Thunberg is taken seriously as an admonisher, yet the figure "Greta as a moral conscience," as portrayed by the media at the time, is also treated playfully when Conny performs a dance choreography in the video to the song with a Greta double. The song addresses the topics of sustainable consumption and emotions provoked by our relationship to the climate in their cultural complexity and normative ambiguity; and it does so by employing practices that have a rich tradition in Hip-Hop: playing with identities, navigating normative contradictions, and grappling with the tensions between the individual and the collective, consumption and morality, and so on.[7]

Whereas pedagogical materials for addressing environmental issues in music education often contain simple moral sermons, a song like "Schäm Dich!" negotiates normative contradictions and thus might relate to the personal experiences of students. Whereas climate education still often suggests that the patent solution lies in individual behavioral changes ("How YOU can save the climate"), the song asks questions about who bears responsibility and about the cultural context of consumer behavior. A nuanced consideration of responsibility for climate protection is especially crucial in education, because even though children and young people should be taught sustainable values, they do not hold positions of political power, which is why simply shifting responsibility to them ("You are our future!") seems particularly preposterous. Whereas songs for climate education often seem one-dimensional and didactic, here, ambiguity, irony, and humor, help to achieve a creative engagement with the climate crisis.

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7   The practice of sampling in Hip-Hop also proves to be helpful for Conny's artistic strategy: by sampling audios of Greta's speeches instead of quoting her, her media character can appear in the track's theatrical arena. Toward the end of the song, another sample from one of her speeches can be heard: "Apparently … [climate change] was something humans had created by our way of living. Are we evil?" This is followed by a break with sudden silence, leaving the listener alone with themselves, while the delay sound effect left over the sentence "Are we evil?" opens up an acoustic space, a space for thought, in which this central question being posed by the track can resonate. These few seconds create an agonizing silence before the beat kicks back in.

Conclusion and Outlook

In this article, I have attempted to show that Hip-Hop can help foster engagement through music pedagogy with ecological issues in their cultural complexity, normative ambiguity, and justice-related implications. Discussing the relationship between Hip-Hop cultures, music education, and environmental education, I argued first that addressing ecological crises in music education using Hip-Hop practices does not have to mean simply instrumentalizing Hip-Hop for educational purposes, but can also be understood as a transfer of Hip-Hop's own engagement with ecology to formal educational contexts. I then supported this claim by identifying three aspects of the thematization of ecological issues in Hip-Hop music that are interesting for music education: first, the focus on environmental justice, which I discussed using two tracks about access to (drinking) water by Common and Supaman; second, the opportunities Hip-Hop offers to engage with one's own place and hence for place-based ecological music education; and third, negotiating normative contradictions in relation to everyday action in the climate crisis.

Of course, the opportunities that Hip-Hop practices offer for ecological music education are not exhausted by the aspects discussed here. Many other aspects would be worth discussing. As an example and outlook for possible follow-up research, I would like to conclude by pointing out one of these additional potentials of Eco Hip-Hop education, which I cannot elaborate further given the space constraints of this text: Hip-Hop's tradition of Afrofuturism (see Christopher 2022). Afrofuturism is "both an artistic aesthetic and a framework for critical theory" that "combines elements of science fiction, historical fiction, speculative fiction, fantasy, Afrocentricity, and magical realism with non-Western beliefs" (Womack 2013: 9), while also providing critical perspectives on a present marked by social injustice and racism. Critical visions of the future are relevant for ecological music education, as it cannot limit itself to criticizing the present but should also serve as an artistic forum for imagining and reflecting on alternative futures (Milkoreit 2017). Furthermore, Afrofuturism always negotiates the relationship between humans and technology (Galli 2022)—a relationship which must be transformed if sustainable forms of society are to be possible at all. (However, addressing Afrofuturism—a Black liberation aesthetic—in education poses the critical question of cultural appropriation, particularly among non-Black students and teachers.) Exploring these and other topics for ecological music education can be the goal of future research. Such an inquiry would be worthwhile because, as I have tried to show

in this text, Hip-Hop practices can help music educators and students artistically grapple with ecological crises and present-day regimes of oppression in their cultural complexity.

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Biographical Notes

Puya Bagheri, a graffiti artist and the visionary behind Outline e.V., an urban youth culture association based in the Chorweiler district of Cologne, offers open creative workshops focusing on graffiti and rap (http://www.instagram.com/outline_ev/). Born in 1980 in Iran/Teheran, Bagheri fled to Germany with his parents as a child and grew up in Chorweiler. As a teenager, he became interested in Hip-Hop culture, especially graffiti/writing. After graduating from high school, he worked as a freelance artist and arts educator in youth facilities and earned a degree in communication design. In 2014, Bagheri began setting up the creative workshop at Outline e.V. For Bagheri, it is important to shape his own neighborhood. He sees the Outline premises as a source of and retreat for art and culture.

Toni Blackman is one of the world's foremost Hip-Hop educators. She is the first Hip-Hop Cultural Envoy with the U.S. Department of State, and has traveled to forty-six countries to give talks and perform in that capacity. Beginning in 2000, Toni began touring Africa with the State Department's American Cultural Specialist program. She has been a teaching artist for a variety of other institutions as well, ranging from the Soros Foundation to local community groups.

Samy Deluxe (born 1977) is a German MC, producer, and graffiti artist hailing from Hamburg. Active in the Hip-Hop scene since the early 1990s, Deluxe has made significant contributions both as a solo artist and as a member of the rap groups Dynamite Deluxe and ASD. Beyond his musical endeavors, he has operated his own label, Deluxe Records, for several years. He is also involved in promoting cultural education for children and youth through the organization DeluxeKidz. https://www.samy-deluxe.de/

Linus Eusterbrock is a research assistant at the Department of Arts and Music at the University of Cologne, Germany. He studied musicology and philosophy in Cologne and Paris. After working at the Philharmonie Luxembourg and teaching in a secondary school, he completed a PhD at the University of Cologne on aesthetic experiences in informal app music practices. His research interests include digital music practices, music education and sustainability, and popular music education.

Jabari Evans is an assistant professor of race and media at the University of South Carolina in the School of Journalism and Mass Communication (SJMC). His research focuses on the subcultures that urban youth and young adults of color develop and inhabit to understand their social environments and identity development and to pursue their professional aspirations. He generally explores strategies these youth use for self-expression on social media platforms, as well as other digital media tools and technologies. His book project Hip-Hop Civics (forthcoming with University of Michigan Press) centers on a Hip-Hop-based education program in Chicago Public Schools and argues for the utility of rap-song making for fostering connected learning in the formal classroom.

Friederike Frost is a dance, sports, and Hip-Hop scholar, a dancer, choreographer, and cultural manager. She is assistant researcher at the Cologne HipHop Institute Cologne and doing her doctorate on Breaking at the Institute for Dance and Movement Culture of the German Sport University Cologne (GSU). She is researching transnational flows and cultural influences of Breaking movements, gender negotiations and belonging in global dance communities. With more than fifteen years of teaching experience in schools and universities, she won the Digital Teaching Award of the GSU in 2020. She is founding member of the European HipHop Studies Network, creates theater performances with her dance company Cie Chara and is judging international Breaking competitions.

Charlotte Furtwängler has been pursuing her PhD at the Department of Arts and Music at the University of Cologne since November 2022. Her research focuses on the integration of Hip-Hop and gangsta rap within educational settings. Her doctoral thesis applies discourse analysis to explore the representation of gangsta rap in music textbooks for secondary education. Before beginning her PhD, she earned a master of education in special education teaching, with a dual focus on music and German. Since November 2023, she has been

serving as a research assistant at the Cologne Hip Hop Institute at the University of Cologne.

Saman Hamdi is a Bboy (for 25 years, e.g. BOTY Germany Champ 2010) and educator/activist. He has organized smaller and bigger jams (e.g. BOTY), and the "HollyHood – Filmfestival for Hip Hop and Social Justice" with guests from Senegal, Uganda & NYC. He also rocked Hip Hop/Social Justice workshops in East Germany and taught Breaking workshops for German and refugee youth (including successful campaigns against their deportation). In 2023, Saman completed his PhD on Hip Hop education and activism in Senegal and New York. He is currently working as a campaigner for the "Freiheitsfonds" against the criminalization of poor people.

Ethan Hein teaches music education, theory, and production at New York University, the New School, Montclair State University, and Western Illinois University. As a founding member of the NYU Music Experience Design Lab, Ethan has taken a leadership role in the development of online tools for music learning and expression, most notably the Groove Pizza. Together with Will Kuhn, he is the coauthor of Electronic Music School: A Contemporary Approach to Teaching Creativity, published by Oxford University Press (2021). He maintains a widely followed blog at ethanhein.com.

Chris Kattenbeck works as a research assistant at the Department of Art and Music at the University of Cologne. He holds degrees in music and history (M. Ed.) as well as musicology (M. A.) and did his PhD on the artistic agency of beatmakers. His research interests lie at the intersections of music education, cultural studies, and popular music studies.

Oliver Kautny is professor of Music Education at the University of Cologne. His work focuses on the interface between intercultural music education, popular music education and popular music studies. In 2021, he founded the Cologne Hip Hop Institute at the University of Cologne: https://blog.uni-koeln.de/colognehiphopinstitute/. He is, among other things, editor of the volumes Sampling in Hip-Hop (together with Adam Krims) and The Voice in Hip-Hop (2009, co-authored with Fernand Hörner).

Born and raised in Hamburg in 1988, **Michael Kröger** embarked on his journey in the arts by conducting rap and songwriting workshops for students at

the young age of sixteen. Throughout his teacher training at the Leuphana University of Lüneburg, he contributed to the Ida Ehre Stadtteilschule in Hamburg Eimsbüttel, where he later completed his preparatory service. In the 2021/22 academic year, he pioneered Germany's first official Hip-Hop class, integrating Hip-Hop as an elective and graded course.

Adam Kruse is Director of Curriculum & Educational Partnerships for the Hip-Hop Innovation Center and Associate Professor of Music Education at the University of Illinois Urbana-Champaign. He is also co-leader for the Hip-Hop Xpress project and co-directs the Illinois School of Music's Summer Hip-Hop Camp. Kruse completed his Ph.D. in music education at Michigan State University and earned a Master of Arts degree in secondary education and a Bachelor of Science degree in music education from Ball State University. Kruse's current scholarship focuses on Hip-Hop music learning and engagements of Hip-Hop culture in school music settings. He presents frequently at national and international conferences and has published in many of the field's leading journals.

Kjell Andreas Oddekalv is a postdoctoral researcher at RITMO Centre for Interdisciplinary Research in Rhythm, Time and Motion and the Department of Musicology at the University of Oslo, Norway. His research revolves around rap – its rhythms, structures, melodies, production, and how it's performed – as well as music theory and popular music studies in a broader sense. His 2022 doctoral dissertation "What Makes the Shit Dope? The Techniques and Analysis of Rap Flows" gives an overview of how rap flows have been analysed traditionally and offers theoretical and methodological frameworks for the continued evolution of the sub-field. In addition to being a researcher, he is an active emcee, musician and producer in the Norwegian Hip-Hop group Sinsenfist.

Shanti Suki Osman is research associate for music education at the Carl von Ossietzky University Oldenburg. Research interests include intersectional and critical music education, diversity in music studies and feminisms, and popular music. Her dissertation investigates the experiences of Black women* and women* of color in German music conservatories. Publications include: "Towards a Feminist Pop Music Scholarship: Mohanty's Models of Feminist Scholarship in Music" in *Lied und populäre Kultur* 67, Waxmann (2022); "Wege zu intersektionaler diskriminierungskritischer Musikvermittlung" in *Diskussion Musikpädagogik* 94 (2022); and "Powerlessness – Women* of Colour and Black

Women* in German Music Conservatories" in *Jahrbuch für Gender und Musik*, Olms (forthcoming).

Michael Rappe is a professor of history and theory of popular music at the Cologne University of Music and Dance. His academic work focuses on the history, aesthetics, and sociocultural aspects of Afro-diasporic music cultures, and has included cocurating the exhibition Styles – Hip-Hop in Germany at the rock'n'popmuseum Gronau. He has also been engaged in teacher training (including with the Goethe Institute and Bundesverband Musikunterricht e.V.), as well as offering systemic consulting (certified by the Systemische Gesellschaft) for personal career planning. Publications include HipHop im 21. Jahrhundert as author and editor (Wiesbaden: Springer VS, 2022); further publications and information can be found at http://www.michael-rappe.de.

Since 2017, **Meike Rudolph** has served as a music and geography teacher at the Gemeinschaftsschule Gebhard in Konstanz. In her role as the cultural coordinator for her school, Rudolph crafts programs that engage students in cultural experiences, spanning both traditional and digital platforms. Following her academic journey at the Hochschule für Musik Karlsruhe and the Karlsruhe Institute of Technology, and a subsequent teaching apprenticeship at the Geschwister-Scholl-Schule in Konstanz, she spent 2015 to 2017 teaching at the Deutsche Schule Chiang Mai in Thailand. Rudolph also showcases her talent as a trombonist across various musical ensembles.

Johan Söderman holds a position as professor in child and youth studies, University of Gothenburg and is a reader (docent) in music education at Lund University. Söderman's research interests include informal and non-formal musical learning and more general Bildung practices in civil society and social movements. He has published books and articles in the field of education, cultural studies and music education for almost 20 years starting with the highly cited article 'How Hip Hop Musicans Learn' in Music Education Research from 2004 together with co-author Göran Folkestad. More recently Söderman leads a research project funded by the Swedish National Research Council about the new wave of Swedish Hip-Hop which has crime as an aesthetical cornerstone.

Since studying music and education in Vienna, **Christine Stöger** was appointed in 2003 to a position as professor of music education at the Cologne University of Music and Dance, where she has also served as head of the pro-

gram for music education. She publishes and teaches on the interconnection between studies and professional advancement for music teachers, as well as on mentoring, "lifelong learning," creativity, music learning in informal contexts (such as in Hip-Hop), and music education versed in cultural studies. She is coeditor of the Handbuch Musikpädagogik (2018) and is currently strengthening her focus on consulting by training in systemic coaching.

Kurt Tallert is a German hip hop artist. As MC, DJ and Producer, he released music since the early 2000's till today. Known for revitalizing old school boom bap esthetics in the midst of the so called "jiggy era", he cherishes sample based production and embraces Hip-Hop's musical sources such as Jazz and Funk music. Alongside his musical partner HulkHodn who is a German DJ and producer, he upholds the artistic and social values of the art form called Hip-Hop. Kurt Tallert studied German and Spanish for being teacher but is a full time musician.

Michael Thomas Taylor, a Berlin-based editor, translator, and research scholar at the Max Planck Institute for the History of Science, provided substantive and line editing for It's How You Flip It. Before moving to Berlin, he worked for ten years as an assistant and associate professor of German and humanities in Canada and the United States, specializing in gender studies, and he has published award-winning work and cocurated exhibitions in Calgary, Berlin, and Munich in queer history and transgender history and photography. Michael holds a PhD in German from Princeton University (2007). More information at http://www.michaeltaylor.de.

Manu Vogel studied music, French and German in Freiburg and has been teaching at the Geschwister Scholl School in Konstanz (Germany) for 10 years. As a music teacher, he is committed to the inclusion of rap in music education. He has been playing drums for 22 years, with a focus on soul, rap, funk and reggae. His current band is called Monotape.